



**General Certificate of Education**

**Drama and Theatre Studies**

*5241/6241*

**Approaches to Text DRA2**

**Mark Scheme**

*2007 examination - 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.

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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 rehursal [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)

JUNE 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)***

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

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

- possible audience responses which may include sympathy, admiration, engagement, pity, sadness at his death
- Haemon's physical appearance, height, build, colouring, facial features
- movement, gesture, stance, gait, facial expressions
- vocal qualities - pitch, pace, tone, emphasis
- performance qualities required for the stichomythic exchanges between Haemon and his father
- delivery of individual lines
- use of costume and/or mask
- similarity to or contrast with Creon
- performance ideas to convey, for example:
  - Haemon's initial, apparent respect for his father
  - his demeanour while he listens to Creon's response to his declaration of filial obedience
  - Haemon's patience and application of diplomacy as he attempts to influence Creon
  - his defiance and disgust with his father
  - his wordless appeal to the Chorus
  - his hasty exit
- stage positioning; movement
- increased pace and tempo

### **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 within this, his only appearance of the play, in relation to vocal and physical qualities; movement, interaction with the Chorus; use of costume/properties
- apt ideas for Haemon's response to the developing situation

#### *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:

- social conventions in terms of the father/son relationship
- 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 Haemon, 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 Haemon, 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 but appropriate realisation of the role of Haemon, 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 or appropriate way; consequently, the role of Haemon will be imperfectly realised 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 Haemon and no attention accorded to audience response.*

**Sophocles: *Antigone* – 1(b)**

*Briefly outline and justify your casting decisions for Creon and Antigone and then explain how you would direct the interaction between these two characters, in their first scene of confrontation, in order to achieve your preferred effects for an audience.*

*[You should focus on the interaction between Creon and Antigone in the section which begins when Antigone is brought before Creon, after having buried her brother, and ends when she and Ismene are led away under guard.]*

Candidates' answers will vary according to their interpretation of the nominated section of the play, and the effects 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 which might include, for example, the creation of sympathy for Creon or for Antigone; the creation of a striking contrast between the powerful King and his powerless niece or between the authoritative King challenged by the rebellious niece, urging her moral authority; the representation of the clash between the laws of the gods and the laws of man
- casting ideas for Creon and Antigone in terms of their physical appearance, ages, height, build, colouring, facial features; family likeness, similarities or differences
- justification for casting decisions
- their vocal qualities, pitch, tone, pace, pause
- the visual contrast created by the mighty leader and the young girl
- the context of the section; Creon's horror at seeing his niece under guard
- costume ideas for communicating Creon's status and/or Antigone's recent labour in burying her brother
- the reactions/demeanours of Creon and Antigone as the Sentry relates the capture of the culprit
- the delivery of the confrontational exchanges between Antigone and Creon revealing their distinct attitudes towards one another, towards Polyneices and towards the gods
- their different reactions to the interventions of the Chorus
- their different reactions to Ismene's attempt to share responsibility for the burial
- use of stage
- use of props
- interaction with the Chorus and/or audience

### ***Assessment Criteria (AO2)***

#### *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 the characters' performance to achieve the nominated effects
- 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

#### *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 setting/costume if considered
- Classical Greek staging conventions relating to staging of a confrontation scene
- awareness of the religious and social purpose of the drama
- 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 the directorial interpretation of the 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 confrontation between Creon and Antigone, 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 confrontation between Creon and Antigone, 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 confrontation between Creon and Antigone, 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)**

*How would you use design elements in Act Five in order to convey an appropriate atmosphere for the wedding celebrations of Theseus and Hippolyta and the young lovers and to accommodate the staging of the Mechanicals' play?*

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

- preferred atmosphere for the Act which might include, for example, an atmosphere of celebration, of romance, of harmony, of some confusion or of hilarity, or a combination of different moods at different moments
- interpretation of the setting for Theseus' Palace:
  - traditional images of classical Greece
  - palatial splendour
  - suggestions of order/formality
  - evidence of celebration in decorations
- setting ideas:
  - levels, ramps, staircases
  - use of scale, colour, shape, fabric, texture
  - painted backcloths/cyclorama/projections
  - the palace transformed for a wedding 'reception'
  - palace converted/rearranged to accommodate staging for the Mechanicals' play
  - accommodation of the courtiers/audience for the play
- costume ideas for the wedding party; style, colour, fabric, line to reflect the ceremony or romance of the occasion
- costume ideas for the Mechanicals in their performance of *Pyramus and Thisbe* to create comedy and a festive atmosphere
- make-up
- use of lighting to suggest a celebration/ to illuminate the performers in *Pyramus and Thisbe* and/or to illuminate their audience at moments of interjection
- use of specials, gobos, spotlights
- use of sound, sound effects, music, fanfares to emphasise the pomp of the occasion or the romance of the newlyweds or the chaos of the performance of *Pyramus and Thisbe*
- use of visual effects to support the chosen atmosphere, for example, confetti, petals, garlands, balloons
- treatment of the Bergomask

## ***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 distinctive atmosphere for the final Act of the play
- appropriate reference to a range of design ideas, clearly focused on the atmosphere and the need to stage the play-within-a-play
- confident application of design fundamentals; scale, colour, texture, shape

### *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 through application of design elements
- creation of an appropriate period setting through set and costume design
- reference to the traditions of wedding celebrations

### *Potential effectiveness for an audience*

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

- clarity and coherence of approach in creating an appropriate atmosphere for the audience
- clearly defined intentions in terms of the desired effects for the audience
- consideration of 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 a vivid and coherent realisation of the final Act through sensitive application of design 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 final Act through appropriate application of design 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 final Act through largely suitable application of design 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 realisation of the final Act may lack apt application of design 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 creating the final Act and a very restricted range of design elements mentioned.*

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

*Briefly outline and justify your casting decisions for Oberon and Puck and then explain how you would direct your actors, in **at least two** of their three exchanges in Act Three, Scene Two, in order to reveal your interpretation of their master/servant relationship.*

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

- interpretation of the relationship, which may include, for example, a paternalistic Oberon and a childlike Puck, a domineering Oberon and a submissive or rebellious Puck or a relationship founded on mutual trust and respect
- casting decisions for Oberon and Puck including details for physical appearance, height, age, build, colouring, facial features, hairstyle, their supernatural qualities
- justification for casting decisions
- ideas for the presentation of Oberon, his royalty, regality, power and sensitivity to the mortals' distress; possible affection for Puck
- ideas for presenting Puck, his mischievousness or malevolence, his fleetness of foot, his willingness to comply with Oberon's requests/demands; possible affection for or fear of Oberon
- casting decisions for vocal qualities of the actors, pace, pitch, tone, pause, emphasis
- movement, gesture, tempo, stance, gait, facial expressions
- costume and make-up ideas
- directorial ideas to convey the master/servant relationship, for example, in relation to:
  - Oberon's initial address to his 'mad spirit'
  - Puck's spirited response and description of Titania's love for a 'monster'
  - their reactions to Demetrius and Hermia's exchange
  - Oberon's rebuke of Puck/ Puck's apparent penitence but also enjoyment of the mortals' suffering
  - Oberon's injunction to Puck to remedy matters; his obedience
- delivery of language
- interaction, eye contact, physical contact
- use of stage
- use of costume
- use of props
- invisibility

### ***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 characters
- apt ideas for establishing the relationship between the pair
- sensitivity to the contribution to the concord/discord pattern 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, if appropriate
- apt ideas about the style of performance required
- reference to Elizabethan notions of the supernatural

#### *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 conveying the relationship to 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 roles of Oberon and Puck in the scene, precisely calculated to convey an interpretation of their master/servant relationship.*

*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 Oberon and Puck in the scene, with the potential to convey an interpretation of their master/servant relationship.*

*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 Oberon and Puck in the scene, with the general intention of conveying an interpretation of their master/servant relationship.*

*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, resulting in an imperfect realisation of the roles of Oberon and Puck in the scene which may not be adequately focused upon conveying an interpretation of their master/servant relationship.*

*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 Oberon and Puck in the scene and no attention accorded to conveying an interpretation of their master/servant relationship.*

**Jonson: Volpone – 3(a)**

*How would you want your audience to respond to Mosca in Act Five where, at Volpone's suggestion, he assumes the role of Volpone's sole heir? Explain how you would perform the role in this section of the play in order to achieve your aims.*

*[Act and scene divisions vary in different editions of the play; you should consider the section from Volpone's line, " 'Tis right./ I cannot answer him, Mosca, as I would," up to Volpone's line at the end of the scene, "Till they burst;/ The Fox fares ever best when he is cursed."]*

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

- ideas for audience responses, which might include, for example, amusement, satisfaction, contempt, anticipation
- the inherent physical qualities of the character; his fly-like features
- physical appearance, height, build, age, colouring, hairstyle
- idiosyncratic movement or gesture; tempo, facial expression
- vocal qualities, pitch, pace, pause, accent, delivery of individual lines
- performance ideas to convey, for example:
  - his relationship with Volpone, alternately respectful/sycophantic
  - his apparent concern for Volpone's well-being
  - his growing enthusiasm for Volpone's plan
  - his evident enjoyment in tormenting the 'gulls'
  - his feigned indifference to the concerns of the erstwhile 'heirs'
  - his apparent pleasure having performed Volpone's wishes to his satisfaction
- interaction with other characters, eye contact, physical contact
- interaction with the audience
- application of comic method
- use of props
- use of costume
- use of the 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 the nature of Mosca and his real relationship with Volpone
- exploitation of appropriate performance elements
- appropriateness of ideas for the characterisation of the role

#### *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 role 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

### **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 Mosca, with detailed practical attention given to achieving their 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 Mosca, focused upon achieving their 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 appropriate realisation of Mosca, with some attention given to achieving their 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, Mosca will be imperfectly realised and suggestions for achieving their preferred audience response may be inappropriate.*

*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 Mosca. There will be no discernible attempt at achieving their preferred audience response.*

**Jonson: Volpone – 3(b)**

*How would you want your audience to respond to Celia and Corvino? Briefly outline and justify your casting decisions for these characters and then explain how you would direct their scenes of interaction in Act Two in order to achieve your aims.*

*[You should consider Act Two from the scene which begins with Corvino dragging Celia in from the window, saying, "Death of mine honour, with the city's fool?", up to the end of the Act.*

Candidates' answers will vary depending upon their preferred audience responses to Celia and Corvino and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- ideas for audience responses, which might include, for example, amusement at Corvino's hyperbolic jealousy, revulsion and anger at his dangerous abuse of Celia, fear for Celia's safety, sympathy for her plight, frustration at her patience
- casting ideas for each character in terms of physical appearance, height, build, age, colouring, facial features, hairstyle
- justification for casting decisions
- make-up or mask for Corvino, if appropriate
- suggestions for movement or gesture; posture, stance, gait, facial expression
- vocal qualities, pitch, pace, pause, accent, delivery of individual lines
- costume suggestions
- performance ideas to convey, for example:
  - Celia's submissive reactions to Corvino or appearance of inner strength
  - Corvino's towering jealousy and unreasonable reactions
  - the delivery of his vitriolic attack on Celia; his obscene innuendo
  - his threatening behaviour with his sword
  - Celia's fear and her restrained responses to her husband's anger
  - Corvino's conciliatory summons
  - Celia's bewilderment at Corvino's change of tone
  - Corvino's final jocular reassurance
- interaction with each other characters, eye contact, physical contact
- use of props
- use of the 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 the darkly comic nature of the scenes
- exploitation of appropriate performance elements
- 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 delivery 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 form of comedy 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 Celia and Corvino in the scenes, with detailed practical attention given to achieving their 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 Celia and Corvino in the scenes, focused upon achieving their 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 appropriate realisation of Celia and Corvino in the scenes, with some attention given to achieving their 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, Celia and Corvino will be imperfectly realised and suggestions for achieving their preferred audience response may be inappropriate.*

*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 Celia and Corvino in the scenes. There will be no discernible attempt at achieving their preferred audience response.*

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

*How would you wish your audience to respond to Diaphanta? Explain how you would perform the role in her appearances in Acts Four and Five in order to achieve your aims.*

*[Act and scene divisions vary in different editions of the play; you should consider the section from Diaphanta's entry in Act Four on her line, "Cuds, madam, are you here?" and her participation in the 'virginity test', as well as her very brief appearance at the beginning of Act Five on her line, "Pardon frailty, madam" and ending, "I never made/ So sweet a bargain."]*

Candidates' answers will vary depending upon their preferred response to Diaphanta 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 Diaphanta might include amusement, surprise, empathy, pity
- Diaphanta's physical appearance, age, stance, build, colouring, posture, movement, facial features
- her vocal qualities, pitch, pace, tone, delivery of individual lines
- movement, gesture, posture, gait, facial expression
- performance ideas to convey, for example,
  - her respectful attitude towards Beatrice
  - her obvious attraction towards Alsemero
  - her sensuous anticipation of love-making
  - her naivety in succumbing to Beatrice's plot
  - her reactions to the 'virginity test' potion
  - her self-satisfaction as she anticipates the 'rewards' of her bargain
  - her evident pleasure, despite the alarm of the fire, with her completed mission
- interaction with Beatrice, eye contact, physical contact, spatial relationships
- use of stage, stage positioning, movement
- use of costume and/or props

### ***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 Diaphanta
- appropriate application of performance techniques to elicit the preferred response
- sensitivity to the importance of establishing a particular type of woman in relation to Middleton's presentation of Beatrice and of Isabella

#### *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, if appropriate
- appropriate treatment of the delivery 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 Diaphanta
- 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 Diaphanta, calculated exactly to achieve their desired 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 Diaphanta, clearly intended to achieve their desired 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 Diaphanta, with the general intention of achieving their desired 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 Diaphanta may lack apt performance ideas or be unlikely to achieve their desired 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 performing Diaphanta and no attempt to define their desired audience response.*

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

*As a director, explain how you would stage the final sequence of the play in order to achieve your preferred effects for an audience.*

*[You should consider the final sequence of Act Five, from De Flores' entry during Alsemero's speech beginning with the line, "The bed itself's a charnel, the sheets shrouds/For murdered carcasses", as he pushes Beatrice into his closet, up to the end of the play.]*

Candidates' answers will vary depending upon their interpretation of the final sequence of the play and on their preferred effects for an audience. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- preferred effects which might include, for example, creating a sense of horror or of final retribution/justice, the creation of a sense of Beatrice's guilt and shame and/or of De Flores' defiance and wickedness
- choice of staging form
- the setting/space to be used for the final scene; use of levels, staircases, inner stage, drapes, backcloths, cyclorama
- casting ideas for the characters in terms of appearance, physical and vocal qualities
- lighting and sound effects if appropriate; special effects to intensify the atmosphere
- costume and use of props
- directorial ideas to convey, for example:
  - Alsemero's despair and disgust as he dispatches Beatrice into the closet
  - De Flores' attempt at appearing innocent
  - his initial attempt to protect Beatrice
  - his exposure of her character and guilt
  - the horror of the sound effects from the closet
  - the arrival of the party from the mad-house; their reaction to the revelations
  - Vermandero's horror and grief
  - Beatrice's guilt and her confession
  - Alibius' resolve to be a better husband
  - Alsemero's reconciliatory tone in the epilogue
- interaction between the characters and with the audience
- use of the stage space; positioning of the closet

### ***Assessment Criteria (AO2)***

#### *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 final sequence of the play
- consonance with the play's gruesome action and atmosphere
- appropriate selection of staging 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, costume, properties and performance style
- consideration of original staging conventions, if appropriate
- sensitivity to the darkness of the Jacobean tragic style

#### *Potential effectiveness for an audience*

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

- clarity and coherence of the staging ideas for an audience
- clearly defined intentions in terms of creating specific effects 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 realisation of the final sequence of the play, calculated exactly to create the preferred 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 final sequence of the play, clearly intended to create the preferred 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 appropriate realisation of the final sequence of the play, generally suited to creating the preferred 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 or appropriate way; consequently, the final sequence of the play will be imperfectly realised or unlikely to create the preferred 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 scant, appropriate, practical realisation of the final sequence of the play, and little attempt to create the preferred effects for the audience.*

***Chekhov: Three Sisters – 5(a)***

*How would you direct Andrey and Natasha in Acts One and Two in order to reveal the change that occurs in their relationship after their marriage?*

*[In different editions, Andrey is called Andrei or Andrew and Natasha is called Natalya.]*

Candidates' answers will vary according to their interpretation of the changing relationship 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 Andrey and Natasha
- the physical qualities of each in terms of age, build, height, facial features and expression
- movement, gesture, posture, stance, gait, tempo
- the vocal qualities of each in terms of pitch, pace, tone, accent, dialect
- delivery of individual lines
- performance ideas to convey the changing relationship, in relation to, for example:

*In Act One*

- Andrey's embarrassment at the teasing of his sisters
- Natasha's embarrassment in conversation with Olga
- their individual reactions to the banter of Kulygin and Chebutykin
- Natasha's sudden rush from the lunch table
- her tears and show of distress
- Andrey's concern for her hurt feelings, his coaxing of her
- his tender avowal of love
- her reception of his love-making
- the kiss

*In Act Two*

- Andrey's weakness in countering Natasha's proposals
  - his indecision and half-hearted attempt to defend his sisters' position
  - Natasha's alternately hectoring and wheedling of her husband to get her own way
  - her obsession with her child
  - Andrey's evident frustration with life as expressed to Ferapont
  - Andrey's perception of marriage as 'so boring'
  - his inability to overturn Natasha's decision about the party
  - Natasha's manipulation of Irina; her lack of respect for her husband and his sisters
  - her excitement at the prospect of an outing with Protopopov
- their use of props and use of the stage
  - interaction with each other, eye contact, spatial relationships, physical contact
  - interaction with other characters

### ***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 changing relationship between Andrey and Natasha
- consonance of performance ideas with the Chekhovian style of the play
- application of appropriate directorial strategies designed to highlight the relationship

#### *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
- 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 conveying the changing relationship to an audience
- 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 and coherent realisation of the relationship between Andrey and Natasha in Acts One and Two, calculated exactly to demonstrate the change that their marriage brings to it.*

*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 relationship between Andrey and Natasha in Acts One and Two, clearly intended to demonstrate the change that their marriage brings to it.*

*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 of the relationship between Andrey and Natasha in Acts One and Two, with the general intention of demonstrating the change that their marriage brings to it.*

*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 relationship between Andrey and Natasha in Acts One and Two may lack apt performance ideas or may not be adequately focused upon demonstrating the change that their marriage brings to it.*

*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 of the relationship between Andrey and Natasha in Acts One and Two, and no attention accorded to demonstrating the change that their marriage brings to it.*

***Chekhov: Three Sisters – 5(b)***

*Which of Olga's qualities would you wish to highlight for your audience in Acts Three and Four? Explain how you would perform the role in these Acts in order to achieve your aims.*

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

- possible qualities selected for emphasis might include, for example, sense of justice/injustice, frustration, stoicism, fortitude, compassion, devotion, generosity, empathy, embarrassment, denial
- the physical characteristics of Olga, her age, build, height, facial features
- movement, gesture, stance, posture, gait, tempo-rhythm, facial expression
- vocal qualities, pitch, pace, pause, emphasis, delivery of specific lines
- performance ideas to convey, for example:

*In Act Three*

- Olga's compassion for the victims of the fire
- her selflessness
- her kindness to Anfisa and protection of her comforts
- her horror at Natasha's heartlessness and cruelty
- her stoical acceptance of life's disappointments
- her attempts to comfort Irina and her heartfelt advice to marry
- her refusal to acknowledge Masha's unhappiness
- her disapproval of Masha's illicit relationship with Vershinin
- her disappointment with Andrey
- her fatigue

*In Act Four*

- Olga's generosity in giving money to the musicians
  - her sadness at the departure of the regiment
  - her sensitivity towards her sister's feelings for Vershinin
  - her attempts to console Masha
  - her collaboration with Kulygin to rally Masha's spirits
  - her horror at the death of the baron
  - her motherly attempts to reconcile her sisters to their mutual disappointments
  - her final uplifting quest for understanding
- costume ideas
  - interaction with other characters, eye contact, spatial relationships, physical contact
  - use of props
  - use of stage
  - possible audience responses might include, for example, sympathy, respect, empathy, irritation

### ***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 highlight the chosen qualities
- apt suggestions for her appearance and her mannerisms and interaction with the other characters
- reference to her increasing sense of resignation to life's disappointments

#### *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

#### *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 Olga in the last two Acts of the play, calculated exactly to highlight the chosen 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 Olga in the last two Acts of the play, clearly intended to highlight the chosen 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 appropriate picture of the role of Olga in the last two Acts of the play, with the general intention of highlighting the chosen 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, the role of Olga will be imperfectly realised and unlikely to highlight the chosen qualities.*

*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 Olga in the last two Acts of the play, and no attention accorded to highlighting the chosen qualities.*

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

*Briefly outline and justify your casting decisions for Seumas Shields and then explain how you would direct your actor in Act One in order to achieve your preferred audience response.*

Candidates' answers will vary according to their interpretation of the role of Seumas 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, which might include, for example, amusement, contempt, engagement, disgust, impatience
- casting ideas which might make reference to O'Casey's description of the character – dark-haired, sallow-skinned, demonstrating 'the malignity of primitive man'
- justification for casting decisions
- physical appearance in terms of age, build, colouring, facial features and expressions
- physical qualities; movement, gesture, gait, posture, idiosyncrasy
- vocal qualities; accent, pitch, tone, emphasis, pause
- delivery of individual lines
- costume ideas
- interaction with Donal, with Maguire and with the Landlord
- directorial ideas to convey, for example:
  - his slovenliness
  - his laziness
  - his intelligence
  - his belligerence
  - his attitudes to Ireland and to Shelley
  - his relationship with Donal
  - his aversion to hygiene
  - his hypocrisy in his dealings with Maguire
  - his obstinacy in his dealings with the landlord
- ideas for comic business
- use of props
- use of space

### **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 Seumas' character
- appropriate attention to all aspects of performance, calculated to elicit the specified audience response
- 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 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 Seumas Shields, calculated exactly to generate the specified 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 Seumas Shields, clearly intended to generate the specified 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 Seumas Shields, with the general intention of generating the specified 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 Seumas Shields may lack apt performance ideas or may not be adequately focused upon generating the specified 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 creating the role of Seumas Shields and no attention accorded to generating the specified audience response.*

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

*Explain how your use of a selection of sound, lighting, set and costume design would support the action and help you to create an appropriate atmosphere for the second Act of 'The Shadow of a Gunman'.*

Candidates' answers will vary according to their selection of design elements and their dramatic intentions. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the blend of lyricism, comedy, near farce and tragedy which makes up the Act
- the creation of a night-time setting for the action: candlelight replaced by moonlight
- set design ideas to capture the squalor of the tenement
- the philosophical musings interrupted by a volley of shots prompting the 'violent fear' of Donal and Seumas
- the knocking at the door and the arrival of Mrs Grigson, light from the hallway
- the appearance of the characters in terms of their costume and state of readiness for bed
- the sound effects of an approaching army vehicle
- the sound of shouting and shots outside, growing nearer
- lighting or sound effects to accompany the discovery of the bombs
- the arrival of Minnie, partially dressed
- sounds of forced entry, breaking glass; heavy steps
- the intimidating presence of the Auxiliary; his uniform
- Mrs Grigson's dishevelled appearance and breathless panic
- the building of noisy commotion as the soldiers hustle Minnie from the building
- the shot, the silence, the babble of questions off-stage
- use of props, space and furniture, the focal point of the doorway

### ***Assessment Criteria (AO2)***

#### *Knowledge and understanding*

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

- focus on the atmosphere and action of the scene to be supported through a range of design elements
- appropriate staging ideas
- sensitive application of a selection of design elements
- sensitivity to the shifting moods of the sequence, building the tension up to the climax of Minnie's death

#### *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
- awareness of the political context of the situation

#### *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 design elements
- clearly defined intentions in terms of atmosphere
- 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 an appropriate atmosphere for the action of Act Two through a vivid and coherent application of selected design 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 fairly appropriate atmosphere for the action of Act Two through clear, but less detailed, application of selected design elements.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a largely suitable atmosphere for the action of Act Two through a partial, but mainly apt, application of selected design 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. Any suggestions for creating atmosphere in Act Two may be inappropriate or impractical in design terms.*

*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 action of Act Two, scant design ideas and inadequate attention to atmosphere.*

**Lorca: Yerma – 7(a)**

*How would you direct your actors in the roles of Yerma and Juan in their exchanges in Act One, Scene One and in Act Three, Scene Two in order to reveal the difficulties within their relationship to your audience?*

*[In some editions, Act Three, Scene Two is referred to as Act Three, Final Scene.]*

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

- the appearance of characters; age, build, height, colouring, facial features
- their vocal qualities; accent, pitch, tone, pace, emphasis
- costume ideas
- facial expressions and body language to express the difficulties in their relationship
- directorial suggestions for directing the couple to show, for example, in Act One:
  - the apparent routine in the exchanges as Juan prepares to leave for the fields
  - Yerma's almost 'motherly' attitude to Juan, his thinness and his strength
  - Juan's impatience with her attention and apparent irritation with her mollycoddling
  - Juan's apparent physical and/or emotional indifference towards her
  - Yerma's persistence in returning to a topic which Juan has no interest in; his bewilderment
  - Juan's practical attitudes to their life and their relative comfort compared with Yerma's dreamy longing for a child
  - Juan's conventional attitude to women and home; Yerma's restlessness
  - Yerma's reluctant submission to Juan's authority
  - the uneasy parting
- directorial suggestions for directing the couple to show, for example, in Act Three:
  - Yerma's paranoia when she discovers that Juan has been 'spying' on her
  - Juan's honesty and Yerma's hostile reception of it
  - Juan's attempt to reconcile Yerma to her childlessness; her hysterical reactions
  - his avowal of love for her
  - Yerma's tragic recognition of the hopelessness of her desires
  - Juan's obliviousness to the potential effects of his words of love and his confession that he has never wanted a child; his insensitivity
  - Yerma's rising outrage and violence
  - the fatal embrace
- interaction between the characters, eye contact, physical contact, spatial relationships
- use of stage
- use of props
- delivery of Lorca's poetic language

### ***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 to communicate the uneasy relationship
- appropriate staging ideas to complement the interpretation of the relationship
- 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 the plight of both Yerma and Juan within 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 approach in interpreting the relationship for an audience
- sensitivity to the desired audience response to the relationship
- 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 exchanges between Yerma and Juan, calculated exactly to reveal the difficulties within their relationship to 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 exchanges between Yerma and Juan, clearly intended to reveal the difficulties within their relationship to 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 exchanges between Yerma and Juan, with the general intention of revealing the difficulties within their relationship to 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 exchanges between Yerma and Juan may not be adequately focused upon of revealing the difficulties within their relationship to 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 exchanges between Yerma and Juan and no attention accorded to revealing the difficulties within their relationship to an audience.*

**Lorca: Yerma – 7(b)**

*Explain how you would use design elements to support the action of Act Two, Scene One (the 'Washerwomen' scene) in order to create your preferred effects for an audience.*

Candidates' answers will vary according to their selection of design elements and their preferred effects. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- preferred effects, which might include, for example, creating a sense of community between the washerwomen, highlighting the water imagery and its link to fertility, suggesting the rhythms of life as a ritual, creating an exterior landscape, creating sympathy for Yerma's childlessness
- Lorca's stage directions
- the action of the scene as the women sing and gossip while washing their clothes
- the rhythmical beating of the clothes
- setting ideas which might suggest the falls of a river in terms of shapes, textures, colour
- use of levels
- use of water, real or simulated; use of fabric and/or light and sound
- lighting and sound effects to create a sense of outdoors
- lighting the groupings
- realistic or symbolic use of light
- the costumes of the washerwomen, dressed similarly to suggest conformity or dressed individually to suggest discrete voices within society
- the costumes of the sisters-in-law, dressed in dark colours to suggest their repressive effects
- choice of style/fit; colours/fabrics
- sound effects, sheep-bells, flowing water
- recorded song before the curtain
- reference to the practical implications of their ideas in the context of the design demands of the play as a whole

## ***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 support the action through the choice of design elements
- appropriate reference to design fundamentals, colour, light, texture, sound
- consonance of ideas with Lorca's symbolic style
- sensitivity to the mood of the 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:

- sensitivity to Lorca's poetic/tragic style through application of design elements
- creation of an Andalusian setting or of a suitable transposed setting
- use of symbolism, where appropriate

### *Potential effectiveness for an audience*

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

- clarity and coherence of design, supporting the action for an audience
- clearly defined intentions in terms of the desired effects for the audience
- attention to 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 a vivid and coherent realisation of the scene through the sensitive application of design elements, calculated exactly to create the preferred effects.*

*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 through appropriate application of design elements, clearly intended to create the preferred effects.*

*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 through largely suitable application of design elements, generally intended to create the preferred effects.*

*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 scene will be imperfectly realised and the answer may lack purposeful application of design 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 creating effects through design elements.*

***De Angelis: Playhouse Creatures – 8(a)***

*As a director, explain how you would stage Act One, Scenes Seven and Eight and what effects you would wish to create for your audience.*

*[Act One, Scene Seven is played in the Tiring Room; Scene Eight begins with Mrs Marshall performing on stage.]*

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 creating the contrast between the real lives of the actresses and their 'on stage' personas, amusement at seeing Nell's 'triumph' over Mrs Farley, shock at the women's crudity, spectacle in the costumes of the performers, anticipation of how Nell will fare on stage, comedy when her stage fright prompts her to dance, some sense of the atmosphere of a restoration-style performance
- staging decisions, concerning, for example:
  - the need to create the impression of the backstage/onstage settings including, for example: setting ideas, stage positioning, directorial focus, directional lighting
  - costume ideas for the actresses
  - lighting/sound suggestions
  - creation of a sense of audience
- performance ideas, for example:
  - vocal and physical characterisation of the actresses and of Doll and Nell, distinguishing between them in terms of age, background and status
  - directorial ideas about movement, use of space
  - application of comic method; timing, if appropriate to the desired effects
  - sensitivity to the shape of the scenes, changes in pace, tempo and mood
  - reaction to off-stage activity
- specific suggestions for, for example, conveying some of the following:
  - Mrs Farley's vanity
  - the rivalry between Mrs Farley and Mrs Marshall
  - Mrs Betterton's grandeur
  - Doll's down-to-earth approach to life backstage
  - Nell's beauty and gaucheness
  - the artificiality of the restoration stage, Mrs Marshall's performance, the entry of the Muses
  - the awkwardness of Nell's stage-fright
  - her dance
- use of stage; use of props

### ***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 staging ideas to achieve dramatic intentions
- awareness of De Angelis' use of comedy to create character
- sensitivity to the theatricality of the 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 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 themes within 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 scenes
- 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 scenes, 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 scenes, 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 scenes, 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 scenes 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 scenes and no attention accorded to creating their preferred effects for an audience.*

***De Angelis: Playhouse Creatures – 8(b)***

*How would you want your audience to respond to Mrs Betterton in the second half of the play? Explain how you would perform the role in Act Two, Scenes Three and Seven in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the role of Mrs Betterton 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, for example, sympathy, admiration, pity, concern
- Mrs Betterton's physical appearance in terms of build, colouring, facial features and expressions, hairstyle
- movement, gesture, posture, stance, gait, tempo
- use of space in each scene
- vocal qualities; accent, pitch, tone, emphasis
- delivery of specific lines
- interaction with the other actresses, physical contact, spatial relationships, eye contact
- recognition of the audience, if appropriate
- performance suggestions to convey, for example:

*Scene Three*

- her demeanour during the 'stock-take'
- her reluctance to announce her retirement
- her evident sadness to be losing her place in the company
- her distractedness
- her reminiscences about her younger days and her first performances with Betterton
- her fear of losing her purpose in life
- her pride and resolve to keep acting

*Scene Seven*

- her changed circumstances
  - her amazement at Nell's fortunes
  - her delivery of her acting tuition
  - her empathy with Nell's fear for the future
  - her magnificent rendering of Lady Macbeth
  - her resigned departure
- costume, use of props
  - use of stage and space

### ***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 elicit a specific response to Mrs Betterton
- 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 Betterton, calculated exactly to generate the specified 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 Mrs Betterton, clearly intended to generate the specified 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 Mrs Betterton, with the general intention of generating the specified 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 Mrs Betterton may lack apt performance ideas or may not be adequately focused upon generating the specified 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 creating the role of Mrs Betterton, and no attention accorded to generating a specific audience response.*