



General Certificate of Education

Drama and Theatre Studies 5241

DRA2 Approaches to Text

Mark Scheme

2005 exam - June 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.

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?**

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)

JUNE 2005

INTRODUCTION

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.

Questions are marked out of 50 according to the banding scheme on the following pages.

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.

Alternative spelling of characters' names

AQA does not prescribe specific editions of the set plays. As a number of the set plays are in translation, examiners may encounter a variety of different legitimate spellings of characters' names.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2

Sophocles: Antigone – 1(a)

Briefly outline your casting ideas for the role of Antigone and then explain how you would direct the actor in her initial scene with Ismene in order to achieve your preferred audience response.

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

- preferred audience responses, which might include, for example, admiration, sympathy, pity or concern for her safety
- casting ideas: Antigone's physical appearance, age, height, build, colouring, facial features
- her vocal qualities, pitch, pace, tone, accent
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- costume, hairstyle
- interaction with Ismene, eye contact, spatial relationships, use of levels
- performance qualities required for the exchanges between the two sisters:
 - Antigone's energy; her outrage at Creon's decree
 - her sensitivity to the family history
 - her contempt for Ismene's inaction
 - the growing antagonism towards her sister
 - her attitude to her brother, to Creon, to the gods
- use of stage

Assessment Criteria (AO2)

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 Ismene; use of costume/properties
- awareness of the significance of the scene within the whole 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:

- Classical Greek staging conventions in relation to the opening scene
- 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 in relation to audience response
- 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 Antigone through eminently appropriate casting and directing decisions, 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 Antigone through largely appropriate casting and directing decisions, clearly intended to elicit 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 realisation of Antigone through acceptable casting and directing decisions, with the general intention 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 way; consequently, the role of Antigone will be imperfectly realised, casting and directing ideas will be ineffectual and unlikely to elicit 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 scant, appropriate, practical realisation of the role of Antigone and negligible casting and/or directing ideas; no attention will be accorded to audience response.

Sophocles: Antigone – 1(b)

How would you want your audience to respond to the role of Tiresias? Explain how you would perform the role in order to achieve your aims.

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

- audience response might include, for example, horror, respect, sympathy, trust
- the context of Tiresias' entrance, just after Antigone has been escorted off to her death
- the physical setting and Tiresias' use of it, led in by a boy
- the appearance of Tiresias, aged, stooped or with an upright posture, bearded, masked
- the use of costume
- his movement, use of a stick, hand and head movements, gesture, 'eye contact' or direction of blind gaze, facial expressions
- his vocal qualities, pace, pitch, pause, intonation, declamation, prophetic resonance
- his calm demeanour gradually perturbed
- his apparent initial respect for Creon
- the delivery of his first long speech with its references to augury
- his defiance of Creon
- the delivery of the ominous prophecy
- his dignified withdrawal to the side
- use of stage

Assessment Criteria (AO2)*Knowledge and understanding*

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

- candidates' appropriate interpretation of Tiresias' character in the scene
- appropriate application of performance techniques to elicit the preferred response
- attention to the range of emotions to be shown within this scene
- attention to the declamatory style of the prophet

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 Greek staging conventions
- appropriate treatment of the language of Tiresias

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 Tiresias
- 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 role, calculated exactly to achieve their desired audience response to Tiresias.

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 Tiresias.

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 Tiresias.

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 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 Tiresias.

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 Tiresias.

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

In Act Two, Scene One, Shakespeare introduces the fairy-world for the first time. Outline your ideas for staging this scene and explain what effects you would wish to create for your audience.

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

- preferred effects might include creating an enchanting and magical scene, pretty and charming, or a darkly disturbing one, threatening and ominous, a contrast to the world of Athens or a continuation of it
- design ideas to suggest a setting appropriate to the intended effects
- use of stage space, levels, balconies, hidden/unexpected entrances and exits
- costume ideas for the fairies, consideration of colour, shape, cut, line, fabric
- make-up and mask ideas, accessories
- sound ideas, 'signature tune' for fairies, sounds of nature, music
- lighting ideas, creation of shadows, use of gauzes, colour, gobos
- casting ideas for fairy characters
- ideas for the appearance of Helena and Demetrius
- performance ideas to convey some of the following:-
 - the Fairy's attitude towards Puck
 - Puck's pride in his own reputation
 - their reactions to the discord between Titania and Oberon
 - the entrance of Oberon and Titania with their trains of attendants
 - Oberon's curt greeting to Titania
 - Titania's dismissive response and diatribe against Oberon
 - their wrangle over the Indian boy
 - Titania's angry departure
 - Oberon's decision to be revenged on Titania
 - Puck's obedience
 - the arrival of Demetrius, pursued by Helena; their exchange
 - Oberon's sympathy for Helena and his instructions to Puck
- use of illusions

Assessment Criteria (AO2)***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 fairy-world
- appropriate reference to a range of production and/or performance elements in their staging decisions
- specific reference to the scene in 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:

- sensitivity to the style of the play in staging decisions
- indication of period in terms of costume and properties
- Elizabethan notions of fairies and spirits

Potential effectiveness for an audience

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

- clarity and coherence of staging ideas
- clearly defined intentions in terms of the desired audience response
- 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 scene, calculated exactly to create the nominated effects for the 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, clearly intended to create the nominated effects for the 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, with the general intention of creating the nominated effects for the 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 way; consequently, any suggestions for staging the scene may lack apt practical ideas or may not be adequately focused upon creating the nominated effects for the 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 staging the scene and no attention accorded to creating effects for the audience.

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

Briefly outline your casting ideas for the roles of Lysander and Demetrius and then explain how you would direct their interaction in Act One, Scene One and Act Three, Scene Two in order to highlight their comic rivalry.

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

- casting ideas for Lysander and Demetrius
 - physical appearance; age, height, build, posture, attractiveness, facial features
 - vocal qualities, accent, pitch, pace, emphasis, delivery of verse, musicality, dialect
 - movement, gesture, mannerisms, facial expressions
- body language, eye contact, spatial relationships in the two scenes to reveal their rivalry
- costume ideas
- contrasting or similar vocal qualities/delivery style, pitch, tone, volume in the two scenes
- use of stage and stage space
- the effects of the love juice in Act Three

Directorial suggestions for moments in Act One, for example:

- the context of the scene, Egeus favouring Demetrius, while Hermia loves Lysander
- stage positioning of the two men as Egeus outlines his complaint
- their attitudes towards one another while first Egeus, then Hermia, speak of their feelings towards the pair
- Demetrius' plea to Hermia and his reaction to her negative response
- Lysander's defiance and his assertion of equality with Demetrius
- their exchange of looks as Demetrius exits with the Duke

Directorial suggestions for moments in Act Three, for example:

- Lysander's wooing of Helena just before Demetrius wakes
- their reaction to Helena's accusations of scorn
- comic rivalry as they compete and squabble over Helena
- delivery of rhyming couplets
- their reaction to Hermia's entrance
- their response to the sudden bitter rivalry between Helena and Hermia, interventions both verbal and physical
- their antagonism turning dangerous
- Oberon's interference and Puck's mimicry of the pair as he leads them in circles; their behaviour in response to his taunts

Assessment Criteria (AO2)***Knowledge and understanding***

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

- candidates' appropriate interpretation of Lysander and Demetrius in each scene

- awareness of Shakespeare’s purpose in presenting their rivalry (and later reconciliation)
- sensitivity to the contribution to the enmity/amity pattern in the play made by Lysander and Demetrius
- reference to the effects of the magic flower upon the unwitting Athenians

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 comic style of the play

Potential effectiveness for an audience

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

- clarity and coherence of the casting and directorial ideas
- clearly defined dramatic intentions for 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 and coherent realisation of the roles of Lysander and Demetrius in each scene, precisely calculated to highlight their comic rivalry.

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 Lysander and Demetrius in each scene, with the potential to highlight their comic rivalry.

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 roles of Lysander and Demetrius in each scene, with the general intention of highlighting their comic rivalry.

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 way; consequently, any suggestions for the realisation of the roles of Lysander and Demetrius may not be adequately focused upon highlighting their comic rivalry.

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 roles of Lysander and Demetrius in each scene and no attention accorded to highlighting their comic rivalry.

Jonson: Volpone – 3(a)

Explain how you would direct the closing scenes in Act Two between Celia, Corvino and Mosca. How would you want your audience to respond to each of the characters in these scenes?

[The scenes begin with Corvino dragging Celia in from the window, saying “Death of mine honour, with the city’s fool?” and end when he tells Celia, “How far I am free from jealousy or fear.”]

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

- audience responses which might include sympathy for Celia, frustration at her weakness, disgust at Corvino, fear for Celia at his mercy, amusement at Mosca’s cunning, engagement with all
- casting considerations for Celia, Corvino and Mosca
- suggestions for the physical appearance, height, build, physical features, facial features of the characters
- suggestions for movement, posture, gait, facial expressions
- suggestions for vocal characteristics: use of the aside
- costume suggestions; make-up, mask
- directorial ideas to convey some of the following:
 - Celia’s meek reactions to Corvino
 - his physically threatening behaviour and verbal abuse
 - his semi-impotent waving around of his sword
 - his hysterical jealousy, vindictive words and abusive tirade
 - Celia’s fear and virtuous responses
 - the change of mood at Mosca’s arrival
 - Corvino’s repulsive delight at the prospect of prostituting Celia for his own gain
 - Mosca’s powers of persuasion
 - Corvino’s gullible acceptance of the irrelevance of Celia’s honour when faced with financial inducements
- Corvino’s shift in attitude towards Celia as he attempts to lure her to her fate with fake displays of affection and trust
- suggestions for a setting for the scene and for its use
- comic business

Assessment Criteria (AO2)*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 darkly comic nature of the scenes
- appropriateness of ideas for the characterisation of the roles and the direction of the scenes
- practicality/effectiveness of staging ideas, if offered, to accommodate 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, 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 scenes for an audience
- clearly defined intentions for an 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 realisation of the scenes and characters, calculated exactly to achieve the nominated responses from the 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 clear, but less detailed, realisation of the scenes and characters, clearly intended to achieve the nominated responses from the 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 appropriate realisation of the scenes and characters, generally suited to achieve the nominated responses from the 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 way; consequently, the scenes and characters will be imperfectly realised or unlikely to achieve the nominated responses from the audience.

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 scenes and characters and any suggestions made will fail to achieve the nominated responses from the audience.

Jonson: Volpone – 3(b)

How would you want your audience to respond to the role of Volpone in Act One of the play? Explain how you would perform the role in order to achieve your aims.

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, then as transformed into the invalid; age, height, build, colouring, facial features of Volpone, the fox, then application of make-up and/or wig to create 'Volpone', the dying magnifico
- vocal qualities, similarly disguised for the benefit of the legacy hunters; pitch, pace, accent, pause, volume
- movement, gesture, idiosyncrasies, facial expressions
- interaction with other characters, eye contact, spatial relationships
- use of the stage and the bed
- use of props
- performance ideas for some of the following moments:
 - his salute to his gold
 - his exchanges with Mosca
 - his evident self-adulation
 - his reception of his 'freaks'
 - his preparation for his 'guests'
 - his reactions to Corbaccio, Corvino and Voltore
 - his glee at their departure

Assessment Criteria (AO2)*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 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)

Briefly outline your casting ideas for De Flores and then explain how you would direct the actor in Act One, Scene One and Act Two, Scene One in order to achieve your preferred audience response.

[De Flores' first lines in Act One, Scene One are, "Lady, your father –" and his final lines are, "Though I get nothing else, I'll have my will." In Act Two, Scene One, his first lines are, "Yonder's she." and his last are, "Women have chid themselves abed to men."]

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

- preferred responses to De Flores might include sympathy, pity, revulsion, fear
- De Flores' physical appearance, ugly, deformed or neutral looking; height, build, facial features and expressions, physical deformity
- vocal qualities, pitch, pace, pause, volume, accent, emphasis, delivery of speeches, use of asides
- posture, gait, movement, mannerisms
- costume ideas
- make-up suggestions, prosthetics
- directorial ideas in relation to, for example:

In Act One

- De Flores' initial appearance, emerging from the shadows or from some vantage point upon Beatrice
- his politeness with Beatrice, despite rebuffs
- his delivery of his first aside to the audience, revealing his feelings
- his demeanour as he watches Beatrice with Alsemero
- his willingness to retrieve Beatrice's glove
- his fondling of the discarded gloves

In Act Two

- his initial aside, acknowledging his own ugliness
 - his willingness to withstand Beatrice's insults
 - delivery of the stichomythic exchanges with Beatrice
 - his admission to the audience that he is obsessed with Beatrice
 - his determination to possess her
- interaction with others, use of spatial relationships, eye contact
 - use of stage, stage positioning

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of De Flores' character in the scenes
- appropriate application of performance techniques to elicit the preferred response
- attention to the dual nature of De Flores 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 Middleton's 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 De Flores
- 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 role, through eminently appropriate casting and directing ideas, calculated exactly to achieve their desired audience response to De Flores.

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, through fairly appropriate casting and directing ideas, clearly intended to achieve their desired audience response to De Flores.

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, through acceptable casting and directing ideas, with the general intention of achieving their desired audience response to De Flores.

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 way; consequently, any suggestions for the realisation of the role may lack apt casting and directing ideas or be unlikely to achieve their desired audience response to De Flores.

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 and no attempt to define their desired audience response to De Flores.

Middleton: *The Changeling* – 4(b)

Explain how you would use design elements to create an appropriate setting and atmosphere for Alibius' mad-house and to accommodate the action of Act One, Scene Two.

[The scene is the first scene set in the mad-house.]

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

- an appropriate atmosphere which might include macabre, gloomy, threatening, darkly comic
- chosen staging form and setting/space to be used for the scene which is set in a Jacobean mad-house
- suggestions for transposed setting/location
- possible division of the space into living quarters for Alibius and Isabella and mad-house proper
- cell-like setting with 'clinical' atmosphere
- doors, trap-doors, grilles
- caged-off areas, inner stage, galleries, levels
- use of the stage, to accommodate the action, for example, use of levels, staircases, inner stage
- stage-dressing/props to suggest incarceration/restraint, for example, locks and keys, stocks/pillories, implements of torture, gyves, chains, whips
- costume ideas, rags, strait-jackets
- use of colour, monochrome, grey, white
- make-up ideas for the inmates
- lighting and sound effects if appropriate
- reference to the action of the scene, for example, the initial exchanges between Alibius and Lollo, the arrival of Pedro and Antonio, the sounds/sights of the madmen

Assessment Criteria (AO2)***Knowledge and understanding***

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

- ideas for a suitable setting and consonant design ideas
- consonance with the play's action and atmosphere
- appropriate selection of a range of design elements

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, furnishings, costume, and properties
- consideration of original staging conventions, if appropriate
- sensitivity to the darkness of the Jacobean treatment of lunatics

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 through design elements
- clearly defined 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 vivid and coherent design ideas for Alibius' mad-house, eminently suited to its action 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 clear, but less detailed, design ideas for Alibius' mad-house, clearly suited to its action and atmosphere.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but generally apt design ideas for Alibius' mad-house, largely suitable for its action 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 way; consequently, the design ideas may be imperfectly realised or unsuitable for the atmosphere and action of Alibius' mad-house.

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)

As a director, how would you stage the first part of Act One, up to the entrance of Andrey, and what effects would you wish to create for your audience?

Candidates' answers will vary according to their desired effects and their directorial ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- intended effects might include, for example:
 - the creation of a sense of optimism and celebration
 - the creation of a spring-like cheerfulness or a sense of longing
 - the establishment for the audience of the relationships within the Prozorov family
 - the establishment for the audience of the differences between the three sisters
 - the creation of Chekhovian texture
 - the creation of a variety of moods
 - the creation of naturalism
 - the creation of an impression of wealth/status
- choice of staging form and setting for Act One
- creation of the drawing room and ballroom and ideas for movement between them
- use of props and use of the stage
- lighting and sound ideas to convey the Spring day atmosphere
- variety of costumes
- casting ideas
- delivery of lines
- directorial suggestions for specific moments, for example:
 - the opening sequence between the sisters as they remember their father
 - the background chatter of the officers and Chebutykin
 - the exchange between Irina and Chebutykin; her light-heartedness
 - the discussion of work
 - Masha's isolation and irritation
 - the arrival of the gifts, the cake, the samovar
 - Vershinin's arrival and the warmth of his welcome
 - the talk of Moscow
 - the sisters' pride in Andrey and his 'achievements'
 - his embarrassed appearance

Assessment Criteria (AO2)***Knowledge and understanding***

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

- sensitivity to the mood and atmosphere at the beginning of the play
- sensitive characterisation of the main characters
- consonance of staging ideas with the Chekhovian style of the play
- sensitivity to the expository nature of the opening

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 terms of costume, setting, relationships
- the naturalistic acting style demanded by the play
- sensitivity to Chekhovian mood and texture

Potential effectiveness for an audience

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

- clarity and coherence of approach in presenting the opening scene to an audience
- clearly defined intentions in directorial decisions
- 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 opening Act in staging terms, calculated exactly to create the nominated 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 opening Act in staging terms, clearly intended to create the nominated 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 opening Act in staging terms, with the general intention of creating the nominated 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 way; consequently, any suggestions for the realisation of the opening Act may not be appropriate in staging terms or not be adequately focused upon creating the nominated 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 opening Act in staging terms, and no attention accorded to creating the nominated effects for an audience.

Chekhov: Three Sisters – 5(b)

How would you perform the role of Masha in Acts Two and Four of the play in order to reveal her feelings for Vershinin?

Candidates' answers will vary according to the 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
- her vocal qualities, pace, pitch, tone, accent, song
- her movement, posture, gestures and stance; her facial expressions
- interaction with other characters and different interaction with Vershinin; spatial relationships, eye contact, manner
- use of stage and furnishings
- use of props
- performance ideas relating to specific moments, for example

In Act Two

- her confidence in Vershinin as she talks freely about her family and her own marriage
- her complimentary attitude toward the military
- her engagement with Vershinin's every word and concern for his moods
- her reaction to Vershinin's sudden declaration
- her attempt to change the subject and to move away
- her apparent confusion at Vershinin's compliments, developing pleasure
- her disappointment/guilt when Irina and Tuzenbakh arrive
- her laughter as she enjoys being in the same room with Vershinin
- her sudden enthusiasm for knowledge
- her reaction to Vershinin's 'summons' and departure
- her sudden 'bad temper'
- her sudden light-heartedness as she dances to Tuzenbakh's music

In Act Four

- her exchanges with Chebutykin about love
- her state of limbo awaiting Vershinin
- her abject misery at Vershinin's departure
- her tearfulness
- her interaction with Olga and with Kulygin
- the closing moments of the play

Assessment Criteria (AO2)*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 reveal Masha's feelings
- 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 for 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 reveal her feelings 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 reveal her feelings 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 realisation of the role of Masha in the specified Acts of the play, with the general intention of revealing her feelings 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 way; consequently, the role of Masha will be imperfectly realised and unlikely to reveal her feelings 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 revealing her feelings for Vershinin.

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

How would you perform the role of Mr Gallogher in Act One of the play in order to create comedy for your audience?

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

- appearance in terms of age, build, height, colouring, facial features
- O’Casey’s description of the character – ‘a spare little man with a spare little grey beard and a thin, nervous voice’
- adherence to O’Casey’s suggestions for costume, ‘a faded suit of blue’ or alternative suggestions
- physical qualities; movement, gesture, posture, gait, facial expressions
- vocal qualities; accent, pitch, tone, emphasis, delivery of lines
- interaction with the other characters, Mrs Henderson and Donal in particular
- spatial relationships, use of stage, business with his hat and the letter
- performance ideas to create comedy might include reference, for example, to:
 - his cautious entrance
 - his response to the cajolery of Mrs Henderson and Tommy
 - his response to Minnie’s impatience
 - his complete submission to Mrs Henderson’s repetitive requests for corroboration
 - his preparations to read the letter
 - his serious delivery of the outrageous letter
 - his response to interruptions
 - his reluctance to contradict Mrs Henderson
 - the handing over of the letter
 - his response to the news about Maguire
 - his gratitude to Davoren
 - his patriotic farewell ‘greeting’ and exit

Assessment Criteria (AO2)***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 Mr Gallogher’s sincerity, albeit comic
- appropriate attention to all aspects of performance
- 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 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
- 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 Mr Gallogher, calculated exactly to create comedy for the 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 role of Mr Gallogher, clearly intended to create comedy for the 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 role of Mr Gallogher, with the general intention of creating comedy for the 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 way; consequently, any suggestions for the realisation of the role of Mr Gallogher may lack apt performance ideas or may not be adequately focused upon creating comedy for the 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 creating the role of Mr Gallogher and no attention accorded to creating comedy for the audience.

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

How would you direct the opening sequence of Act One of the play, up to the departure of Seumas, in order to establish an appropriate mood and atmosphere?

Candidates’ answers will vary according to their directorial ideas and their decisions about mood and atmosphere. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- appropriate mood/atmosphere, for example, comedy, mystery, sense of chaos
- casting considerations for the characters who appear in this section, Davoren, Seumas, Maguire, the Landlord
- vocal and physical characteristics of the cast; facial features and expressions, movement, gesture
- caricature
- blocking ideas, use of space and spatial relationships
- directorial ideas for specific moments from the beginning of the play, for example:
 - the initial bantering exchanges between Seumas and Donal
 - Donal’s evident frustration with Seumas
 - the comic incongruity of Donal’s composure of poetry amidst the squalor
 - Seumas’ comic indignation with Maguire
 - Seumas’ hasty dressing and negligence over hygiene
 - the slapstick moment with the braces
 - the discussion of Shelley
 - Maguire’s hurried arrival and immediate disappearance
 - Seumas’ disgust at the Irish
 - the dispute with the Landlord; Seumas’ comic insolence, Davoren’s lack of engagement
 - Davoren’s relief at Seumas’ departure
- selected design ideas
- use of props, space and furniture
- possible reference to lighting and sound effects
- application of comic method, if appropriate

Assessment Criteria (AO2)*Knowledge and understanding*

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

- appropriate suggestions for the performance of the characters, calculated to achieve the required tone
- appropriate staging ideas
- application of suitable directorial 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
- 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, establishing an appropriate mood and atmosphere for the audience through vivid and coherent directorial ideas.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, establishing a largely suitable mood and atmosphere for the audience through clear, but less detailed, directorial ideas.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, establishing an appropriate mood and atmosphere for the audience through partial, but mainly apt, directorial ideas.

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 way; consequently, any attempts to establish an appropriate mood and atmosphere for the audience may lack the support of apt directorial ideas.

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 an appropriate mood and atmosphere for the audience.

Lorca: Yerma – 7(a)

How would you perform the role of Juan in Acts One and Two of the play in order to convey your interpretation of his character to your audience?

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

- an interpretation of Juan which might be sympathetic, depicting him as the injured party in a difficult relationship with a disturbed wife, or unsympathetic, depicting him as a cold authoritarian figure, lacking in sensitivity, or balanced between the two, depicting him in a more neutral way
- Juan's appearance, age, height, build, colouring, facial features
- movement, gait, posture, gesture, mannerisms, facial expressions
- his vocal qualities; accent, pitch, tone, pace, emphasis, volume
- costume ideas
- performance ideas for specific moments from the scenes, for example:

In Act One, Scene One

- his initial appearance, preparing to leave for a day's work
- his reactions to Yerma's insistence that he needs nourishment
- patience with Yerma's continual complaints/indifference to Yerma's feelings of emptiness
- some sensitivity to his own infertility/impatience with Yerma's daily discussion of their childlessness
- his reluctance to embrace Yerma
- his insistence that she remains at home

In Act One, Scene Two

- his surprise/disappointment to find Yerma talking to Victor
- his annoyance with Yerma
- fear for her/his reputation
- his attitude towards Yerma's swearing
- his curt dismissal of Yerma/concern for her safety

In Act Two, Scene Two

- his anxiety for Yerma
 - his attitude towards his sisters
 - his attempts at normality with Yerma
 - his anger as she appears to flout his authority
 - his bewilderment at Yerma's behaviour/fear for her sanity
 - his willingness to adopt
 - solicitude/oppression
 - his concern for family honour
 - his struggle to do the right thing
 - his sense of impotence both literal and figurative
- use of stage
 - interaction with other characters, eye contact, spatial relationships

- delivery of Lorca's poetic language

Assessment Criteria (AO2)

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 to communicate Juan's character
- justified suggestions for the performance of specific moments
- consonance of ideas with Lorca's poetic style

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
- the heightened acting style demanded by the play
- reference to Juan's situation within the culture and society of the play
- sensitivity to the 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 interpreting Juan's character in the scenes for an audience
- sensitivity to an appropriate audience response to the character of Juan
- 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 role of Juan in the specified Acts, calculated exactly to convey an appropriate interpretation of the character to the 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 role of Juan in the specified Acts, clearly intended to convey an appropriate interpretation of the character to the 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 role of Juan in the specified Acts, with the general intention of conveying an appropriate interpretation of the character to the 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 way; consequently, any suggestions for the realisation of the role of Juan in the specified Acts may not be adequately focused upon conveying an appropriate interpretation of the character to the 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 creating the role of Juan in the specified Acts and no attention accorded to conveying an appropriate interpretation of the character to the audience.

Lorca: Yerma – 7(b)

Explain how you would use production and/or performance elements in the opening two scenes (Act One) of “Yerma” in order to establish its non-naturalistic style for your audience.

Candidates’ answers will vary according to their choice and application of production elements. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- staging setting, first an interior scene, beginning with a dream, then an exterior scene, set ‘in the fields’
- choice of composite setting or separate scene settings
- use of cyclorama and/or gauze, non-naturalistic backdrops, distorted proportions in scenery and/or furnishings
- use of symbolism in colours and/or shapes
- use of colour, fabric, texture, light
- use of lighting to create the dream-like quality of the opening sequence, lighting changes, unnatural lighting states
- use of lighting to a non-naturalistic landscape in Scene Two
- sound effects, such as the chiming clock, sounds of the countryside, sounds from inside Yerma’s head
- costume ideas, colour, shape, cut
- casting ideas for the characters within the scene
- physical and vocal qualities
- blocking ideas; spatial relationships, movement, gesture
- delivery of Lorca’s poetic text
- delivery of song

Assessment Criteria (AO2)

Knowledge and understanding

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

- awareness of the need to create a non-naturalistic style
- appropriate reference to a range of production ideas
- consonance of ideas with Lorca’s poetic style
- sensitivity to the mood of 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:

- sensitivity to Lorca's poetic/symbolic style
- creation of a dream-like atmosphere in Scene One
- sensitivity to the Andalusian setting of the play if appropriate

Potential effectiveness for an audience

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

- clarity and coherence of approach for an audience
- clearly defined intentions in terms of the desired audience response
- attention to 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 two scenes through sensitive application of production 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, realisation of the two scenes through appropriate application of production 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, realisation of the two scenes through a largely suitable application of production 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 way; consequently, any suggestions for the realisation of the two scenes may lack reference to appropriate production elements.

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 two scenes and very restricted reference to production elements.

Bond: Restoration – 8(a)

What effects would you wish to create for your audience in Scene Seven of the play? Explain how you would direct the scene in order to achieve your aims.

[Scene Seven is set in the Copse.]

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

- audience responses might include amusement at Gabriel's 'philosophy', sympathy for his blindness, sympathy for Rose and/or Mother in their contrasting attitudes to 'the bosses', disgust at Hardache's hypocrisy, heightened political awareness
- setting ideas for the Copse
- casting ideas for Gabriel, Mother, Rose and Hardache in terms of their ages, build, height, colouring, facial features
- vocal qualities, pace, pitch, medley of accents, volume, pause
- movement, gesture, idiosyncrasy, eye contact, spatial relationships
- costume ideas
- performance ideas, to convey, for example:
 - Gabriel's blindness; optimistic/fatalistic attitude
 - Rose's attempts to make both Gabriel and Mother 'see' the truth
 - Mother's ingrained respect for her master, masking self-interest
 - Rose's political understanding
 - Hardache's callous attitude to his own daughter's death
 - his realisation of the opportunity to recover the dowry
 - his bogus concern for Bob
 - his unfeeling manipulation of Mother
 - his cunning exploitation of Rose's information
 - her unusually trusting behaviour
 - the potency of Mother's song
- interaction between characters
- use of stage space

Assessment Criteria (AO2)

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 dramatic intentions
- awareness of Bond's use of comedy/caricature to convey political ideas
- sensitivity to the potential effects of the scene; comedy; social commentary, dramatic suspense

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, 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 roles within the scene
- clearly defined dramatic intentions
- 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 scene, calculated exactly to create their nominated 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 nominated 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 nominated 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 way; consequently, any suggestions for the realisation of the scene may lack apt performance ideas or may not be adequately focused upon creating their nominated 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 nominated effects for an audience.

Bond: Restoration – 8(b)

Explain how your design ideas for the first two scenes of the play would accommodate the action and establish an appropriate style for the opening of “Restoration”.

Candidates’ answers will vary according to their interpretation of the style of the play and their design responses to it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the play, a hybrid piece blending Restoration style with a modern political approach
- design style chosen, for example, Restoration, cartoon-style, ‘epic’ style, comic style
- the action of the opening of the play, revealing both ‘upstairs and down’
- the requirement for two locations, either presented within a composite set or as discrete settings
- suggestions for transitions between the scenes, for example, trucks, flown scenery, a revolve stage
- provision of space to accommodate the action
- use of cyclorama, backdrops, gauzes
- period furniture, set dressing
- costume design to show the distinction between the servants and masters; period costume, colour, fabric, cut
- design ideas for the scene set in the Park, ‘realistic’ or representational tree/landscape
- design ideas for the scene set in the Porch

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of design ideas
- appropriate costume design
- appropriate selection of design elements: use of levels/scale/shape//texture/perspective
- use of space
- staging methods to facilitate scene changes

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 setting
- the complex style of the play – blend of Restoration Comedy with contemporary political message
- elements of comedy within the design
- consideration of original Restoration staging conventions if appropriate

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
- clearly defined intentions in terms of the desired effect on an audience
- attention to the actor/audience relationship in design 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 designs for the opening scenes of the play, calculated exactly to accommodate the action and establish an appropriate style.

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, designs for the opening scenes of the play, clearly suited to accommodate the action and establish an appropriate style.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but generally apt designs for the opening scenes of the play, largely suited to accommodate the action and establish an appropriate style.

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 way; consequently, any design ideas may be unsuitable in terms of the action and style of the opening scenes of the play.

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 opening scenes of the play and no attention accorded to the play's action or style.