



**General Certificate of Education**

**Drama and Theatre Studies**

*5241/6241*

**Approaches to Text DRA2**

**Mark Scheme**

*2007 examination - January series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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## DRAMA AND THEATRE STUDIES (DRA2)

### *Shorthand/symbols for Examiners*

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

point needs development = **and....?**

argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

## AS UNIT 2 (APPROACHES TO TEXT) MARK SCHEME (DRA2)

JANUARY 2007

### INTRODUCTION

### ASSESSMENT OBJECTIVES

This unit assesses A02:

**“respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience”**

The quality of written communication is also assessed in this unit.

### GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

Questions are marked out of 50 according to the generic banding scheme on the following pages and question-specific mark bands in the mark schemes for individual questions.

Examiners should be positive in their marking, rewarding points that candidates **do** make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against a notional 'perfect' answer nor against the last script marked. The different strengths and weaknesses of each script should always be weighed against the generic mark bands and the mark scheme for individual questions.

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an AS level student. Band 2 refers to 'good work'; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. If an answer is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

### DIFFERENT EDITIONS OF SET PLAYS

Specific editions for use in the examination room are not normally prescribed. As a number of the set plays are in translation, examiners may encounter a variety of different legitimate spellings of characters' names.

There is an exception on DRA2 to the norm of not prescribing specific editions. This is for 'Playhouse Creatures' for which there are major variations between different editions. It is essential that candidates use only the edition published by Samuel French Ltd – ISBN 0-573-13007-8.

### **40-50 marks**

Answers in this range will demonstrate very good knowledge of the set text and a highly detailed understanding of the play's potential in performance.

There will be clear evidence of awareness of the play's social and cultural context, its genre and style, as appropriate to the question set.

Answers will take full account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an eminently suitable treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

### **30-39 marks**

Answers in this range will demonstrate good knowledge of the set text and a fairly detailed understanding of the play's potential in performance.

There will be some evidence of awareness of the play's social and cultural context, its genre and style, as appropriate to the question set.

Answers will take account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an appropriate treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

### **20-29 marks**

Answers in this range will demonstrate some knowledge of the set text, but an under-developed understanding of the play's potential in performance will be apparent.

There will be some evidence of awareness of the play's social and cultural context, its genre and style, but this may not be applied appropriately to the question set.

Answers will give attention to staging and production processes, but may demonstrate some uncertainty over which processes may be most useful in translating a piece of drama from page to stage or they may be inappropriately applied. There will, however, be evidence of some thought having been given to the potential effectiveness of the piece for an audience.

Candidates may make suitable staging suggestions about the aspects of performance which form the focus of the question, but these may not be entirely consistent with the demands of the play as a whole.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

### **10-19 marks**

Answers in this range will demonstrate imperfect knowledge of the set text, combined with quite limited understanding of the play's potential in performance.

There will be little evidence of awareness of the play's social and cultural context, its genre and style, in relation to the question set.

A lack of dramatic insight will be evident both in the staging and production processes nominated for the translation of the piece of drama from page to stage and in little regard for the potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate a lack of dramatic insight in their treatment of the performance aspects which form the focus of the question.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

**0-9 marks**

Answers in this range will demonstrate very limited knowledge of the set text, and understanding of the play's performance potential may not be evident.

Awareness of the play's social and cultural context, its genre and style, will appear to be negligible.

Candidates may nominate inappropriate staging and production processes or appear to have little idea about how a piece of drama is translated from page to stage. No consideration will be given to the intended effect for an audience.

Candidates' suggestions for the performance aspects which form the focus for the question will probably betray lack of any theatrical vision.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

## MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2

### **Sophocles: *Antigone* – 1(a)**

*Explain how you would perform the role of the Sentry, in each of his two appearances, in order to reveal his change of attitude from his initial fear for his own life to his relief as he brings a guilty Antigone before Creon.*

*[In some editions, the Sentry appears as the Soldier or Guard.]*

Candidates' answers will vary according to their interpretation of the Sentry and the methods that they select to reveal his change of attitude. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the Sentry's appearance; physical qualities – height, physique, facial features, colouring
- his vocal qualities – accent, pitch, pace, tone, use of pause, delivery of lines
- movement, gesture, posture, gait, facial expression
- costume ideas/use of mask
- use of props
- performance suggestions in relation to some of the following:
  - his down-to-earth nature and honesty in confessing his fears
  - his trepidation as he speaks to Creon
  - his mixture of respect and self-assurance
  - his description of the burial/discovery – role-playing within his speech
  - sudden boldness in the face of Creon's rage
  - his determination not to return to face Creon's wrath
  - his more confident return having apprehended Antigone burying her brother
  - his relief in being exonerated; sympathy for Antigone's plight
- use of stage
- use of space
- interaction with other characters or with the audience
- eye contact; spatial relationships
- audience response

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate application of performance techniques
- appropriate interpretation of the character in relation to vocal and physical qualities; movement, interaction with other characters; use of costume/properties
- apt ideas for revealing the Sentry's change in attitude

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- Classical Greek staging conventions in relation to the confrontation
- suggestions for costume or mask appropriate to the character
- appropriate interpretation of content/style

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the character for an audience
- clearly defined intentions to create audience sympathy
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of the role of the Sentry, calculated exactly to reveal his change of attitude from fear to relief.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of the Sentry, clearly intended to reveal his change of attitude from fear to relief.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate realisation of the role of the Sentry, with the general intention of revealing his change of attitude from fear to relief.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of the Sentry will be imperfectly realised and unlikely to reveal his change of attitude from fear to relief.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of the role of the Sentry and no attention accorded to revealing his change of attitude from fear to relief.*

**Sophocles: *Antigone* – 1(b)**

*What effects would you wish to create for your audience at the end of the play? Explain how you would direct the section from the entrance of Eurydice to the end of the play in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the final section of the play and the effects that they hope to achieve. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- preferred effects might include shock, horror, tension, pity, fear, catharsis
- the context of the section, Eurydice's appearance just as the Messenger has revealed the deaths of Haemon and Antigone
- suggestions for the physical and vocal qualities of the characters, Eurydice, the Messenger, Creon
- the number, gender and appearance of the Chorus
- costume and setting design ideas appropriate to the closing section
- directorial ideas in relation to some of the following:
  - Eurydice's grief-stricken demeanour; her stoic acceptance of the Messenger's news
  - the response to the Chorus; their choric movement; their position in relation to other characters
  - the Messenger's evident trepidation in telling his tale
  - the Messenger's imitation of Creon's voice, his fear for his son evident
  - the indictment of Creon's lack of judgement
  - Eurydice's sudden exit into the palace
  - Creon's entrance, cradling his dead son
  - Creon's self-blame; his agony; the reaction of the Chorus
  - the grisly announcement of the Messenger and the display of Eurydice's body on the bier
  - Creon's increasing despair and pitiful recognition of his fate
  - the final choric condemnation of pride
- use of stage; use of space
- lighting and sound effects

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate directorial decisions in terms of staging and performance
- purposeful directorial decisions in terms of physical appearance, vocal and movement qualities of the characters
- consideration of the use of stage
- sensitivity to the significance of the section as the culmination of previous action
- awareness of the potential for cathartic effect

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- apt suggestions for set/costume design
- Classical Greek staging conventions relating to the depiction of violence off-stage
- sensitivity to tragic style of the play

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in the directorial interpretation of the final section of the play for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired effects for an audience

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the section, calculated exactly to generate the specified effects for an audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the section, clearly intended to generate the specified effects for an audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the section, with the general intention of generating the specified effects for an audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the section may lack apt performance ideas or may not be adequately focused upon generating the specified effects for an audience.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for directing the section and no attention accorded to generating the specified effects for an audience.*

**Shakespeare: A Midsummer Night's Dream – 2(a)**

*As a director, explain how you would stage Act Three, Scene One of the play in order to create comedy for your audience.*

*[The scene begins with Bottom's line, "Are we all met?" and ends with Titania's line, "Tie up my love's tongue, bring him silently."]*

Candidates' answers will vary according to their interpretation of the scene and their comic invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- setting ideas for the fairy wood to exploit comic potential, for example, in the representation of trees, flowers, bushes, Titania's bower
- casting ideas for the Mechanicals and the fairy characters; physical appearance/vocal qualities
- directorial ideas for creating comedy in some of the following moments:
  - the Mechanicals' rehearsal and their literal solutions for theatrical 'difficulties'
  - Puck's response to the Mechanicals' ineptitude
  - the transformation of Bottom into an 'Ass'
  - the horror and terrified flight of the Mechanicals
  - Bottom's rendering of his song
  - Titania's enraptured encounter with Bottom, her aggressive 'seduction' of him and his 'bashful' responses
  - Bottom's growing confidence in the attentions of the fairies
- design ideas for the creation of the bower – comical/ fantastical, concealed/revealed
- comical costume ideas for the Mechanicals
- potential comedy in costume ideas for the fairy characters, Puck, Titania, Peaseblossom, Cobweb, Moth, Mustardseed
- potential comedy in lighting/sound ideas to enhance the comical transformation of Bottom and/or his seduction by Titania
- use of props
- use of stage/space

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate reference to a range of staging ideas, clearly focused on the creation of comedy
- appropriate comic interpretation of the collision between the mortal and the fairy world
- confident application of comic method

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- sensitivity to comic style through application of staging ideas
- creation of comic effects through the collision of the fairy world and the world of the Mechanicals
- reference to the Elizabethan notion of fairies and the supernatural

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach
- clearly defined intentions in terms of creating comedy for the audience

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent comic realisation of the scene through sensitive application of staging elements.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, comic realisation of the scene through appropriate application of staging elements.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, comic realisation of the scene through largely suitable application of staging elements.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the scene may lack both performance detail and comic invention.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for staging the scene.

**Shakespeare: *A Midsummer Night's Dream* – 2(b)**

*How would you want your audience to respond to Hermia in the opening scene of the play? Explain how you would perform the role in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the role and their preferred response. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience response which might include sympathy, pity, concern, amusement, admiration
- Hermia's physical appearance; height, build, colouring, facial features; contrast with Helena
- movement, gesture, posture, gait, facial expressions
- her vocal qualities, pitch, pace, tone, accent, pause
- costume ideas
- performance ideas, to convey, for example:
  - her resistance to her father's physical force
  - her apprehension at being brought before the Duke
  - her defence of Lysander
  - her contempt towards Demetrius
  - her reaction to Egeus' demands for the law
  - her response to Theseus' ruling
  - her woeful mood in exchanges with Lysander
  - her sincerity in love
  - her willingness to elope with Lysander
  - her sympathy for Helena
  - her excitement about the future
- interaction with others, eye contact, spatial relationships, physical contact
- delivery of lines, verse-speaking
- use of props
- use of stage

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- candidates' appropriate interpretation of Hermia
- apt performance ideas
- sensitivity to Hermia' contribution to the pattern of lovers within the play

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in costume
- apt ideas about the style of performance required
- reference to the Athenian law and laws of patriarchy

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the performance ideas
- clearly defined dramatic intentions for the audience
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Hermia in the scene, precisely calculated to achieve the preferred audience response.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Hermia in the scene, with the potential to achieve the preferred audience response.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Hermia in the scene, with the general intention of achieving the preferred audience response.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Hermia in the scene may not be adequately focused upon achieving the preferred audience response.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Hermia in the scene and no attention accorded to achieving the preferred audience response.*

**Jonson: Volpone – 3(a)**

*Briefly outline and justify your casting decisions for Nano, Castrone and Androgyno and then explain how you would direct them in Act One in order to convey your interpretation of the three characters to an audience.*

Candidates' answers will vary depending upon their interpretation of the three characters and their directorial ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- interpretation of the characters, comical or menacing
- the physical qualities of each of the characters described by Jonson as a dwarf, a eunuch and a hermaphrodite
- casting ideas which are appropriate to the style of the play
- comically 'freakish' appearance of the trio, if appropriate – ideas for contrast or consonance in their physical features, for example, height, build, colouring
- facial features, use of make-up, mask, prosthetics
- outrageous costumes or suggestions which make them appear like an 'ensemble' team or liveried servants
- idiosyncratic movement or gesture; gait, posture, facial expression
- vocal qualities, pitch, accent, singing voices, mime
- specialised performance skills such as circus skills, juggling, tumbling, acrobatics, dance and mime
- use of props
- use of stage by the performers; opportunities for comic action in relation to the setting of Volpone's bedchamber
- their relationship with Volpone (possibly their father)
- their relationship with Mosca
- their initial 'routine', stage managed by Mosca
- their willingness to please their 'master'; their love of performance
- their complicity in Volpone's exploitation of others
- comic business

## **Assessment Criteria (A02)**

### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- candidates' appropriate interpretation of the nature of Volpone's retinue
- exploitation of appropriate performance elements in the realisation of Volpone's entertainers
- appropriateness of ideas for the characterisation of the roles

### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume, delivery style
- the satirical style of the play and use of exaggeration
- Jonson's intentions to expose folly to ridicule
- appropriate treatment of language

### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in interpreting the roles for an audience
- clearly defined intentions in terms of creating a dark brand of comedy for an audience
- attention to the actor/audience relationship in staging ideas
- application of a range of comic methods

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of Nano, Castrone and Androgyno, calculated exactly to reveal their interpretation of the characters.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Nano, Castrone and Androgyno, with the potential to reveal their interpretation of the characters.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate realisation of Nano, Castrone and Androgyno with the general intention of revealing their interpretation of the characters.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, Nano, Castrone and Androgyno will be imperfectly realised and there will be inadequate focus upon revealing their interpretation of the characters.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of Nano, Castrone and Androgyno. There will be no discernible attempt to reveal their interpretation of the characters.*

**Jonson: Volpone – 3(b)**

*How would you want your audience to respond to Volpone when he attempts to seduce Celia in Act Three of the play? Explain how you would perform the role in this scene in order to achieve your aims.*

*[You should consider the section from Celia's line, "O God, and his good angels! whither, whither/Is shame fled human breasts?" to Volpone's exclamation after Bonario has rescued Celia from his clutches, beginning, "Fall on me, roof, and bury me in ruin!"]*

Candidates' answers will vary depending upon their interpretation of Volpone and their preferred audience response. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- potential responses include humour, revulsion, intrigue, admiration, engagement
- physical appearance initially as the invalid, suddenly transformed into vigorous lover
- age, height, build, colouring, facial features of Volpone
- vocal qualities, pitch, pace, accent, pause, volume
- movement, gesture, idiosyncrasies, facial expressions
- eye contact, spatial relationships
- performance ideas for some of the following moments:
  - his demeanour as he lies on his 'sickbed' waiting for Mosca to lead Corvino away
  - his response to Celia's private prayer
  - his sudden leap from the couch; his passion stirred
  - his declaration of love and delivery of the song
  - his apparent care for Celia
  - his invitation to a life of sensuality and luxury
  - his determination to possess Celia, turning to violence
  - his horror at being discovered and exposed
- use of the stage and the bed
- use of props

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- candidates' appropriate interpretation of Volpone's character in the scene
- appropriate application of performance techniques to elicit the preferred response
- attention to Volpone's dual self to be shown within this scene

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in costume and performance elements
- consideration of original staging conventions
- appropriate treatment of Jonson's language
- sensitivity to Jonson's satirical purpose

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the performance ideas for an audience
- clearly defined intentions in terms of the desired audience response to Volpone
- attention to the actor/audience relationship
- application of a range of comic methods

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role, calculated exactly to achieve their desired audience response to Volpone.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role, clearly intended to achieve their desired audience response to Volpone.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role with the general intention of achieving their desired audience response to Volpone.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role may lack apt performance ideas or be unlikely to achieve their desired audience response to Volpone.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for performing the role and no attempt to define their desired audience response to Volpone.*

**Middleton: *The Changeling* – 4(a)**

*How would you wish your audience to respond to Beatrice in Act Two, Scene One and in her exchanges with Alsemero at the beginning of Act Two, Scene Two of the play? Explain how you would perform the role in order to achieve your aims.*

*[You should consider Beatrice’s performance throughout Act Two, Scene One and in Act Two, Scene Two up to the point where Alsemero leaves Beatrice with the line, “My love’s as firm as love e’er built upon.”]*

Candidates’ answers will vary depending upon their preferred response to Beatrice and their performance ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- responses to Beatrice might include empathy, pity, admiration, engagement, disapproval
- her physical appearance, height, build, colouring, facial features
- movement, posture, gait, stance, facial expressions
- vocal qualities; accent, pitch, tone, emphasis, delivery of speeches
- costume ideas
- the context of the action
- performance ideas in relation to some of the following:

*In Act Two, Scene One*

- her initial exchange with Jasperino and willingness to think well of him
- the delivery of her soliloquy revealing both her loving and her unfeeling natures
- her troubled reaction to De Flores which she interprets as disgust
- her asides
- their quick-fire exchanges
- her response to the arrival of Alonzo
- her hushed exchanges with her father

*In Act Two, Scene Two*

- her excited greeting of Alsemero
  - her expressions of love
  - her sudden fears for Alsemero’s safety
  - her realisation that De Flores might be exploited
  - her hasty conclusion of the tryst
- use of stage, stage positioning, movement
  - interaction with other characters, eye contact, spatial relationships

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- candidates' appropriate interpretation of Beatrice's character
- appropriate application of performance techniques to elicit the preferred response
- attention to the range of emotions to be shown within these short scenes

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in costume and performance elements
- consideration of original staging conventions; use of the 'aside'
- appropriate treatment of language

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the performance ideas for an audience
- clearly defined intentions in terms of the desired audience response to Beatrice
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of Beatrice in the scenes, calculated exactly to achieve their desired audience response to Beatrice.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Beatrice in the scenes, clearly intended to achieve their desired audience response to Beatrice.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of Beatrice in the scenes, with the general intention of achieving their desired audience response to Beatrice.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of Beatrice in the scenes may lack apt performance ideas or be unlikely to achieve their desired audience response to Beatrice.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising Beatrice in the scenes, and no attempt to define their desired audience response to Beatrice.*

**Middleton: *The Changeling* – 4(b)**

*Explain how you would use space, colour, texture, light and sound in your designs for the opening of Act Three (the murder of Alonzo) in order to help your audience to understand the period setting of the play and the horrific nature of the action.*

*[The section begins with the entry of Alonzo and De Flores and with De Flores' line, "Yes, here are all the keys..." and ends with De Flores' line, "So, now I'll clear/The passages from all suspect or fear."]*

Candidates' answers will vary depending upon their interpretation of the murder scene and their design ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- creation of the atmosphere of horror which is compatible with the rest of the play
- choice of staging form, movement from one scene/room to another; indications of period
- the scale of setting/space to be used for the murder scene
- use of levels, staircases, inner stage, drapes, backcloths, cyclorama
- creation of 'dungeon'-like setting for Alonzo's murder
- sense of confinement, darkness, damp, danger
- use of fabric/texture; shades of grey or black or brown
- use of doors, keys, archways
- lighting effects, use of colour, angle, intensity; use of shadow, grille gobo, lamp light
- sound effects, dripping, scuttling, whispering, fluttering, creaking, echoes
- costume and use of props consonant with period setting (or justified transposed setting); rapiers, armoury
- the positioning of the hidden rapier
- the removal of the bloody finger
- the intended effect for an audience in terms of period and various degrees of horror

## ***Assessment Criteria (A02)***

### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate ideas for the presentation of the murder scene
- consonance with the play's gruesome action and atmosphere
- appropriate selection of design elements to establish period
- appropriateness of ideas for conveying horror to the audience

### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in set design, costume, properties
- consideration of original staging conventions, if appropriate
- sensitivity to the darkness of the Jacobean tragic style and the Jacobean's appetite for grotesque horror

### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the design ideas for an audience
- clearly defined intentions in terms of creating horror for the audience
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent design ideas for the scenes, eminently suited to the period setting and horrific action.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating clear but less detailed design ideas for the scenes, clearly suited to the period setting and horrific action.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating some generally apt design ideas for the scenes, largely suitable for the period setting and horrific action.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the design ideas may be imperfectly realised or unsuitable for the period setting and horrific action.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of designs.

***Chekhov: Three Sisters – 5(a)***

*How would you perform the role of Masha in Acts One and Two in order to demonstrate how she is transformed by her love for Vershinin?*

Candidates' answers will vary according to their interpretation of the role of Masha and their performance ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the physical characteristics of Masha, her appearance, age, build, height, facial features; possible changes between the Acts in terms of make-up/hairstyle
- costume ideas; dressing to appeal to Vershinin in Act Two
- her vocal qualities, pace, pitch, tone, accent, song, delivery of specific lines
- her movement, posture, gestures and stance; her facial expressions; altered by love in Act Two
- interaction with other characters and especially with Vershinin; evident change in behaviour/demeanour in Act Two
- spatial relationships, eye contact, manner
- use of stage and furnishings
- handling of props
- performance ideas relating to specific moments that demonstrate Masha's transformation, for example:

*In Act One*

- her apparent listlessness as she sits reading her book
- her isolation
- her boredom, indicated by her whistling
- her decision to go home before lunch
- her immediate interest in Vershinin
- her engagement in his conversation
- her sudden impulse to stay to lunch
- her irritation with Kulygin
- her sense of being stifled by his presence
- her defiance about the Headmaster's social gathering
- her unpleasant attitude towards Natasha
- her consumption of vodka
- her more festive mood

*In Act Two*

- her apparent confidence in Vershinin as she talks freely about her father and her marriage to Kulygin
- her engagement with Vershinin, listening carefully to whatever he says
- her evident solicitude in response to his moods
- her self-consciousness at Vershinin's sudden declaration

- her brief attempt to resist him, to change the subject and to move out of his reach
- her initial bewilderment at Vershinin's outpourings
- her developing pleasure in his compliments
- her disappointment/guilt when Irina and Tuzenbakh arrive
- her childlike laughter as she relishes Vershinin's proximity
- her inability to conceal her happiness
- her sudden interest in philosophical discussion
- her disappointment at Vershinin's hasty departure
- her mood swing into previous snappiness
- her sudden playfulness as she dances, alone, to Tuzenbakh's music

### **Assessment Criteria (A02)**

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate selection of performance elements designed to demonstrate Masha's transformation
- apt suggestions for her interaction with the other characters
- apt ideas for demonstrating the developing relationship between Masha and Vershinin

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of the following:

- indications of period in setting, costume
- the naturalism of the suggested performance techniques
- sensitivity to Chekhov's style - a blend of the serious with the comic

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the character for an audience through performance elements
- clearly defined intentions in terms of the desired effect upon the audience
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of the role of Masha in the specified Acts of the play, calculated exactly to demonstrate how she is transformed by her love for Vershinin.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Masha in the specified Acts of the play, clearly intended to demonstrate how she is transformed by her love for Vershinin.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate picture of the role of Masha in the specified Acts of the play, with the general intention of demonstrating how she is transformed by her love for Vershinin.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Masha will be imperfectly realised and unlikely to demonstrate how she is transformed by her love for Vershinin.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of the role of Masha and no attention accorded to demonstrating how she is transformed by her love for Vershinin.*

***Chekhov: Three Sisters – 5(b)***

*Briefly outline and justify your casting decisions for Vershinin and Kulygin and then explain how you would direct them, in Act Three, in order to highlight their differences for your audience.*

Candidates' answers will vary according to their casting decisions and their interpretation of the roles. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the physical characteristics of Vershinin and Kulygin in terms of their build, height, facial features; the contrast between them in terms of their attractiveness, vigour
- their vocal qualities, pitch, pace, pause, accent, idiosyncrasy
- their movement, posture, gestures, gait, facial expressions and stance
- costume ideas
- directorial suggestions for some of the following moments:
  - Kulygin's weariness and confession to Olga that he might have married her
  - his anxiety and desire to get Masha home
  - his conservative/cautious attitude to life expressed in his disapproval of Chebutykin's drunkenness and his reluctance to let Masha play in a public concert
  - his desire for order as he picks up the pieces of the broken clock
  - Vershinin's cheerfulness, in spite of the fire and his own domestic misery, fuelled by his flirtation with Masha
  - his philosophising and laughter
  - his singing and then humming with Masha
  - Kulygin's reaction to the undisguised empathy of Masha and Vershinin
  - Kulygin's unwelcome attention to Masha as he appears to attempt to reclaim her
  - his apparent obliviousness to her sarcasm
  - his attempt to placate Masha and to reassure her
  - the brief 're-connection' of Masha and Vershinin before he leaves and she appears to follow him out
  - Kulygin's anxiety when he cannot find Masha
- use of stage/space
- interaction with other characters, eye contact, spatial relationships
- their awareness of each other

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate selection of directorial strategies, designed to highlight the differences between the two characters
- apt suggestions for the interaction of Vershinin and Kulygin with the other characters and with each other
- apt ideas for demonstrating the relationship between Vershinin and Masha and between Kulygin and Masha

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of the following:

- indications of period in setting, costume
- the naturalism of the suggested performance techniques
- sensitivity to Chekhov's style - a blend of the serious with the comic

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the characters for an audience through directorial ideas
- clearly defined intentions in terms of highlighting their differences to the audience
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of the roles of Vershinin and Kulygin in Act Three, calculated exactly to highlight their differences.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the roles of Vershinin and Kulygin in Act Three, clearly intended to highlight their differences.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate picture of the roles of Vershinin and Kulygin in Act Three, with the general intention of highlighting their differences.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the roles of Vershinin and Kulygin in Act Three will be imperfectly realised and suggestions made will be unlikely to highlight their differences.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of the roles of Vershinin and Kulygin in Act Three and no attention accorded to highlighting their differences.

**O'Casey: *The Shadow of a Gunman* – 6(a)**

*How would you perform the role of Davoren in Act Two, from the discovery of the bombs to the end of the play, in order to highlight his cowardly qualities?*

Candidates' answers will vary according to their interpretation of the role of Davoren. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- O'Casey's description of the character – aged about thirty, a facial expression suggesting a war between weakness and strength, his need for self-expression
- Davoren's physical appearance, build, height, colouring, facial features
- movement, posture, gait, gesture, facial expressions, use of space
- vocal qualities; accent, pitch, tone, emphasis
- interaction with other characters, eye contact, spatial relationships
- performance ideas in relation to some of the following:
  - the discovery of the bombs; his immediate terror and anger at Seumas
  - his slow realisation that Maguire was connected with the Republican movement
  - his reaction to the arrival of Minnie; near fainting
  - his sheer panic and obliviousness to Minnie's selfless actions
  - his panic-stricken reaction to the sounds of forced entry, breaking glass; heavy steps
  - his stuttering responses to the Auxiliary's intimidation
  - his state of stultification
  - his fear of the Auxiliaries once drunk; his selfishness
  - his sudden realisation of his own cowardice
  - his reaction to the building commotion as the soldiers hustle Minnie from the building
  - his impatience with the Grigsons
  - his cowering reactions to the sound of the ambush
  - his dumbfounded reaction to the news of Minnie's death
  - his somewhat pretentious final pronouncement on her death and his own disgrace
- use of props, space and furniture
- audience response to Davoren's cowardice

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- application of appropriate performance elements designed to convey Davoren's cowardice
- apt suggestions for interaction with the other characters and for the use of the stage space
- sensitivity to the seriousness of the action

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume
- the naturalistic acting style demanded by the play
- sensitivity to O'Casey's tragi-comic style

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in conveying the character to an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to the role

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Davoren, calculated exactly to highlight his cowardly qualities.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Davoren, clearly intended to highlight his cowardly qualities.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Davoren, with the general intention of highlighting his cowardly qualities.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Davoren may lack apt performance ideas or may not be adequately focused upon highlighting his cowardly qualities.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the role of Davoren and no attention accorded to highlighting his cowardly qualities.*

**O'Casey: *The Shadow of a Gunman* – 6(b)**

*Briefly outline and justify your casting decisions for Mr Gallogher and Mrs Henderson and then explain how you would direct them in Act One of the play in order to create comedy for your audience.*

Candidates' answers will vary according to their interpretation of Mr Gallogher and Mrs Henderson and their comic invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- casting decisions for the pair in terms of their physical qualities, build, height, colouring, facial features
- vocal qualities, pitch, pace, pause, accent, tone, speed of delivery
- ideas which might be based on O'Casey's own directions:
  - Mrs Henderson:- massive in every way; a mountain of good nature; she dominates the room; dressed poorly but tidily
  - Mr Gallogher:- a spare little man; a spare, little beard, a nervous voice; ill-at-ease
- costume suggestions; possible comic business with, for example, Mrs Henderson's shawl and/or Mr Gallogher's hat
- movement, stage positioning, gesture, posture, gait, idiosyncrasy, facial expressions
- exploitation of the comic language of the pair; their idiosyncratic speech patterns, mispronunciations, incongruous attempt at high discourse punctuated by the vernacular
- directorial ideas in relation to some of the following:
  - Mrs Henderson's abrupt arrival, dragging a reluctant Mr Gallogher behind her
  - her coaxing of Mr Gallogher into Davoren's room
  - Mr Gallogher's extreme shyness
  - Mrs Henderson's touching faith in being welcomed by Davoren; her obliviousness to his very different feelings
  - her comic misinterpretation of Minnie's relationship with Davoren
  - her use of repetition and malapropisms
  - Mr Gallogher's earnestness as he reads the letter
  - his patience with the interruptions
  - Mrs Henderson's pride in Mr Gallogher's powers of expression
  - her patriotism
  - her absurd suggestions for improving the letter
  - the interaction of the pair with the other characters and reactions to them
- comic methods, for example, timing, comic business, slapstick moments
- their use of space

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- focus on the creation of comedy through a range of directorial ideas
- appropriate suggestions for performance of the characters
- application of comic methods

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume, performance style
- sensitivity to O'Casey's tragi-comic style
- some application of caricature
- awareness of the political context

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of interpretation for an audience through performance elements
- clearly defined intentions in creating comedy
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating comedy for the audience through a vivid and coherent realisation of Mrs Henderson and Mr Gallogher.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating comedy for the audience through a clear, but less detailed, realisation of Mrs Henderson and Mr Gallogher.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating comedy for the audience through a partial, but mainly apt, realisation of Mrs Henderson and Mr Gallogher.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for creating comedy for the audience may lack performance ideas for Mrs Henderson and Mr Gallogher.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating comedy for the audience through the direction of Mrs Henderson and Mr Gallogher.*

**Lorca: Yerma – 7(a)**

*As a designer, explain how your use of **at least two** of the following elements would help you to create an appropriate mood and atmosphere for the final scene of “Yerma”:*

*setting design;  
costume design;  
make-up/mask design;  
lighting design;  
sound design.*

Candidates' answers will vary according to their design choices and their interpretation of the final scene. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following:

- appropriate mood and atmosphere which should recognise the shifting nature of the scene, at times solemn and ritualistic, at others, frenzied and/or ecstatic
- influence of Spanish traditions
- setting design ideas which might include:
  - reference to staging form
  - creation of the mountain setting
  - use of backdrops or cyclorama
  - presentation of the shrine on stage
  - the presence of the cart
  - the accommodation of the large cast on stage
- costume design ideas which might include:
  - the variety of the costumes on stage, some sombre, some vivid, some decorative, some theatrical
  - costume ideas for Yerma which reveal her deteriorating state of mind
  - costume ideas for the six candle-bearing celebrants
  - costume ideas for the girls with garlands
  - costume ideas for the Dancers
  - costume ideas for the villagers/children
  - use of colour
  - choice of fabrics and textures
- make-up and mask ideas for any or all of the above, including mask ideas for the principal Dancers – the Man and the Woman
- lighting design ideas which might include:
  - the creation of the impending nightfall
  - firelight
  - starlight/moonlight
  - the effect of candlelight
  - the creation of shadows
  - symbolic use of colour
  - intensity and angle of light
  - speed of lighting changes
- sound design ideas which might include:
  - use of sound and song to create atmosphere

- the sound of the guitars
- the sound of the advancing/retreating pilgrims
- the sound of laughter
- the ritual itself and the crescendo of voices
- harness bells and bellringers' collars

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- application of appropriate design elements to communicate a suitable mood/atmosphere
- appropriate staging ideas to complement the action of the scene
- consonance of ideas with Lorca's poetry
- attention to design fundamentals, scale, shape, colour, texture, sound and light
- sensitivity to Lorca's intentions to blend the Christian with the Pagan

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period and setting in terms of costume
- awareness of original staging conditions
- reference to the culture and society of the play
- sensitivity to Lorca's creation of mood

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of design ideas for an audience
- sensitivity to the desired audience response to the climax of the play
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scene in design terms, calculated exactly to create an appropriate mood and atmosphere.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scene in design terms, clearly intended to create an appropriate mood and atmosphere.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scene in design terms, with the general intention of creating an appropriate mood and atmosphere.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the realisation of the scene in design terms may be impractical and not be adequately focused upon creating an appropriate mood and atmosphere.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the scene in design terms and no attention accorded to creating an appropriate mood and atmosphere.

**Lorca: Yerma – 7(b)**

*How would you want your audience to respond to Juan and Yerma in Act Two, Scene Two? Explain how you would stage the scene in order to achieve your aims.*

*[In Act Two, Scene Two, Yerma returns from the well with fresh water for the evening meal.]*

Candidates' answers will vary according to their interpretation of the roles and their staging ideas; however, in relation to the Assessment Criteria below, expect answers to include references to some of the following:

- audience response which might include sympathy for Juan or for Yerma, frustration, pity, empathy
- casting ideas for Juan and Yerma, their physical appearance; age, height, build, movement, gesture, gait, colouring, facial features
- their varying vocal qualities; accent, pitch, tone, pace, emphasis; musicality, rhythm
- a range of facial expressions and body language
- directorial suggestions to convey, for example:
  - Juan's suspicion of Yerma; her defensiveness
  - a sense of unease between the pair; each aggrieved with the behaviour of the other
  - Juan's attempts to exercise his authority over Yerma; her bitter replies
  - Juan's prosaic search for 'peace' and lack of understanding of his wife's misery
  - Yerma's obsession with her childlessness; heightened language, hysteria
  - mutual awareness of the presence of the sister-in-law
  - a sense of domestic rift
  - Yerma's interaction with other characters after Juan's exit
  - the attitudes of Yerma and Juan to Victor's departure
- delivery of Lorca's dialogue, both symbolic and poetic
- use of space; spatial relationships; physical contact; eye contact, use of props
- costume
- setting ideas

**Assessment Criteria (A02)**

*Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate suggestions for the casting of the characters
- application of appropriate directorial suggestions for performance
- consonance of ideas with Lorca's poetic style
- sensitivity to the heightened performance style of Lorca

*Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period and setting in terms of costume and delivery style
- reference to Yerma's barren plight within the culture and society of the play

- sensitivity to Lorca's creation of mood
- sensitivity to the poetry of the scenes

*Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in interpreting the relationship between Juan and Yerma for an audience
- sensitivity to the desired audience response to Juan and to Yerma
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scene, calculated exactly to achieve the preferred audience responses to Juan and Yerma.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scene, clearly intended to achieve the preferred audience responses to Juan and Yerma.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scene, with the general intention of achieving the preferred audience responses to Juan and Yerma.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the realisation of the scene may lack a practical dimension or may not be adequately focused upon achieving the preferred audience responses to Juan and Yerma.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the realisation of the scene and no attention accorded to achieving the preferred audience responses to Juan and Yerma.

**Bond: Restoration – 8(a)**

*Outline and justify your casting decisions for Lord Are and Ann and then explain how you would direct your actors in Part One, Scenes One and Three in order to create comedy from their ill-matched relationship.*

Candidates' answers will vary according to their interpretations of the characters and of the nominated scenes. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- casting decisions, concerning, for example:
  - the physical appearance of each character, build, height, colouring, facial features
  - some contrast between them in terms of physical expression of their 'breeding', for example, Lord Are may have aristocratic bearing, height, mien; Ann might be coarser, stouter, shorter
  - vocal characteristics, accent, pitch, pace, use of pause; discernible contrast evident
- costume ideas to reveal Lord Are's self-indulgence/extravagance and Ann's provincial attempt at fashion
- directorial ideas, to convey, for example:

*In Scene One*

- Lord Are's derogatory and mercenary attitude towards Ann
- his ridiculous pose, trussed up to the tree
- his boastfulness
- Ann's disappointment in Lord Are's life-expectancy
- her acquisitiveness and lack of sentimentality towards marriage
- her coarseness

*In Scene Three*

- Lord Are's dismissive and rude attitude towards Ann
  - his response to her flattery
  - his vanity and devotion to fashion
  - his indifference to Ann's feelings
  - his wit
  - Ann's frustration at the disappointment of her materialistic ambitions
  - her attempt to keep her temper
  - her eagerness to enjoy the pleasures of London
- directorial ideas about movement, use of space
  - suggestions for delivery of lines, interaction with each other and asides to the audience
  - application of comic method; use of caricature; timing

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate application of directorial ideas to achieve comedy
- awareness of Bond's use of comedy to convey political ideas
- sensitivity to the potential impact of these scenes, blending comedy with social commentary

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume, performance skills
- reference to Bond's appropriation of 'Restoration' themes and conventions within a contemporary play
- the exaggerated acting style demanded by the play
- awareness of political intentions of the play

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the characters/scenes
- clearly defined dramatic intentions
- attention to the actor/audience relationship in directorial ideas

## Mark Bands

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of Lord Are and Ann in the nominated scenes, calculated exactly to create comedy for their audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Lord Are and Ann in the nominated scenes, with the potential to create comedy for their audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of Lord Are and Ann in the nominated scenes, likely to create comedy for their audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of Lord Are and Ann in the nominated scenes may lack apt performance ideas or may not be adequately focused upon creating comedy for their audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising Lord Are and Ann in the nominated scenes and no attention accorded to creating comedy for their audience.

**Bond: Restoration – 8(b)**

*How would you want your audience to respond to the role of Frank in Part One, Scene Four ('The Thieving Scene')? Explain how you would perform the role in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the role of Frank. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience response to Frank might include amusement, admiration, disapproval, engagement, compassion, contempt
- ideas for Frank's physical appearance, build, height, facial features, colouring
- his stance, gait, posture, movement and gesture, facial expressions
- vocal qualities: tone, pitch, pace, accent, dialect, emphasis, delivery of specific lines
- costume/livery
- performance ideas to convey, for example
  - his sophistication in contrast to Bob's simplicity
  - his attitude towards country life and its hardships
  - his anger at being 'trussed-up'
  - his defensiveness and attitude of guilt
  - his rudeness to Mrs Hedges
  - his resistance as he is bundled into the box
  - his appeal to Rose
  - his disgust at Bob
  - his genuine gratitude towards Rose and recognition of their shared oppression
- the violent and dangerous comedy of the scene
- the political awareness of Rose and Frank as opposed to the naivety of Bob and his mother
- use of stage

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate suggestions for the vocal and physical characterisation of Frank, consistent with Bond's political message
- apt application of performance elements
- awareness of the blend of comedy with more serious issues in the portrayal of Frank's character

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period and class in costume and reference to setting, if appropriate
- the complex style of the play - blend of Restoration Comedy with contemporary political message
- application of performance ideas consistent with the period setting

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in interpreting the role of Frank for an audience
- clearly defined intentions in terms of the desired effect on an audience
- attention to the actor/audience relationship in performance ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Frank, calculated exactly to elicit the preferred audience response.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Frank, clearly suitable in terms of eliciting the preferred audience response.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but generally apt, realisation of the role of Frank, largely suitable in terms of eliciting the preferred audience response.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any ideas for the realisation of the role of Frank may lack a practical dimension and may not be adequately focused upon eliciting the preferred audience response.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Frank. Such ideas as are suggested may well be inappropriate to the presentation of the role, and may not specify a preferred audience response.*

***De Angelis: Playhouse Creatures – 9(a)***

*How would you want your audience to respond to Mrs Farley's disgrace? Explain how you would perform the role in Act Two, Scenes Two and Four in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the role of Mrs Farley and their preferred audience response. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience responses might include empathy, sympathy, distress, impatience
- Mrs Farley's physical appearance in terms of build, colouring, facial features and expressions, hairstyle; a radical change between Scenes Two and Four
- her evident pregnancy in Scene Two
- movement, gesture, use of space in each scene
- vocal qualities; accent, pitch, tone, emphasis, delivery of lines
- interaction with Doll, Mrs Betterton, the other actresses, physical contact, spatial relationships, eye contact
- interaction with the audience
- performance suggestions to convey, for example:

*Act Two, Scene Two*

- her attempt to appear to retain her figure
- her fear of discovery
- her reluctance to relinquish her role
- her impatience with Mrs Betterton
- her desire to be rid of the child
- her fear of pain
- her desperate attempt to sell her petticoat

*Act Two, Scene Four*

- her changed circumstances
- her misery
- her guilt

- costume, use of props
- use of stage and space

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- application of appropriate performance elements designed to elicit a response to Mrs Farley's disgrace
- appropriate attention to all aspects of performance, including specific reference to delivery of lines
- apt suggestions for interaction with the other characters and for the use of the stage space

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume
- the acting style demanded by the play
- sensitivity to the play's feminist stance

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of approach in conveying the character to an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to the role

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Mrs Farley, calculated exactly to generate the specified audience response to her disgrace.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Mrs Farley, clearly intended to generate the specified audience response to her disgrace.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Mrs Farley, with the general intention of generating the specified audience response to her disgrace.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Mrs Farley may lack apt performance ideas or may not be adequately focused upon generating the specified audience response to her disgrace.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the role of Mrs Farley and no attention accorded to generating a specific audience response to her disgrace.*

**De Angelis: Playhouse Creatures – 9(b)**

*As a director, explain what effects you would want to create for your audience in Act One, Scene Six (Mrs Betterton's acting class) and how you would stage the scene in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the scene and their dramatic intentions for an audience. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- effects for the audience might include admiration for Mrs Betterton's performance but surprise at her subsequent gullibility; amazement at Nell's audacity; amusement at Mrs Betterton's 'master class'; amusement at Doll's down-to-earth attitudes
- staging decisions, concerning, for example:
  - setting; to create the impression of a stage before performance
  - costume to highlight the relative age/youth of Mrs Betterton and Nell, Doll's lowly status
  - lighting/sound suggestions
- performance ideas, for example:
  - vocal and physical characterisation of Mrs Betterton, Doll and Nell, distinguishing background, class and social position
  - directorial ideas about movement, use of space
  - application of comic method; timing, if appropriate to the desired effects
  - sensitivity to the shape of the scene, changes in pace, tempo and mood
- specific suggestions for, for example, conveying some of the following:
  - Mrs Betterton's 'terrifying' skills as Lady Macbeth
  - her awareness of her reduction to playing 'widows'
  - Doll's support
  - Nell's combination of artfulness and innocence
  - her limitations as a performer
  - Mrs Betterton's patience
- use of stage; use of props

### ***Assessment Criteria (A02)***

#### *Knowledge and understanding*

Knowledge of the play and understanding of the play's potential in performance will be evident in:

- appropriate application of staging ideas to achieve dramatic intentions
- awareness of De Angelis' use of comedy to convey feminist ideas
- sensitivity to the potential impact of this scene; comedy; social commentary

#### *Social and cultural context, genre and style*

Awareness of the play's social and cultural context, genre and style will be evident through consideration of some of the following:

- indications of period in setting, costume, performance skills
- reference to De Angelis' use of 'Restoration' themes and conventions within a contemporary play
- the exaggerated acting style demanded by the play in places
- awareness of political/feminist message of the play

#### *Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the scene
- clearly defined dramatic intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the desired effects for the audience

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scene, calculated exactly to create their preferred effects for an audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scene, with the potential to create their preferred effects for an audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scene, likely to create their preferred effects for an audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the scene may lack apt performance ideas or may not be adequately focused upon creating their preferred effects for an audience.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the scene and no attention accorded to creating their preferred effects for an audience.*