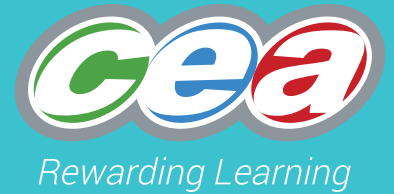


# GCSE



## CCEA GCSE Specimen Assessment Materials for Drama

For first teaching from September 2017  
For first assessment in Summer 2019  
For first award in Summer 2019  
Subject Code: 5210





# Foreword

CCEA has developed new specifications which comply with criteria for GCSE qualifications. The specimen assessment materials accompanying new specifications are provided to give centres guidance on the structure and character of the planned assessments in advance of the first assessment. It is intended that the specimen assessment materials contained in this booklet will help teachers and students to understand, as fully as possible, the markers' expectations of candidates' responses to the types of tasks and questions set at GCSE level. These specimen assessment materials should be used in conjunction with CCEA's GCSE Drama specification.

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# GCSE Drama

## Specimen Assessment Materials

### Contents

<b>Specimen Papers</b>	<b>3</b>
Component 1: Devised Performance – Pre-release Stimulus	3
Component 3: Knowledge and Understanding of Drama	7
<b>Mark Schemes</b>	<b>27</b>
General Marking Instructions	29
Component 3: Knowledge and Understanding of Drama	33

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**SPECIMEN PAPERS**

**DIVIDER FRONT**

**SPECIMEN PAPERS**

**DIVIDER BACK**





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# **Drama**

Component 1

Devised Performance

**[CODE]**

**SPECIMEN**

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**Pre-release Stimulus**

## Introduction

This component gives you the opportunity to choose a stimulus, which you will use as a starting point to prepare and present a devised performance. You will demonstrate your skills in performance **or** design through the practical realisation of your ideas for a target audience. You will have a total of **30 hours** to complete **all** aspects of this component.

## Instructions

You will **either** take on the role of a **performer** (acting) **or** a **designer** (costume, lighting, multimedia, set or sound).

As a **performer**, you will be assessed on:

- your acting performance (a minimum of 5 minutes per candidate); and
- your student log.

As a **designer**, you will be assessed on:

- your design in performance (a presentation lasting 5-7 minutes per candidate); and
- your student log.

You must work in a group of **2–6 students**. In each group:

- There should be a **minimum of two** performers;
- Only **one** candidate can undertake a particular design role.

Your performance should last **at least 10 minutes** for smaller groups and **no more than 30 minutes** for larger groups. Your performance or design presentation must be recorded.

## Assessment

You will be assessed on your individual student log (**20 marks**) and on your individual contribution to the final performance (**30 marks**) through your ability to:

- Create and develop ideas to communicate meaning for theatrical performance (AO1); and
- Analyse and evaluate your own work and the work of others (AO4).

The total mark available for this component is **50**.

The student log will be completed under controlled conditions at the end of the devising process. You will have a maximum of 10 hours to complete the log. You may use notes during the completion of the student log.

The student log should include the following sections:

- Section 1: An analysis and evaluation of the **process of devising** the performance through investigation of the pre-release stimulus material (Maximum 500 words);
- Section 2: An analysis and evaluation of **research influences** which contributed to the overall concept for the devised performance (Maximum 500 words); and
- Section 3: An analysis and evaluation of **self-management and working with others** (Maximum 1000 words).

The student log can be handwritten or word-processed using Arial, font size 12, single line spacing on A4 paper. Images may be included. The student log should include a bibliography of references to avoid plagiarism; this is not included in the word count and no marks are awarded for it.

### **Devised Performance**

You should create a devised performance that engages a chosen target audience using **one** of the following stimuli as a starting point.

**The theme of 'time'**

Or

**The novel *Alice in Wonderland* by Lewis Carroll**

Or

**Images of Street Art**

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# Drama

## Component 3

### Knowledge and Understanding of Drama

[CODE]

## SPECIMEN PAPER

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#### TIME

1 hour 30 minutes.

#### INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.

Write your answers in the Answer Booklet.

Answer **all** questions on your chosen play.

#### INFORMATION FOR CANDIDATES

The total mark for this paper is **80**.

Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question.

Quality of written communication will be assessed in **questions 1(a), 1(b), 2(b), 3(b) and 3(c)**.

You may use a clean copy of your set text for this examination.

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## List of prescribed texts

The following is a list of set texts for this examination.

Turn to the page relevant to the text that you have studied.

Choose only **one** text from the list below.

Write your answers to Questions 1, 2 and 3 in the Answer Booklet provided.

<b>Text</b>	<b>Page</b>
<b>Shakespeare: <i>A Midsummer Night's Dream</i></b>	10
<b>O'Casey: <i>Juno and the Paycock</i></b>	12
<b>Miller: <i>The Crucible</i></b>	14
<b>Friel: <i>Philadelphia, Here I Come!</i></b>	16
<b>Reid: <i>Tea in a China Cup</i></b>	18
<b>Russell: <i>Blood Brothers</i></b>	20
<b>Lingard/Neville: <i>Across the Barricades</i></b>	22
<b>Ridley: <i>Sparkleshark</i></b>	24

**Shakespeare: *A Midsummer Night's Dream***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of *A Midsummer Night's Dream* with reference to:

- the historical context of the play; and
- the form and style of the play. [6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience. [12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Hermia** in Act 4 Scene 1 of the play, after the exit of Duke Theseus.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props). [12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer. [12]



**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from after Robin's exit in Act 2 Scene 1, line 176:

**Oberon:**

**'Having once this juice...' to '...And I will overhear their conference.'**

(12 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Oberon, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text.

[14]

**O'Casey: *Juno and the Paycock***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of *Juno and the Paycock* with reference to:

- the historical context of the play; and
- the form and style of the play. [6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience. [12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Johnny** at the end of Act II of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props). [12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer. [12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from the bottom of the 3rd page in Act II:

**Boyle: 'He's too dignified for me...' to**

**Boyle: '...we'll have a quiet jar, an a song or two.'**

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Boyle, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text. [14]

**Miller: *The Crucible***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

(a) Briefly outline the ideas which you have researched for a production of *The Crucible* with reference to:

- the historical context of the play; and
- the form and style of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

(a) Draw and label a costume sketch for **Abigail** at her first appearance in Act One of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from before Cheever arrives in Act Two about 7 pages before the end of the act:

**Giles: 'I never said my wife;...' to  
'... bewitch them with her books!'**

(11 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Giles, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text. [14]

**Friel: *Philadelphia, Here I Come!***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of *Philadelphia, Here I Come!* with reference to:

- the historical context of the play; and
- the form and style of the play. [6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience. [12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Madge** at Episode 3, part one when the rosary is finished.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props). [12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer. [12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from Private's line close to the beginning of Episode 1:

**Private (Now on): 'Just think, Gar' to**

**Private : '...send for Canon Mick O'Boyle!'**

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract.  
In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Private, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text.

[14]

**Reid: *Tea in a China Cup***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of *Tea in a China Cup* with reference to:

- the historical context of the play; and
- the form and style of the play. [6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience. [12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Grandmother** at the opening of Act Two with the corpse of Grandma Jamison in the bed.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props). [12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer. [12]



**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines on the second page of Act one:

**Clerk: 'Oh no no...organised...'**

**Clerk: '...how quickly it was filling up...'**

(12 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Clerk, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text.

[14]

**Russell: *Blood Brothers***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of ***Blood Brothers*** with reference to:

- the historical context of the play; and
- the form and style of the play.

[6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Sammy** in Act II when he is on the bus and before he produces a knife.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from Act 1, just after Music 15 when Mrs Lyons is talking to her husband in the garden.

**Mrs Lyons: 'O Richard, Richard.'** to

**Mrs Lyons: '...I feel that something terrible will happen, something bad.'**

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines. [10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text. [14]

**(c)** As an actor playing Mrs Lyons, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text. [14]

**Lingard & Neville: *Across the Barricades***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of ***Across the Barricades*** with reference to:

- the historical context of the play; and
- the form and style of the play.

[6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Tommy** at Scene 8 when he is trying to separate Mr Jackson and Kevin from fighting.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the line towards the end of Scene 3:

**Sadie:** 'Brede had never hurt anyone...' to

**Sadie:** 'What?'

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Sadie, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text.

[14]

Ridley: *Sparkleshark*

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

(a) Briefly outline the ideas which you have researched for a production of *Sparkleshark* with reference to:

- the historical context of the play; and
- the form and style of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest **one** lighting idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience. [12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

(a) Draw and label a costume sketch for **Carol** at her first appearance on page 9 of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props). [12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer. [12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from Natasha's first entrance:

**Natasha: 'How did I...' to**

**Natasha: '...Give us a hand Pol'**

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could perform the extract. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Natasha, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text.

[14]

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**THIS IS THE END OF THE QUESTION PAPER**

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**MARK SCHEMES  
DIVIDER FRONT**

**MARK SCHEMES  
DIVIDER BACK**



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# **Drama**

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## **GENERAL MARKING INSTRUCTIONS**

## **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 require candidates to 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 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 no 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 use of an appropriate form and style of writing. The organisation of material shows 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 some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

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

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# **Drama**

Component 3

Knowledge and Understanding of Drama

**[CODE]**

**SPECIMEN**

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**MARK  
SCHEME**

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**Assessment Grid for Question 1 (a) (AO3)**

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



**Assessment Grid for Question 1 (b)**

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

### 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)**

<b>Mark Band 1</b>	<b>Mark Band 2</b>	<b>Mark Band 3</b>	<b>Mark Band 4</b>
<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> </ul> <p><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> </ul> <p><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> </ul> <p><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> </ul> <p><b>[8]–[10]</b></p>
<p>Award 0 marks for work not worthy of credit.</p>			

**Assessment Grid for Question 3 (b)**

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

**Assessment Grid for Question 3 (c)**

<b>Mark Band 1</b>	<b>Mark Band 2</b>	<b>Mark Band 3</b>	<b>Mark Band 4</b>
<p>The candidate will demonstrate limited knowledge and understanding of how a character uses facial expression 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><b>[1]–[3]</b></p>	<p>The candidate will demonstrate basic knowledge and understanding of how a character uses facial expression 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><b>[4]–[7]</b></p>	<p>The candidate will demonstrate good knowledge and understanding of how a character uses facial expression 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><b>[8]–[11]</b></p>	<p>The candidate will demonstrate perceptive and imaginative knowledge and understanding of how the character uses facial expression 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><b>[12]–[14]</b></p>
<p>Award 0 marks for work not worthy of credit.</p>			

## Shakespeare: *A Midsummer Night's Dream*

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

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

Historical context:

- Play written between 1590 and 1597, probably 1595/96
- Possibly inspired by Ovid's *Metamorphosis* or Chaucer's *The Knight's tale*
- First performed at The Theatre or The Globe and at court 1605
- First print 1623

Form and style:

- Written in classical five-act structure
- Romantic comedy set in Athens
- Blank verse for main plot of lovers and fairies and prose for sub plot of the mechanicals

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Full-length dress, high-waisted, brightly coloured, full length sleeves now soiled, dishevelled and perhaps torn
- White stockings now dirty and laddered and simple matching leather pumps/shoes which are now well worn or perhaps one missing
- Long dark hair which is unkempt and untidy
- Good quality materials
- No jewellery

[12]

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

- Elizabethan period – 1595/6
- Costume for an upper/middle class girl in her late teens/early 20's
- 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
- Oberon positioned downstage for soliloquy to audience [10]

**(b)**

- The mood in this extract is dark and sinister as Oberon is angry and spiteful and he begins to plan how he can get his revenge on Titania
- The context is Titania has rescued a little Indian child from his mother and Oberon wants her to hand him over and when he doesn't, he will make her fall in love with something horrible
- Detail and use of one appropriate rehearsal idea
- His stance and body shape are quite angular and menacing as he says, 'I'll make her render up her page to me.'
- The mood is also quite intimate as this is a soliloquy and Oberon is speaking his thoughts aloud to the audience
- He should move stealthily and use gestures on 'drop the liquor'. He should begin to move on 'I am invisible', as he hears Demetrius and Helena enter [14]

**(c)**

- Oberon uses a lot of facial expressions in this extract as he shows the nasty and cruel side of his character in this extract
- Eyes wide as he says 'drop the juice' and very wide for waking
- The list of animals, 'or wolf, or bull..' should bring changes of expression and eyebrow rise and fall and eyes open and squint
- Face widens to smile for 'soul of love'
- 'render up her page to me' should reflect anger in face which should become wrinkled with eyes squinted and mouth tight as he brings his teeth together
- Eyebrows raised when he hears noise 'who comes here' and blank expression with eyes widely opened for 'I am invisible'

Candidates must refer directly to the text. [14]

Other appropriated 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:

- Play written in 1925 and set in 1922 during continued civil disturbance
- O'Casey lived in Dublin and wrote about the people he knew
- The play is set in a two-roomed tenancy in a tenement house
- First performed in Dublin in 1925

Form and style:

- Written in a three-act structure with a composite set
- A domestic tragedy set in inner-city Dublin
- Written in local dialect and colloquial language of the period

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Dark-coloured trousers of heavy material with a belt or braces
- Collarless off-white shirt and dark, woollen jumper
- Dark-coloured jacket with left sleeve empty
- Thin physical structure, pale and gaunt face
- poor quality materials
- black well-worn laced black leather shoes or boots

[12]

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

- Period – 1922, Dublin
- Costume for working class male in his early 20's
- 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
- Some detail of living room – table/chairs, sofa, armchair, dresser, fireplace
- Audience positioned beyond front of downstage
- Boyle is sitting upstage at table and Joxer standing nearer door [10]

**(b)**

- The mood in this extract is quite upbeat and comical as Boyle is sitting on the sofa with papers, case, pen and clay pipe
- The context is that Boyle thinks he is a man of means and is quite arrogant in body shape as he sits upright with a haughty air. His tone of voice is quite loud but pleasant on 'he's too dignified for me' and 'Boney's Oraculum'
- Detail and use of one rehearsal idea
- He is impressed with Betham, 'he's been studying law'
- References to Jerry and Betham should lead to comedy with clear and specific pointing of the text, 'believin' in nothin'
- Joxer as always is apologetic in his manner especially when he says, 'well I'll be off now'
- Boyle's last lines need to suggest a sense of excitement and anticipation [14]

**(c)**

- Facial expressions in this extract are important as Boyle is more open and arrogant and wants to impress Joxer
- Boyle should raise his eyebrows on 'Too dignified for me'
- He should begin to sneer and turn up his lip and twist his face slightly when he refers to both Betham and Jerry, 'I suppose he thinks i'll set him up' and 'the other fella – Jerry's as bad'
- He might smile when he says 'he's been studying law' but sneering again with 'one that says..... and the other that says...' so there are contrasts of expression evident
- His last line reflects a proud and happy face with wide and open expression 'we'll have a quiet jar an' a song or two'

Candidates must refer directly to the text. [14]

Other appropriated 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:

- Play written in 1953 and set in 1692 in Salem, Massachusetts
- Play is prefixed by Miller's note on historical accuracy, condensing the number of characters and raising Abigail's age from twelve
- The play is paralleled with McCarthy's 'witch-hunt against communist sympathisers
- First performed in New York in 1953 and in London at The Royal Court 1954 and at The National Theatre in 1965, directed by Sir Lawrence Olivier

Form and style:

- Written in a four-act structure with four different settings
- A domestic tragedy set in the puritan town of Salem
- Even though the play is set in America, it is written in the dialect of English immigrants who had arrived from Britain about 70 years earlier

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Full-length, waisted dress of dull colour – grey/brown/maroon
- White linen, detachable collar and cuffs
- Some sense of being more flirtatious in appearance
- Basic woollen, hard-wearing material
- White coiffe head-dress with hair underneath
- White stockings black leather shoes or boots which may have traces of being in the forest
- May have a cloak as she has come inside from outdoors

[12]

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

- Period – Salem Massachusetts, 1692
- Costume for a puritan servant female of 17 years
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

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

- At the right is a door opening on the fields outside
- A low, dark and long living room of the time with fireplace left and stairway behind leading to upstairs, table/chairs centre
- Audience positioned beyond front of downstage
- Elizabeth, Proctor, Hale, positioned in room and Francis and Giles nearer door

[10]

**(b)**

- The mood of the extract is uneasy and quite tense as a number of people have now come into Proctor's home in a menacing and accusatory fashion
- Giles is 83 years old and is inquisitive, canny and still strong and in this extract he is quite angry as Hale speaks very loudly to him
- The context is very tense as the residents of Salem are all under suspicion and the atmosphere is anxious with outbursts and silences in equal measures and lots of furtive and strange looks and glances being passed around the room. 'Mr Corey...'
- Detail and use of one appropriate rehearsal idea
- Hale is described as 'eager-eyed' and his demeanour reflects how he wants to be in control but is also uncertain with 'exactly what complaint...'
- Giles is loud and frustrated with 'that bloody mongrel' but more upset and quieter on 'So my Martha' and when he repeats 'My Martha' he could be almost weeping
- When Giles quotes what Martha says to Walcott, he could use a different tone of voice

[14]

**(c)**

- Facial expressions for Giles in this extract are very important as he is angry, frustrated and upset
- His face reflects a deeply worried expression with a deep frown on opening lines but eyes wide on 'I never said my wife were a witch'
- On 'that bloody mongrel' he grits his teeth and tightens his lips and jaw
- He sneers on 'so he come dancin' in...' but opens his eyes wider and raises his eyebrows on 'if you havent the wit'
- His expression changes to upset when he says 'now he goes to court' and his expression is sad and frowning as his eyes and whole face drops
- His face totally contorts and he almost cries as he says, 'bewitch them with her books.'

Candidates must refer directly to the text.

[14]

Other appropriated 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:

Historical context:

- Philadelphia Here I Come was written after Friel spent some time in America working in the 1950's
- Friel is an Irish playwright who lived in Ireland all his life
- The play was Brian Friel's first successful play of many and showed in London and New York and made him an international playwright
- Although Friel's life was steeped in tradition a common thread of his plays is breaking away from tradition
- It was first performed at the Gaiety Theatre in Dublin in 1964

Form and style:

- Written in one act of continuous action
- A tragicomedy set in two Episodes – all action takes place within a period of a few hours on the evening of Gar's departure for America
- In order to depict the inner conflict of Gar Friel writes the role as two separate roles Private and Public Gar a unique challenge for the two actors
- Set in Ballybeg in County Donegal, Ireland – Friel is very descriptive about the setting of bachelor's kitchen and bedroom

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Woollen skirt below her knees, pale-coloured blouse buttoned up to the neck
- Plain-coloured apron with pockets and tied at the back
- rosary beads in her hands or in her apron pocket
- Colours reflecting period and maternal woman of the house
- Hair tidy and pinned up neatly on her head
- Tights/stockings and nicely polished dark leather shoes
- Appropriate quotation for specific scene and comment

[12]

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

- Period 1964, Ballybeg, Co. Donegal
- Costume for female housekeeper in her early 60's
- Justification for costume ideas
- Appropriate quotation for specific scene and comment

[12]

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

- Two doors; one left which leads to shop and one upstage leading to scullery
  - Kitchen with large table, an old fashioned dresser and a large school-type clock on the wall
  - Gar's bedroom is in darkness with single bed, a wash hand basin, a table with record player and records and a small chest of drawers
  - Audience positioned beyond front of downstage
  - 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 surprise and realisation as Private has just appeared on stage for the 1st time and the audience are introduced to another side of the character of Gar
  - 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
  - Private is exuberant and full of life as he says 'Just think, Gar.' As he is Public's alter ego he is able to reflect his innermost feelings, thoughts and aspirations
  - Public repeats 'think' but in a much duller tone and then gets caught up in the excitement, especially when he says 'Rat-tat-tat...' and gets louder when he repeats for a second time
  - Private gets carried away physically and vocally when he says '...big bugger of a jet' and '...bloody bugger of an Irish boat...bloody pollock' and even more excited when he says 'Abandon ship!'
- [14]

(c)

- Facial expressions are very important in this extract for Private as it is his first appearance and needs to establish his lively personality and excitable character
- Private's face is wide-eyed, open and very expressive when he enters saying 'Think...'
- His expression becomes more serious when he says '...you sitting up front... competent fingers poised...' His eyes narrow and he furrows his brow
- 'Away down below...' changes his eyes to being open and wide with raised eyebrows
- His final line is 'Send for Canon Mick O'Byrne!' changes his expression to a more arrogant expression with a puckered brow and pursed lips.

Candidates must refer directly to the text.

[14]

Other appropriated 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:

Historical context:

- Play written in 1980s when Reid was playwright in residence at Lyric Theatre
- Set over a period of 1939–1972 against the background of two world wars and the troubles
- *Tea in a China Cup* tells of the differing experiences of three generations of women in a working class Protestant family
- *Tea in a China Cup* won the 1983 Thames Television Playwriting Award
- First performed in Lyric Theatre Belfast in 1983 directed by L. Rubin

Form and style:

- Written in a two-act structure the play begins in 1972 and the scenes flashback in time to tell the story of Beth's terminally ill mother's life in Belfast
- The setting is multipurpose representing the various locations
- A light comedy set in Belfast
- Written in local dialect and colloquial language of the period

Other appropriate and justified ideas should be credited. [6]

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

- Title of play written
- Description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea
- Application of idea to ***Tea In A China Cup***
- Evaluation of what the candidate hopes to achieve [12]

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

- 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 wrist watch [12]

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

- Period – 1950's Belfast
- Costume of working class female, middle aged
- 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 Sarah seated in chair in another area of the stage
  - An office with a desk and two chairs
  - Audience positioned beyond front of downstage
  - Sara seated in armchair, Clerk seated behind desk and Beth seated in front of desk
- [10]

**(b)**

- Haunted look with raised eyebrows and eyes wide open
  - The mood in this scene is confidential and formal as the Clerk speaks to Beth in a slightly patronising tone
  - The context is a council office and the Clerk is quite pleased that Beth is so well 'organised'
  - Detail and use of one appropriate rehearsal idea
  - In buying a grave for her mother before she dies
  - The Clerk is a civil servant and represents a stereotypical middle-class official
  - The Clerk's character is intentionally amusing and her attempt at diplomacy verges on black comedy, 'you have no idea how difficult it all is...' and continues in the same vein with 'Oh indeed, yes...'
  - Beth is serious and quite tense as she is under strict instructions from her mother but remains calm and strong in her reactions to the Clerk's questioning when Beth says 'I suppose you own a grave plot'
- [14]

**(c)**

- Facial expressions are very important in this extract as they are in a formal and official context
- The Clerk's facial expression is business like and matter of fact and she may have glasses which she could use show her lack of emotion and more stern expression
- The Clerk is briefly apologetic with 'Oh no no...' but continues to be slightly impatient when she says 'organised'
- The Clerk can show fake concern when she puckers her brow and purses her lips and says '...if people go and die at the weekend...'
- In her final lines she becomes a little more polite and pleased with herself and perhaps smiles gently but smugly when she says, 'I bought one years ago...' as she also her eyebrows and opens her eyes widely

Candidates must refer directly to the text. [14]

Other appropriated 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:

Historical context:

- Play written in 1980's
- Russell lived in Liverpool and wrote about the working class people who he grew up with
- It is set in the backdrop of Margaret Thatcher's rule as Prime Minister in Liverpool
- The musical evolved as Russell wrote the songs
- First performed in a secondary school in Liverpool in 1982 and then at the Liverpool Playhouse in 1983
- and in 1988 was produced by Bill Kenwright in the West End

Form and style:

- Written in two acts
- Musical
- Play opens with re-enactment of final scene
- Comic and Tragic moments
- Set in Liverpool over a period of over 20 years
- Written in local dialect and colloquial language of the period
- Narrator links passage of time

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Trousers or jeans and white T-Shirt or open-neck shirt
- Jacket, denim or black leather jacket
- Black leather boots, shoes or laced, canvas sneakers
- Scruffy hair of 70's
- Wrist watch
- Poor quality working-class materials
- Knife concealed in an inside pocket

[12]

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

- Period – late 1970's, Liverpool
- Costume for working class, unemployed teenager aged 16
- 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
- Some suggestion of being outside
- Audience positioned beyond front of downstage
- Linda positioned beside Mickey

[10]

**(b)**

- The mood in this scene is emotional and fractious, as Mrs Lyons is becoming hysterical as she cannot find Edward and Mr Lyons is irritated and verging on angry but still concerned about his wife
- The scene is set in the Luon's garden and the context is Mr Lyons has been summoned home from work by his wife as she cannot find Edward
- Detail and use of one appropriate rehearsal idea
- The pace is fast moving and Mr Lyons shouts 'Edward' throughout the scene
- Mrs Lyons is anxious with a worried expression and moves frantically around the garden
- The relationship between the husband and wife is fractured and Mr Lyons is irritated when he says 'For Christ's sake...' but he is more concerned when he says 'Perhaps we chold be talking about you getting something for your nerves.'
- Mrs Lyons becomes more passive but prophetic as she says 'It just ...just this place...' and feels even more ominous when she says '...I feel that something terrible will happen...'

[14]

**(c)**

- Facial expressions are very important for Mrs Lyons in this scene as she is going through a lot of different emotions and feelings which would be reflected on her face
- Her opening line 'Oh Richard, Richard...' maybe wide eyed, with an open mouth
- 'I don't care, I don't care...' changes her to having furrowed brow and she scrunches up her face as she cries
- When she says '...I hate it.' and '...I want to move.' She speaks with gritted teeth and angry eyes and tight mouth
- Her final lines '...something terrible...something bad.' changes her expression to a ghostly and haunted look raised eyebrows and eyes wide open.'

Candidates must refer directly to the text.

[14]

Other appropriated and justified ideas should be credited.

## Neville & Lingard: *Across The Barricades*

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

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

Historical context:

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

Form and style:

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

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Denim trousers and shirt with jumper and coat as appropriate
- Hair style reflects the period
- poor quality materials
- well-worn trainers or shoes

[12]

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

- Period – 1970's, Belfast
- Costume for working class male in his late teens
- Justification for costume ideas
- Appropriate quotation for specific scene with comment

[12]

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

- Entrances and exits
- Some detail of staging representing the dividing Catholic and Protestant communities
- Imaginative ideas regarding use of props
- Area representing Sadie's and Kevin's homes and street
- Audience positioned beyond front of downstage

[10]

**(b)**

- The mood before this scene was extremely tense so now there is an uneasy calm and slight awkwardness
- The context is Brede had been seriously hurt during a riot and now Kevin and Sadie are reflecting on how they became friends through this accident
- Detail and use of one appropriate rehearsal idea
- Sadie recaptures her thoughts when Brede was hurt and it is quite emotional, 'I ran to help her...'
- Kevin is very comforting and supportive, 'I'll never forget that...'
- Sadie shows concern in her voice and face 'wondering if Brede was going to die'
- Kevin continues to be upbeat and wants to move on re-kindle their friendship, 'We must do it again sometime...'

[14]

**(c)**

- There is a lot of facial expression required for Sadie in this extract as she is re-living a serious accident during a riot in Belfast when Brede ended up in hospital
- Her face is screwed up and anxious with a deep frown and almost closed eyes when she says 'Brede had never hurt anyone...' and her face opens and eyes widen with, 'it was something I had to do...'
- She becomes reflective, her face saddens and drops and her head lifts and tilts to one side when she begins, 'all I remember...'
- Her mouth tightens, lips purse and her head begins to drop when she says, '...it all got quite difficult...'
- Her final 'What?' is an open expression when her face and her eyes open and her head lifts

Candidates must refer directly to the text.

[14]

Other appropriated 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:

Historical context:

- The play was commissioned by the Royal National Theatre, London, for the BT Connections Scheme for young people in 1997
- It was first performed at the Royal national Theatre, July 1997 by the Youth Lyric Theatre, Belfast

Form and style:

- Written in one act of continuous action
- A play for young audiences with six males and three females – 14/15 years old
- Set on a rooftop of a tower block in the East end of London but can be set in any inner-city in Britain
- Naturalistic style elements of comedy

Other appropriate and justified ideas should be credited.

[6]

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

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

[12]

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

- Short skirt and coloured shirt possibly lemon and a size too small for her
- School blazer of cheap material, polyester and badly fitted
- Brightly coloured and well-worn platform shoes which are difficult to walk in
- Cheap plastic ear-rings, heavy make-up with bright eye-shadow and loud lipstick
- Large gold handbag as schoolbag with books, files and make-up
- Hair dyed blonde and badly styled with some slides
- Appropriate quotation from specific scene with comment

[12]

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

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

[12]

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

- 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 and Natasha are standing [10]

(b)

- The mood of this scene is quite upbeat as Natasha has just arrived and is brash and loud and has disturbed the opening interaction of Polly and Jake
- The context is now 3 teenagers have arrived on the roof of a tower block and have interrupted Jake who had taken refuge here to write his stories
- Detail and use of one appropriate rehearsal idea
- Polly is in school uniform and is quite confident and self-assured but also caring
- Natasha is also confident and in school uniform but more provocatively dressed with heavy make-up, platform shoes and a gold sequined bag as a schoolbag
- Polly is surprised to see Natasha and has just questioned her and Natasha's response is sarcastic and nasty, *'...you silly cow'*
- Natasha is loud and self-absorbed, *'starts to re-touch her make up...'* and also loud and quite dramatic especially when describing Finn as she says, *'Uggghh!'* and says, *'...your brother stinks'*
- Polly is quite caring, *'What you doing, Natasha?'* and goes to help Natasha climb down the steps at the end of the extract

[14]

(c)

- Natasha has lots of facial expressions in this extract as she is sarcastic, mimics other people and sprays perfume and puts on make-up during the extract
- She sneers and curls her lip and possibly shakes her head from side to side when she says, *'...my usual after-school abseiling.'* And opens her eyes widely and tightens her lips on, *'I walked up the bloody stairs.'*
- When she says, *'...you silly cow'*, her face becomes quite contorted and wrinkled as she sneers at Polly
- She should use a range of facial expressions in response to spraying perfume by tilting her head and closing her eyes, pouting her lips as she applies lipstick and smiles widely as she puts on make-up and looks at herself admiringly in the mirror
- As she mimics Polly's brother, *'...please don't take this the wrong way,'* she sneers, raises her eyebrows, curls her lip and tilts and shakes her head
- She could hold her nose on, *'your brother stinks'* and turns up her nose on *'Phew!'* and her eyes and face widen and open on the last line of the extract

Candidates must refer directly to the text.

[14]

Other appropriated and justified ideas should be credited.





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