



**General Certificate of Secondary Education
2024**

Drama

Component 3

Knowledge and Understanding

[G9263]

WEDNESDAY 15 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 makes a selection that is basic or limited in relevance and demonstrates a limited 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 makes a satisfactory selection and uses a mostly 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 good selection and uses an appropriate form and style of writing. Relevant material is organised with 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 makes a thoughtful selection and uses an excellent 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"> • historical context • structure <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"> • historical context • structure <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"> • historical context • structure <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"> • historical context • structure <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 an 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 an idea to the set text is satisfactory. (AO4)</p> <p>The evaluation of the impact on the audience is satisfactory. (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 an 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 an 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 and label 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>[1]–[3]</p>	<p>Candidates will present and label 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>[4]–[5]</p>	<p>Candidates will present and label 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>[6]–[7]</p>	<p>Candidates will present and label 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>[8]–[10]</p>
<p>Award 0 marks for work not worthy of credit.</p>			

Assessment Grid for Question 3 (b)

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

Assessment Grid for Question 3 (c)

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>The candidate will demonstrate limited knowledge and understanding of how a character uses 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>
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:

Historical context:

- written and first performed the mid 1590s. The exact date is unknown and impossible to establish precisely;
- it was performed at court on 1st January 1605 to possibly celebrate a wedding of nobility at that time;
- the play is one of fourteen comedies written by Shakespeare;
- the play would have been performed at 'The Theatre' and later at the 'Globe Theatre' which was known as 'the wooden O';
- the play is set in Athens in no specific period but the actors would all have been dressed to Elizabethan costumes of the period;
- Elizabeth reigned from 1565 – 1603 and her reign was known as 'the golden' age as she was a huge supporter and promoter of the arts; she encouraged writing and attended plays in the London playhouses;
- James I followed Elizabeth on the throne and his era was darker and more violent with men wearing swords, being involved in violence and spying much more than in the previous reign;
- performed by an all male cast - The company was called 'The Lord Chamberlain's Men'.

Structure:

- written in the classical 5 act structure with the main plot and characters being introduced in Act 1, developed in Act 2 with the subplot, climax in Act 3, resolution in Act 4 and denouement in Act 5;
- there is a different number of scenes within each act;
- the play can run for up to 3 hours with sometimes 2 intervals if all the music, singing and dancing is included;
- in the Elizabethan tradition, no lighting or curtains would be used and the audience listened for a rhyming couplet or the story sense to work out the end of a scene;
- the play may be performed today on any stage with or without curtains or set.

Other appropriate and justified ideas should be credited.

[6]

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

- title of play;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Oberon:

- tall, muscular male, wingless king of the fairies;
- possible green make up, pointed ears;
- long robe, green/brown earthy colours of nature;
- possibly bare chested;
- possible long hair;
- appropriate accessories and/or props, e.g. fur trimmed crown, staff, wand, jewellery.

[12]

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

- Period or appropriate time reference;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

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

- clear stage plan appropriate to the extract;
 - exits upstage right, upstage left, downstage right and downstage left;
 - some suggestion of Theseus' palace in Athens – sense of royal status for example pillars, columns, mosaics in contrast with the forest setting;
 - audience positioned beyond front of downstage and sides if thrust is being used;
 - Hermia is possibly in a central position with Lysander, Helena is likely to be in close proximity to them;
 - clear sightlines.
- [10]

- (b)**
- the mood in this extract is excited trepidation from Hermia and Lysander as they share the news with Helena that they are to get married in secret. Helena adds a note of melancholy shown through her frustration and desperation as to why Demetrius does not love her;
 - the context of this extract is that Helena has just entered the stage where Hermia and Lysander are talking about running away to get married in secret. They share the secret with Helena;
 - Helena is lovesick as she has been jilted by Demetrius 'the more I love, the more he hateth me.';
 - detail and use of one appropriate rehearsal idea;
 - Hermia is confident and self-assured, desperately in love with Lysander;
 - Helena's desperation and frustration with her friend's dismissive responses;
 - appropriate use of text.
- [14]

- (c)**
- Hermia is quite dismissive of Helena as she softly replies 'I give him curses, yet he gives me love';
 - Hermia speaks with a self-assured and confident tone perhaps becoming impatient 'his folly Helena is no fault of mine' stressing 'no' showing her frustration with Helena;
 - Hermia may show no sympathy towards Helena, she could sigh before 'The more I hate, the more he follows me.' suggestion of a pause after 'hate' ;
 - she could begin softly 'take comfort,' then the tone could become direct and slightly abrupt 'he shall no more see my face.';
 - she perhaps changes her tone to breathy, soft and dreamy when speaking about Lysander to illustrate her exaggerated love.

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:

Historical context:

- 1922 inner-city tenancy Dublin, time of civil unrest following 'The Easter Rising' of 1916 and set during the Irish Civil War;
- Johnny has lost his arm fighting for his country in 1916 and during the play he is abducted and killed for informing on Mrs Tancred's son;
- Mrs Tancred's son has been found murdered and his funeral takes place during the play;
- Jerry Devine is part of the new labour Union which was being formed at this time. O'Casey himself became involved in the Irish Transport and General Worker's Union representing the unskilled labourers who lived in the Dublin tenements at this time. He participated in the Dublin Lockout but was blacklisted and could not find steady work for some time. He then began writing;
- *Juno and the Paycock* was first performed at the Abbey Theatre in 1924 and in the West End, London, the following year.

Structure:

- the play is written in a 3 Act structure with each act of similar length. This was a structure commonly used in this period;
- there are ten main characters in the play and nine minor characters who may be doubled up as they don't all appear on stage or deliver lines;
- the characters and plot are introduced in Act I, developed with climax in Act II and the resolution and outcomes are portrayed in Act III;
- the playwright gives very clear and specific stage directions for all the actors;
- blackouts and curtains are used to open and close each act on a proscenium arch stage.

Other appropriate and justified ideas should be credited.

[6]

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

- title of the play;
- description of multimedia idea (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Mrs Boyle:

- working-class, female 45 years old, 1922, Dublin;
- all clothes are practical, sensible and well-worn;
- pale-coloured loose-fitting blouse;
- ankle-length, dark coloured skirt, heavy material;
- full-length, fitted, dark-coloured, heavy winter coat and hat which may be removed as she returns from outside;
- black or brown leather, sturdy button boots, thick woollen stockings, apron and woollen shawl;
- no obvious make up but made to look pale and haggard and older;
- hair tied/clipped back in bun for practical wear;
- appropriate accessories and/or props, e.g. apron and woollen shawl, small parcel, wedding ring, possibly cross and chain.

[12]

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

- period – 1922, Dublin;
- costume for working class female of 45 years old who is practical and presentable;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

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

- door up left leading to other parts of the house; left of the door is a window into the street and right of the door is a window looking to the back of the house;
- furniture is more plentiful than Act 1 – table/chairs, upholstered armchair and sofa, dresser, fireplace, pictures, photos, vases with artificial flowers;
- Boyle onstage ‘stretched on the sofa’ and Joxer positioned in wings or on stage;
- audience positioned beyond front of downstage, proscenium arch stage;
- clear sightlines. [10]

- (b)**
- the mood in this scene is light and humorous reflecting Boyle’s hopes for the future;
 - the context is that Boyle is lounging on the sofa, half asleep two days after being informed that he has been left a sum of money from Mr Ellison. He has borrowed a lot of money on the strength of the wealth he has yet to receive;
 - Boyle posing as a man of responsibility to Joxer as he leaps up and ‘busies himself with papers’ in contrast to his laid back, work-shy, lethargic state in the opening of Act 1;
 - detail and use of one appropriate rehearsal idea;
 - relationship between Boyle and Joxer – e.g. Boyle’s pompous attitude when asked how it feels to ‘be a man o’ money’;
 - Boyle’s relationship with Joxer as he takes a superior role;
 - appropriate use of text. [14]

- (c)**
- Boyle has a sense of importance to his voice as he invited Joxer in with a possible breathy tone as he has jumped up from the sofa;
 - Boyle speaks in a serious tone, pausing for emphasis on the line ‘it’s a great responsibility, Joxer, a great responsibility’;
 - he could sigh, make similar noises to highlight the sense of self-importance he has when talking to his friend Joxer;
 - allow paced, sombre tone, low pitched voice when asking ‘Joxer, han’ me over that attackey case on the table there.’;
 - possible stress on ‘hundreds o’dockyments’;
 - change in tone on last line to show his willingness for Joxer to stay. [14]

Candidates must refer directly to the text.

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:

Historical context:

- first performed at the Martin Beck Theatre on Broadway on January 22, 1953 and is set in Salem Massachusetts from spring to winter of 1692;
- Arthur Miller was born in 1915 in New York. His parents were immigrants from Poland, searching for the idyllic American dream promising freedom and economic prosperity which would be the background and influence in Miller's writing as he was growing up;
- between 1950 and 1954 Senator Joseph McCarthy presided over the investigations of the Senate Committee on Internal Security which was as ruthlessly determined to hunt out Communists as the Salem judges had been to hunt out witches;
- The Salem Witch trials took place in 1692;
- many of Miller's artistic friends thought to have the ability to shape public opinion were brought before the House Committee on Un-American Activities. Miller himself was brought before this committee in 1956;
- the play is not a history but the characters are based loosely on historical figures and little is known about most of them except what may be surmised by Miller from a few letters, the trial record, certain broadsheets written at the time and references to their conduct in sources of varying reliability.

Structure:

- The Crucible contains four Acts and is a typical tragedy in structure with an introduction, rising and falling action, a climax and a resolution;
- the play has twenty-one characters and lasts two and a half hours with an interval after the second act;
- the initial dramatic action is the accusation of witchcraft but there is another subplot which is grown with the scene between Abigail and Proctor;
- Act Two is much calmer with the relationship between John and his wife being explored. This moment and the previous moment are unified in the courtroom scene in Act three;
- in Act Three, the trial takes place without the confines of a courtroom and he purposely holds back the climax;
- Act Four contains isolation in jail, with Proctor reflecting upon his personal crisis and going to the gallows upholding his innocence;
- the play contains an epilogue, in which, everything is neatly resolved and explained. The fate of the characters are revealed in this final epilogue;
- Miller refers to a front stage curtain rising and falling.

Other appropriate and justified ideas should be credited.

[6]

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

- title of play;
- description of multimedia idea (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 John Proctor:

- male, puritan farmer, mid-thirties, Massachusetts, 1692;
- generally sensible, practical and worn clothes;
- dark-coloured jerkin/waistcoat with leather belt;
- breeches to the knee and black leather boots;
- dark coat and puritan farmer's hat;
- off white/cream colourless shirt;
- hair may be shoulder length;
- clean-shaven;
- face is tanned/ weathered from working outside;
- appropriate accessories and/or props, e.g. gun powder horn, pouch or satchel, wedding ring.

[12]

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

- period – Massachusetts, 1692;
- costume of John Proctor in Act 2, a farmer in his middle thirties;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[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 near 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, small table or chest;
- Betty is in the bed covered in bedclothes;
- Parris and Abigail likely to be beside each other away from Betty;
- audience positioned beyond front downstage;
- clear sightlines.

[10]

- (b)**
- the mood in this extract is extremely tense and fraught as Rev Parris fears for his reputation within the town;
 - the context is that Rev Parris' daughter 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. Abigail has told her uncle that there is 'rumour of witchcraft' amongst the congregation;
 - detail and use of one rehearsal idea;
 - Parris is filled with nervous, paranoid insecurities that his reputation will be damaged;
 - Parris angers quickly as he speaks to Abigail who tries to protect herself and play to his desire for information;
 - the desperation of Parris is reflected in performance skills and interactions with Abigail;
 - appropriate use of text.

[14]

- (c)**
- Parris' voice is fast paced in a low whispered tone to reflect his heightened fear;
 - he would stress certain words such as 'abominations' for emphasis;
 - his tone is angry yet rushed and paranoid becoming pleading and confused when responding to Abigail;
 - Parris does not want to be heard, speaks in a lower volume also highlighting his paranoia.

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:

Historical context:

- Brian Friel wrote *Philadelphia, Here I Come!* after spending some time in The Guthrie Theatre in America in the 1950's and it was first staged at the Gaiety Theatre, Dublin, in 1964, as part of the Dublin Theatre Festival;
- the play opened in the West End, London, in 1966 and following this in New York;
- Friel set the play in 1964 in a fictional village, Ballybeg (Baile Beag, translated as small town) and filled it with loved and recognised Irish stereotypes and clichéd characters of the 60's in rural Ireland;
- Aer Lingus introduced transatlantic flights from Dublin to New York in 1958 and emigration to America was very popular at this time;
- roads had improved and people were much more mobile and could travel to get their groceries;
- the priesthood and teaching were very respected professions in Ireland at this time;
- the shop, in a small village such as Ballybeg, sold all household needs and was a meeting place for the locals but supermarkets were now being opened in Donegal.

Structure:

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

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Con Sweeney:

- male costume reflecting an Irish American in 'the 55-60 region'. in the 1960's;
- hairstyle reflecting he lives outside of Ireland – possibly slicked back and in a style in contrast to other characters. Make-up may include rosy cheeks from a day out in Ireland;
- trousers, shirt and jacket. Tie possibly showing his personality or roots;
- socks and leather shoes;
- quality fabrics/materials;
- neat and well presented in appearance with a possible clash in colour or style reflecting his 'garrulous' wife's influence;
- colours reflecting, he is a 'quiet and patient man';
- appropriate accessories and/or props, e.g. wedding ring, sunglasses, watch, glass in hand.

[12]

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

- period 1964, Irish American visiting Ballybeg, Co. Donegal;
- costume for a male aged 55-60 who has called to the house and spent morning out driving;
- materials reflecting his more affluent American background;
- accessories may include wedding ring and prop a glass in hand;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[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;
- Gar's bedroom with single bed, a wash hand basin, a table with record player and records and a small chest of drawers;
- kitchen with large table, an old-fashioned dresser and a large school-type clock on the wall;
- audience positioned beyond front of downstage;
- Madge is standing near the door, Public is standing near Madge and Private further away. [10]

- (b)**
- the mood in this extract is a combination of emotions as Gar prepares to leave Ballybeg in County Donegal for Philadelphia. The close relationship and bond between Madge and Gar is evident;
 - the context is the night before Gar is leaving for America and Madge is feeling the inevitable loss but is protective of Gar's father S.B. for reassurance that he will manage by himself;
 - detail and use of one appropriate rehearsal idea;
 - the audience should see Madge's emotion about Gar's imminent departure and her loyalty to S.B.;
 - public shows his seeming indifference to his father but also his feelings of anger, hurt and his own stubbornness;
 - appropriate use of text. [14]

- (c)**
- Madge speaks in a Donegal accent. Her tone of voice reflects her role as housekeeper but there is a soft note of positivity;
 - her tone changes on 'And another thing' when she becomes more serious and emphatic almost defending S.B.;
 - possible use of humour/sarcasm when she repeats Gar's line;
 - the pace of her voice shows her kind heart;
 - her voice changes to a softer tone on 'He said nothing either when your mother died.' revealing her empathy for S.B.;
 - mention of her voice reflecting her feelings as Gar is leaving Ireland is relevant.

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:

Historical context

- the play was written by Christina Reid in the 1980's when she was the playwright in residence at the Lyric Theatre;
- the play was first performed in the Lyric Theatre, Belfast and it was directed by Leon Rubin in 1983 during 'The Troubles' in Northern Ireland;
- Reid was brought up in a Protestant family by a single mother and therefore was writing about her own life at this time in Belfast;
- the play is set over a period of 40 years from 1939–1972. The play also refers to the picture of the grandfather in his First World War uniform and his son Samuel in his Second World War uniform;
- the play contains two acts, beginning in 1972 and flashing back to 1939 and forward to 1952. This spans the life of Sarah, the main protagonist's mother.

Structure

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

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Maisie:

- female costume reflecting a working class woman in Belfast, 1939;
- hairstyle reflecting a young woman. Makeup may include some rouge and lipstick;
- skirt, blouse, possible cardigan, tights/stockings and sensible shoes;
- hard wearing materials, well-worn but clean and neat in appearance;
- colour reflects her strong personality and culture;
- appropriate accessories and/or props, e.g. jewellery.

[12]

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

- period – 1939 Belfast;
- costume of working-class female;
- costume justifies her personality, culture and beliefs;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

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

- exits upstage and downstage left and right;
- open stage with acting area lit on Beth's house;
- reference to other areas of the stage used for acting area;
- velvet sofa;
- audience positioned beyond front of downstage;
- Sarah is seated on sofa and Beth to the side.

[10]

- (b)**
- the mood in this scene is reflective between a dying mother and her daughter. It is light-hearted but tinged with sadness;
 - the context is Beth is looking after her dying mother. Beth has just visited the Council Office to try and sort out a grave for her dying mother. On the way home she bumped into her old friend and her encounter showed how preoccupied she is, worrying about her mother. When Beth arrives home she is concerned as her mother Sarah has got out of bed. Sarah herself is resigned to her fate but wants to enjoy the Twelfth celebrations one last time;
 - detail and use of one appropriate rehearsal idea;
 - the relationship between Beth and Sarah as mother and daughter with a particular focus on their feelings about Sarah's illness and its implications;
 - appropriate use of text.

[14]

- (c)**
- Sarah speaks in a soft Belfast accent. The pace of the voice reveals that she is 'obviously very ill';
 - the intonation in her voice indicates how happy she was to see the 'bands have been out practicin' for the Twelfth'. She pauses before 'You should have heard those boyos play' showing her real delight and pride in hearing the sound of the flute bands;
 - Sarah pronounces the *t* in flute. Her tone indicates her delight in having witnessed the 'boyos play.';
 - her tone and pitch changes on 'I took it slowly' reminding the audience she is the mother and the matriarch of the family;
 - her volume rises and pace quickens on '...always gets the oul Protestant blood going' showing her pride in her culture and history. This contrasts with her delivery of 'hateful transfusions they give me at the hospital';
 - her pace and pitch slow on 'I'll see it one more time before I go, if God spares me' revealing her poor health and genuine hope.

Candidates must refer directly to the text.

Other appropriate 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:

Historical context

- Willy Russell was a teacher and originally wrote *Blood Brothers* as a school play in 1981 in conjunction with Merseyside Young Peoples' Theatre;
- the play was first performed at the Liverpool Playhouse in 1983;
- during the 1980's, the government underwent a huge transformation with a Conservative government coming to power and Margaret Thatcher taking over as Prime Minister. Britain saw huge austerity measures introduced during this time;
- the play spans twenty-five years which is the life of the twins Mickey and Edward;
- difference between the working class and middle class was clearly seen at this time and is reflected in the comprehensive schooling of Mickey and the public schooling of Edward;
- there is historical accuracy with reference to Marilyn Monroe, the education system, and university opportunities, unemployment in Liverpool, drug addiction and the music of the period.

Structure

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

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Edward:

- male costume middle class aged 7 - 1969;
- hairstyle reflecting he is neat and tidy and well groomed. Make-up may include fresh rosy cheeks and create a youthful clean look;
- shorts, shirt, tie, tank top/blazer;
- socks and leather shoes;
- materials appropriate to status;
- appropriate accessories and/or props, e.g. school cap, watch, pens or sweets in pocket.

[12]

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

- period – 1960's, Liverpool;
- costume for middle class 7 year-old private school boy;
- justification for costume ideas showing he is 'clean, neat and tidy' and 'bright and forthcoming.';
- appropriate quotation 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;
- a composite set to include Mrs Lyons' house – interior or exterior is accepted, flat representing house wall or a garden gate;
- audience positioned beyond front of downstage;
- Richard Lyons just entered and Mrs Lyons DS.

[10]

- (b)**
- the mood in this scene is tense as Mrs Lyons is panicking about where her son is and that her secret could be in danger;
 - the scene is set in the Lyons' house (stage directions 'stage garden') as Mrs Lyons is growing anxious that her son is playing with Mickey. She is hatching the idea to move away so that her son can be safely away from his natural brother and her secret is never known. Mr Lyons is oblivious to her real concerns and thinks his wife has bad nerves. She is anxious and he is frustrated to have had to leave his work;
 - detail and use of one appropriate rehearsal idea;
 - the delivery of the extract shows Mrs Lyons' developing paranoia and worries about her son. We see Mr Lyons' frustration and total lack of knowledge as to why his wife is worried about Edward's whereabouts and her desire to move;
 - appropriate use of text.

[14]

- (c)**
- his accent is well spoken reflecting a middle-class businessman;
 - the tone of Mr Lyons' voice shows he is annoyed – his diction is clear emphasising his frustration at having to come home. He emphasises 'playing somewhere' showing he is not worried and that his son is a child;
 - on 'outside somewhere with friends' his tone changes in reacting to his wife's concerns.
 - he slows his pace down on 'Jennifer he's not a baby' revealing that he has no concerns about his son out playing. He emphasises 'not' showing his lack of understanding at her worry;
 - on 'For Christs sake' Mr Lyons' volume increases showing his frustration and annoyance in what he feels is not a concern. He pauses after he says 'an hour' gathering his thoughts and realising his care as a husband. His tone changes and pace slows on 'Perhaps we should be talking...';
 - on 'Jennifer!' his vocal reaction once again shows his frustration with his wife through an increase in volume, he tries to contain his anger as he pauses showing he is not an unkind man but cares for his wife.

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.

[14]

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:

Historical context

- the play is based on a novel written by Joan Lingard in 1972. It was adapted to a stage play by David Neville in the 1980's;
- it was first performed by Tag Theatre Company in 1986 on tour in Scotland;
- the play then toured schools in Northern Ireland;
- the play is set during the conflict in Belfast during the early 1970's;
- The Twelfth of July commemorates the victory of King William of Orange, otherwise known as King Billy, over the Catholic armies of James II at the Battle of the Boyne in 1690;
- in 1921 the North of Ireland remained part of the United Kingdom and the South became an Irish Republic;
- during the 1970's the governments of the UK and the Irish Republic could not agree on how to solve the problems of Northern Ireland.

Structure

- the play takes place over a period of months and refers to incidents which took place some years before which are narrated by the main characters;
- there are 20 short, episodic scenes which all take place in Belfast and in the last scene Kevin and Sadie are travelling to London;
- the scenes are fast-moving and continuous and the technical devices, links and images are suggested but optional and some of the text can be improvised;
- the scenes are linked by a range of different types of music, sound effects including sirens, gunshots, explosions etc. and images which can be presented on a cyclorama screen. The images might be of the IRA, UDA or RUC in action, Belfast landmarks or seascapes depending on the location of the scene;
- the play moves seamlessly from realistic script to direct narration when a character can speak directly to the audience and then back into a scene.

Other appropriate and justified ideas should be credited.

[6]

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

- title of play written;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Mr Blake:

- hairstyle reflecting an older male, a retired teacher. Make-up may include a moustache and wrinkles and/or rosy cheeks from a walk;
- trousers, shirt, tie, jumper, coat;
- materials should reflect middle class status;
- socks and appropriate comfortable footwear;
- accessory watch and possibly glasses and personal props of pipe and matches;
- appropriate accessories and/or props, e.g. watch, glasses, ring, possibly pipe and matches, or hat and scarf.

[12]

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

- Period – 1970/80s, Belfast;
- elderly gentleman's costume, middle class, retired teacher.
- he is outside walking by the river Lagan;
- he is a kind and caring gentleman;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

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

- entrances and exits;
- some detail of staging representing the divided Catholic and Protestant communities and suggestion that the set is a 'wasteland or junk yard filled with assorted objects.....';
- area representing 'Bangor, Saturday.');
- composite set with audience positioned beyond front of downstage or as suggested in stage directions 'on three sides of the acting area';
- Kevin standing and Sadie sitting huddled up. [10]

- (b)
- in the previous section of the scene Sadie and Kevin had just had an argument. The mood at the start is strained but shows the softness between the two and the respect they have for each other;
 - the context is Scene 7 when they have left Belfast for the day and gone to Bangor, a town beside the sea and away from the troubled city of Belfast. In this scene the teenagers show the struggle they have as a Protestant and Catholic couple but show the strength of the bond they share as friends;
 - detail and use of one appropriate rehearsal idea;
 - Kevin is a Catholic and was annoyed with Sadie but values their relationship. He is reflective about their argument;
 - Sadie is a Protestant and was annoyed with Kevin but values their relationship. She is reflective about their argument;
 - appropriate use of text. [14]

- (c)
- As an actor playing the role of Sadie the candidate should give examples of how they would use **voice**. Reference should be made directly to the extract;
 - Sadie speaks in a Belfast accent;
 - The pace of the first "Oh you gave me a fright" is quick showing her surprise to see Kevin;
 - Her tone softens and the pace slows on "Kevin, I didn't mean it." showing her affection for Kevin and her attempt to calm things between them;
 - She pauses after "So am I." and in a friendly, personable tone delivers the lines "Thanks for coming back." She emphasises "thanks" showing her sincerity;
 - Her voice sounds more relaxed and pace is slow on the lines "There's something really special about Bangor." She emphasises "special" showing she is more content and at ease. When she says "I just love it here...";
 - Her volume decreases on "Its safe" and she gently deliberates on the line "safe" showing how she feels being there alone with Kevin and reflecting on the town's contrast to Belfast;
 - Her tone on the last line is sad and serious when she says "I don't want to go home." Showing the thought of returning to the city of Belfast worries her and is not appealing;
 - Candidates should refer to the intended impact on the audience.

Candidates must refer directly to the text.

Other appropriate 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:

Historical Context:

- this is a piece of theatre designed specifically with young audiences in mind. It was written by Phillip Ridley and was specially commissioned for The Royal National Theatre in 1997 and was performed by the Youth Lyric Theatre Group from Belfast;
- *Sparkleshark* won first prize at the annual BT National Connections competition;
- *Sparkleshark* was professionally produced at the Royal National Theatre in 1999 before touring in 2001;
- Ridley was born in 1964 in the East End of London;
- he writes about his own life experiences having grown up in the Bethnal Green area of inner-city East London. The rooftop featured in the play is in fact the rooftop of the family flat where he lived;
- the central character Jake is a representation of the writer, Phillip Ridley, who immersed himself in stories and fantasy to escape bullying. Ridley creates a sense of malice and menace that can be found on every street corner or in most playgrounds. The violence and sheer psychological viciousness can be transposed to any contemporary setting.

Structure:

- the play is set over one day in the life of Jake, the central protagonist. It begins 'about 4.30p.m.' in 'mid-September' on a roof of an East London tower block;
- *Sparkleshark* is a one act play. It contains six males and three females. All of the characters are between 14–16 years old;
- the play opens with Jake on the roof of a tower block writing stories. He is in his own private world, when he is interrupted by Polly, who realises after a discussion with Jake that there is more to him than she realized;
- as the play progresses, more characters are introduced. This includes various social clichés; The cool girl finds her friend talking to 'The Geek' and then 'The bullies' enter;
- the play moves from reality to fantasy and uncovers common ground, symbolising the various stages of a typical teenagers life: fantasy, mystery, danger and love;
- the play focuses on the trendy, cool stereotype, but aims to show the power of escape through fantasy and storytelling as well as the communal effect this can have; leaving us with the message that we have to help ourselves and sometimes be brave in doing so.

Other appropriate and justified ideas should be credited

[6]

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

- title of the play;
- description of multimedia (the use of more than one type of medium, from image, sound, text and/or video) idea from the performance;
- 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 Russell:

- grey / black school uniform trousers;
 - white school uniform shirt, mostly unbuttoned, untucked, sleeves rolled up;
 - trainers instead of shoes;
 - hair to reflect style of 1990's;
 - possible jumper tied around waist;
 - possible tie hanging out of pocket;
 - makeup to enhance his good looks, toned body;
 - appropriate accessories and/or props, e.g. watch, other jewellery, pens or other objects in shirt pocket.
- [12]

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

- period – 1997, inner city East End, London;
- costume of 'reduced' school uniform for a fifteen-year-old male;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited. [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 the rest of the stage;
- stage is covered in a range of discarded household furniture, rubbish and various scattered detritus, an old armchair, many TV aerials and satellite dishes, dead bird, supermarket trolley, old shoe, old baseball cap, old lampshade, dustbin lids, old umbrella, milk crate – ‘further dressing may be added’;
- cyclorama/ back wall suggests sunny sky of mid-September at about 4:30pm;
- audience positioned beyond front of downstage;
- Natasha, Polly and Jake on stage;
- clear sightlines;
- clear stage plan appropriate to extract. [10]

- (b)**
- the mood in this extract is one of slight tension and awkwardness as Natasha has entered the scene and been watching Polly and Jake having a discussion. Natasha takes charge of the scene displaying her dominance and need to be the centre of attention;
 - the context is that Natasha has just interrupted a private conversation between Jake and Polly. They are surprised by her entrance;
 - Natasha ‘the cool girl’ displays her shallow, almost rude personality as she mocks Polly ‘How did I? Oh, just my usual after school abseiling’;
 - the casual, dismissive way Natasha speaks to Polly highlights her disdain towards the other characters ‘your brother stinks’;
 - detail and use of one rehearsal method;
 - appropriate use of text. [14]

- (c)**
- Natasha could be loud, almost obnoxious when she speaks to the other characters as she likes them to admire her beauty and popularity;
 - her tone is almost sarcastic throughout which creates humour;
 - the phrases ‘you silly cow...walked up the bloody stairs...bloody government health warning’ create humour while displaying her strong character;
 - ‘where’s Polly, Finn?’, ‘What? She’s in her bedroom?’ maybe spoken slower to accentuate her asking a question;
 - exaggerated, loud deeper pitch to mimic Finn ‘Urggghh!’;
 - emphasis on words such as ‘stinks’ ‘Phew’ to enhance Natasha’s disdain.

Candidates must refer directly to the text.

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