

GCE 2005  
*January Series*



# Mark Scheme

## Drama and Theatre Studies

DRA5 Advanced

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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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*Dr Michael Cresswell Director General*

**Shorthand/symbols for Examiners – DRA5**

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**

contradiction = **C**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehorsal [underline or ring]

example needed = eg?

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.

**A2 UNIT 5 (TEXT INTO PERFORMANCE) MARK SCHEME (DRA5)****JANUARY 2005****INTRODUCTION**

This unit assesses AO2, in greater depth than in AS Unit 2. In their study of further selected plays from different periods, candidates take a creative overview which extends the skills required for AS Unit 2.

**AO2: “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. Candidates' answers will suggest a fully developed creative overview of the play, coupled with 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 be supported by apposite references to the text in action and will show a highly original application of a wide range of performance skills and production elements in the proposed translation of the set text from page to stage. Answers will demonstrate a complete synthesis of the range of performance skills and production elements in their interpretation. Candidates will take full account of the potential effect of their theatrical ideas for an audience.

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. Candidates' answers will suggest quite a well developed creative overview of the play, coupled with 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 be supported with some quite appropriate references to the text in action and will show some inventiveness in the application of performance skills and production elements in the proposed translation of the set text from page to stage. Answers will demonstrate a creditable synthesis of a range of performance skills and production elements in their interpretation. Candidates will take account of the potential effect of their theatrical ideas for an audience.

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. Candidates' answers will suggest some attempt at a creative overview of the play, 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 contain some references to the text in action, but will show little inventiveness in the application of performance skills and production elements, resulting in fairly predictable proposals for the translation of the set text from page to stage. Answers will attempt a synthesis of a range of performance skills and production elements in their interpretation, although with incomplete success. There will be evidence of some thought having been given to the potential effectiveness of their theatrical ideas for an audience.

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. Candidates' answers will suggest a disjointed creative approach to the play, 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.

Answers will contain few references to the text in action and the application of performance skills and production elements will be clichéd or inappropriate, or severely restricted in range, resulting in generally unsatisfactory proposals for the translation of the set text from page to stage with little regard for their potential effectiveness for an audience. Answers will not demonstrate a real synthesis of performance skills and production elements in their interpretation.

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. Candidates' answers will suggest that little attention has been devoted to achieving an overview of the play 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.

Answers will contain very few references to the text in action. There will be few apt suggestions for the application of performance skills and production elements. The proposed translation of the set text from the page to the stage will be mostly inappropriate or poorly conceived. Answers will demonstrate a lack of synthesis between performance skills and production elements. Candidates will misjudge or disregard the intended effect of their theatrical ideas for an audience.

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 5*****Racine: Phèdre – 1(a)***

*Briefly outline your casting ideas for the role of Theseus and then explain how you would direct your actor, in his exchanges with Phèdre and with Hippolytus, in order to achieve your preferred audience response.*

Candidates' answers will vary according to their interpretation of Theseus 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 response, for example, sympathy, pity, anger, empathy
- Theseus' appearance; age, height/build, colouring, mannerisms
- movement, gesture, facial expression, gait, energy, tempo, regality, emotional range
- costume, use of props
- vocal qualities; pitch, pace, pause, accent, tone
- directorial ideas for conveying, for example:
  - his initial expectations of a joyous reunion with his family
  - his return as a conquering hero
  - his bewilderment at his less than enthusiastic welcome
  - his growing anxiety
  - his arrogance as he relates his adventures and ordeals
  - his fear for his reputation
  - his fierce denouncement of Hippolytus
  - his refusal to lend credence to Hippolytus' self-defence
  - his response to Phèdre's plea to spare Hippolytus
  - his self-loathing as he addresses Phèdre for the last time
- use of stage area
- interaction with Phèdre and Hippolytus, spatial relationships, eye contact

***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 strategies
- appropriate interpretation of the character in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of a plausible character in an extreme situation
- a sense of the significance of the audience's response to the character

*Social and cultural context, genre and style*

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

- Racine's dependence upon classical models
- the Neo-classical style of the play
- setting/properties/costume appropriate to the content/style/period
- indication of period through mannerisms and utterance 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 terms of the interpretation of the character for the audience
- consideration of empathy/sympathy in relation to Theseus
- 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 the impression of a director's complete understanding of the character, resulting in a vivid realisation of the role of Theseus, 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 the impression of a director's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Theseus, 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 the impression of some understanding of the character, resulting in a partial realisation of the role of Theseus, generally intended to elicit 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 Theseus may appear not to be understood and 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 Theseus and no attention accorded to eliciting the preferred audience response.

***Racine: Phèdre – 1(b)***

*With close reference to at least three sections of the play, explain how your staging ideas would heighten the dramatic tension of your production for the audience.*

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

- the staging form chosen, for example, arena, proscenium, amphitheatre, thrust, promenade, studio style
- design and use of levels, ramps, steps, balconies, to be used to create dramatic tension
- use of colour, shape, scale, texture
- provision of appropriate entrances/exits for moments of dramatic significance
- shifting locations throughout the play and the necessity of punctuating the fluency of the action
- performance ideas to heighten tension; use of pace, pause, tempo, stillness, urgency, delivery of specific lines
- use of the acting space; palace setting; inner chambers; sense of secrecy
- lighting ideas to heighten dramatic tension, for example, through the use of light and shadow, use of silhouette, sudden burst of vivid colour, intensity, focus, use of floorlights and/or spotlights
- use of cyclorama/gauzes and projections
- use of sound effects to announce significant entries and heighten tension as the play builds to its climax
- chosen sections might include:
  - Aricia's and Ismene's private exchanges
  - Hippolytus' proposal to Aricia
  - scenes of intimacy between Phèdre and Oenone; sense of secrecy and guilt
  - urgent entry of Panope
  - the revelation scene between Phèdre and Hippolytus
  - unexpected arrival of Theseus; his various exchanges with others
  - Theseus' banishment of Hippolytus from his sight
  - the pace of the impending climax – Theramenes' account of Hippolytus' death
  - death of Phèdre

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

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

- apt suggestions for a stage design appropriate to the play's style and action
- appropriate selection of staging elements; selected in order to heighten dramatic tension
- evidence of an understanding of the potential of light/sound to enhance the drama
- imaginative staging ideas, for example, in relation to stage groupings, entrances, exits and major speeches
- clear sense of purpose, identifying appropriate sections for the creation of dramatic tension

*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/Neo-classical staging conventions, if appropriate
- sensitivity to the tragic style of the play
- choice of period furnishings/properties if appropriate to the staging ideas
- choice of setting, lighting and sound consistent with 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 staging ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the effects of the staging ideas 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 vivid and coherent staging ideas for the play offering excellent opportunities for heightening dramatic tension 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 clear, but less detailed, staging ideas for the play offering good opportunities for heightening the dramatic tension 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 partial, but mainly apt, staging ideas for the play and offering some opportunities for heightening the dramatic tension 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 staging suggestions for the play may be inappropriate or be unlikely to offer much opportunity for heightening the dramatic tension 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 staging suggestions for the play offering scant opportunity for heightening the dramatic tension for an audience.

***Sheridan: The Rivals – 2(a)***

*How would you want your audience to respond to the character of Julia? Explain how you would perform the role, in **two** separate scenes from the play, in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Julia, their choice of scenes 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 response, for example, sympathy, empathy, amusement, pity, admiration
- Julia's physical appearance, build, height, posture, gait, facial features
- movement, gesture, posture, mannerisms, facial expressions
- Julia's vocal qualities, pitch, pace, pause, musicality, accent
- delivery of specific speeches
- presentation of aspects of Julia's character, for example:
  - her pragmatism and good sense
  - her genuine attachment to Faulkland
  - her amusement at Lydia's capriciousness
  - her patience with Faulkland's folly
  - her terror in response to his pretence as a fugitive
  - her distress at his posturing
  - her joy at the end of the play
  - the delivery of the play's final speech
  - possible reference to the epilogue
- her selfless relationship with Faulkland, her indulgence
- her attitudes towards other characters
- use of stage space
- 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:

- the appropriateness of the interpretation of Julia's character in each of the chosen scenes
- awareness of Sheridan's purpose in creating a 'foil' to both Lydia and Faulkland
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- sensitivity to comic style, if not comic character, through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the mores of courtship and marriage in the eighteenth century

*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 the desired audience response
- suggestions for arousing audience sympathy

**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 the impression of an actor's confident understanding of the character of Julia and a complete command of performance methods appropriate to achieving their preferred audience response. The character of Julia will be vividly realised in the selected scenes.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character of Julia and a secure command of performance methods appropriate to achieving their preferred audience response. The character of Julia will be effectively realised in the selected scenes.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Julia and a partial command of performance methods appropriate to achieving their preferred audience response. The character of Julia will be realised occasionally in the selected scenes.

*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 Julia in the selected scenes may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Julia in the selected scenes; audience response may be unconsidered.

***Sheridan: The Rivals – 2(b)***

*Briefly outline your casting ideas for Jack Absolute and Lydia Languish and then explain how you would direct your actors, in **two** scenes where they appear together, in order to create comedy for your audience.*

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

- casting ideas for both characters in terms of physical appearance, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety; use of the aside
- movement, gesture, posture, mannerisms, facial expressions
- costume suggestions
- appropriate scenes, for example:
  - Act Three, Scene Three, in which Jack Absolute appears to Lydia 'disguised' as himself
  - Act Four, Scene Two, in which Sir Anthony and Jack call upon Mrs Malaprop and Lydia, and Lydia discovers the truth about 'Beverley'
  - the final scene which brings about their reconciliation
- directorial suggestions, in Act Three, to convey, for example:
  - Lydia's determination not to hear 'Mr Absolute'
  - her comic joy when she finds 'Beverley'
  - Absolute's cynical manipulation of Lydia's love of 'romance'
  - the humour of his asides
  - the lovers overheard by Mrs Malaprop
- directorial suggestions, in Act Four, to convey, for example:
  - Absolute's discomfiture, forced to address Lydia in front of his father and Mrs Malaprop
  - his physical and vocal contortions
  - the intervention of the older characters
  - the comic revelation that Beverley and Absolute are one and the same man
  - Jack's response to his exposure; his embarrassment
  - Lydia's sullen refusal to be pleased with events
  - Jack's wish to escape the dawning of truth on Mrs Malaprop
  - Lydia's anger at having been humoured, her angry exit
- directorial suggestions, in Act Five, to convey, for example:
  - Lydia's relief at Absolute's safety
  - their reconciliation
- use of stage by the actors for comic effect
- use of props for comic effect
- comic business, timing
- interaction with each other and with the audience

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

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

- appropriateness of the directorial ideas in relation to the two roles
- relevant suggestions for comic performance in terms of both physical and vocal expression
- practicality of ideas

*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 setting
- apt ideas about the style of performances required
- reference to social/cultural context
- directorial ideas consistent with the style and conventions 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
- focus upon 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 the impression of a confident directorial approach to the characters of Jack and Lydia as revealed through a vivid and coherent realisation of the chosen scenes, calculated exactly to create comedy 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 the impression of a sound directorial approach to the characters of Jack and Lydia as revealed through a clear, but less detailed, realisation of the chosen scenes, clearly intended to create comedy 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 the impression of an acceptable directorial approach to the characters of Jack and Lydia, as revealed through a partial, but mainly apt, realisation of the chosen scenes which has some potential for creating comedy 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 directorial suggestions for the realisation of the characters of Jack and Lydia may not be adequately focused upon creating comedy 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 directorial suggestions for realising the characters of Jack and Lydia and no attention accorded to creating comedy for an audience.

**Gogol: *The Government Inspector* – 3(a)**

*Briefly outline your casting ideas for Khlestakov and then explain how you would direct your actor, in two or three separate sections of the play, in order to create comedy for your audience.*

*[In some editions of the play, this character is called Hlestakov.]*

Candidates' answers will vary depending upon their casting ideas, their choice of sections and their comic invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Gogol's own suggestions for the character, young man, twenty-three, scatter-brained, speaks and acts without forethought, fashionably dressed
- alternative suggestions for casting; physical appearance, build, height, colouring, facial features
- vocal qualities, pitch, pace, pause, accent, affectation
- movement, gesture, gait, posture, facial expressions
- costume ideas; use of properties
- use of the stage and the setting
- comic business, slapstick
- directorial ideas, for example, for:

*In Act Two*

- his initial appearance, futile attempt to command Osip
- interaction with the waiter, frustration at his treatment
- self-pity and ungrateful attitude when lunch is served
- interaction with the Mayor; initial terror giving way to opportunism
- his growing confidence and graciousness
- his reactions to his sudden change of fortune

*In Act Three*

- his obvious enjoyment of attention
- his outrageous lies to the Town Councillors
- his flirtation with both Anna and Maria
- his increasingly incredible lies
- his increasing drunkenness

*In Act Four*

- Khlestakov's acceptance of bribe after bribe
- his lack of surprise
- his exchanges with the townspeople
- his romantic overtures to Maria
- his dilemma over which of the women to 'love'
- his surprise at being engaged
- his escape

***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 ideas to the comic style of the play
- satirical portrayal of the character
- awareness of the relationship of the character to the other exaggerated caricatures within the play
- comic invention in performance ideas

*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 style
- the satirical style of the play and its application of excess/exaggeration in performance elements
- cartoon style
- Gogol's intentions to expose the folly of provincial society to ridicule

*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 comedy
- attention to the actor/audience relationship in performance ideas
- ideas consonant with the comic tone required

**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 Khlestakov through a confident approach to casting and direction, calculated exactly to generate 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 Khlestakov through a sound approach to casting and direction, clearly intended to generate 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 Khlestakov through an acceptable approach to casting and direction, generally intended to generate 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 Khlestakov may lack apt ideas for casting and direction and may not be adequately focussed upon generating 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 casting and directing suggestions for the role of Khlestakov and no attention accorded to generating comedy for the audience.

***Gogol: The Government Inspector – 3(b)***

*Explain how your design ideas for “The Government Inspector” would help your audience to understand Gogol’s view that corruption lies at the heart of provincial society.*

Candidates’ answers will vary according to their design ideas and their understanding of Gogol’s intentions. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- awareness of Gogol’s parody of provincial society, its aspirations and corrupt institutions
- the demands of the play in terms of its shifting locations
- use of staging form to facilitate the exposure of corruption; for example, intimate space, thrust stage, in-the-round, traverse or proscenium arch
- suggestions for a set design to suggest the abundance of money but lack of taste in the Mayor’s home
- design ideas to highlight the Mayor’s status within the town, for example, in the seating arrangements for the opening scene, framed portrait of the Mayor, oversized chair, extravagant Mayoral robes and chain
- evidence of opulent, or fraudulent, lifestyle
- style of set design, for example, naturalistic, cartoon style, abstract, representational
- set dressings to indicate the extravagant furnishings of the newly-rich, for example, use of bright colours, clashing colour palettes, over-sized chairs, ornate pictures and/or frames, fancy patterns, frills, ornate gilt effects, large mirrors
- costume designs for the Councillors and for the Mayor and his family which indicate similar excesses; rich fabrics, gaudy colours, extravagant jewellery
- suggestions for exaggerated make-up and/or wigs for the Mayor and his family
- props such as wallets, purses, cash boxes
- set design for the Inn to suggest the exploitation of the traveller, Spartan furnishings, threadbare flooring and/or upholstery
- costume/make-up design for the ordinary people of the town, the Locksmith, the Sergeant’s widow, the Shopkeepers, the ragged Petitioners
- ideas for lighting and/or sound effects

***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 fundamentals, scale, shape, colour, texture
- appropriate interpretation of the corruption through design ideas

*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:

- Gogol's purpose in exposing corruption within provincial society
- awareness of the demands of the action of the play
- costume design appropriate to the style and period of the play
- suggestions that are consonant with 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 interpretation of the designs for an audience
- 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 designs for the play, calculated exactly to suggest the corruption at the heart of provincial society.

*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 play, clearly intended to suggest the corruption at the heart of provincial society.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating generally apt designs for the play which are largely capable of suggesting the corruption at the heart of provincial society.

*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 suggestions made for the play may be unsuitable in terms of suggesting the corruption at the heart of provincial society.

*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 designs to be employed. Such designs as are suggested will be totally unsuitable in terms of suggesting the corruption at the heart of provincial society.

***Ibsen: Hedda Gabler – 4(a)***

*How would you direct the actors playing Hedda and Judge Brack, in **two** or **three** of the scenes where they appear together, in order to reveal the shifting balance of power within their relationship?*

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

- the physical appearance of both characters in terms of age, height, build, facial features
- vocal qualities, pitch, pause, accent, utterance style
- movement, gesture, idiosyncrasy, facial expression
- costume ideas
- interaction with each other and with other characters in the chosen scenes
- delivery of sub-text
- use of stage space; movement; delivery of lines; use of props
- suggestions for establishing their shared social background

*Directorial ideas for the characters to convey, for example:*

***In Act One***

- Brack's studied appearance and charming veneer; polite formality
- Hedda's mildly flirtatious response to his greeting
- Hedda's response to Brack's news about Lövborg
- her languorous adieu to Brack and invitation for him to return

***In Act Two***

- the familiarity between the two suggested by Brack's appearance at the French doors
- Hedda's threat to shoot Brack and her demeanour when she fires
- Brack's somewhat patronising attitude towards Hedda as he relieves her of the pistol
- the note of intimacy in their flirtatious exchanges
- Brack's ability to coax Hedda to reveal her feelings for Tesman
- Brack's insinuations and Hedda's responses
- their shared mockery of Tesman
- Hedda's 'candour' about the incident with the hat; the purchase of the villa, Tesman's proposal and his prospects of the professorship; her attempt to conceal her pregnancy
- Brack's scrutiny of Hedda with Lövborg, his sense of rivalry, his attempt to re-establish their camaraderie before he leaves

***In Act Three***

- Brack's pleasure in relating the story of Lövborg's disgrace; his attempt to blackmail Hedda into banishing Lövborg from her home

- her apparent acceptance of his terms; light-hearted farewell; her serious and thoughtful reaction to his departure

*In Act Four*

- his revelation of Lövborg's death; first the 'varnished' and then the 'unvarnished' truth
- his sadistic teasing of Hedda as he feeds her the information piecemeal
- Hedda's reaction to the sordid truth about Lövborg and her realisation of Brack's power
- his subtle attempt to blackmail her and enforce her compliance in his plans for a *ménage a trois*
- her realisation of her position
- Brack's trite comment on her suicide

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

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

- appropriate interpretation of the characters
- application of appropriate performance ideas
- attention to the shifting balance of power between the characters
- attention to Ibsen's brand of naturalism

*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
- the naturalistic acting style demanded by the play
- tragic style of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas for an audience
- 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 and coherent realisation of the characters of Hedda and Brack in the chosen scenes, calculated exactly to illustrate the shifting balance of power within their 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 characters of Hedda and Brack in the chosen scenes, clearly intended to illustrate the shifting balance of power within their 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 characters of Hedda and Brack in the chosen scenes, generally intended to illustrate the shifting balance of power within their 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 way; consequently, any suggestions for directing Hedda and Brack in the chosen scenes may lack apt performance ideas and may not take adequate account of the balance of power.

*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 characters of Hedda and Brack in the chosen scenes and the balance of power will be unconsidered.

***Ibsen: Hedda Gabler – 4(b)***

*Explain how you would use design elements within your production of “Hedda Gabler” in order to emphasise Hedda’s sense of frustration and isolation within the Tesman household.*

Candidates’ answers will vary according to their design ideas and their intended use of them. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the staging form chosen, for example, proscenium, thrust, studio style
- ideas for a setting design, naturalistic, representational or symbolic
- design and use of inner and outer stage areas to demark Hedda’s private territory; the traffic between these two areas
- positioning of doorways, windows, the veranda, affording Hedda potential escape routes or emphasising her sense of entrapment; Hedda’s frustration evident as she beats against the window
- the bourgeois appearance of the drawing room; use of scale to create a room which seems too small for Hedda or too cramped
- choice and use of colours, textures, tones, to contrast with those worn by Hedda in her costume
- Hedda’s appearance, her costume, hairstyle and accessories, suggestive of taste and style
- choice of costume designs for Tesman, Aunt Julle and Berte; bourgeois, comfortable or worn, to contrast with Hedda’s apparently innate elegance
- the positioning of the profusion of vases of flowers; her constant moving of objects which do not belong to her
- scale and positioning of those items of furniture/props which represent Hedda’s few personal belongings, for example, the portrait of General Gabler, the pistols, the piano, the writing desk; her handling of her own things or lingering by her own possessions
- Hedda’s elegant writing desk ‘colonised’ by Tesman and Mrs Elvsted
- use of visual symbolism, for example, the lighting and extinguishing of the lamps; the lighting and dying of the stove
- ideas for lighting and sound to highlight Hedda’s frustration and isolation

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

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

- apt suggestions for a stage design appropriate to the play's style or action
- appropriate application of design elements; scale/shape/colour/texture
- evidence of an understanding of the potential of light/sound to highlight Hedda's frustration and isolation
- imaginative ideas for the use of the stage design to create an effective performance, for example, in relation to stage groupings which emphasise Hedda's frustration and isolation

*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 tragic/serious style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of setting and costume consistent with the intended style of the play

*Potential effectiveness of an audience*

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

- clarity and coherence of design ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the effects for an audience of design ideas exploited in performance

**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 play, calculated exactly to emphasise Hedda's frustration and isolation within the household.*

*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 play, clearly intended to emphasise Hedda's frustration and isolation within the household.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs for the play, with some potential to emphasise Hedda's frustration and isolation within the household.*

*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 for the play may be inappropriate or be unlikely to emphasise Hedda's frustration and isolation within the household.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the play, offering scant opportunity to emphasise Hedda's frustration and isolation within the household.*

***Brecht: The Resistible Rise of Arturo Ui – 5(a)***

*As a director, how would you use production and/or performance elements in order to create your preferred style for the play? You should refer closely to **at least three** separate sections to illustrate your ideas.*

Candidates' answers will vary according to their preferred style of production and to the sections that they select. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- possible production styles which might include, for example, 'Brechtian', 'epic', parodic, political, comic, symbolic, cartoon-style, representational, satirical
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round, traverse, promenade
- a stage layout designed to facilitate the episodic nature of the play; variety of locations
- set design
- use of legends, projections
- use of stage
- stylistic preferences inherent in the casting
- costume design
- physical appearance of the characters; parody of gangsters/historical parallels
- selected performance ideas for the characters in the scenes; suggestions for physical and/or vocal qualities, in line with chosen style
- application of 'fun' (Spass)
- interaction with the audience
- treatment of the language, verse speaking, choice of accents
- treatment of the echoes of both Goethe and Shakespeare
- use of music/sound consonant with chosen style
- use of lighting/special effects
- communication of Brecht's social purpose

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

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

- appropriateness of the staging ideas in relation to chosen style
- relevant suggestions for performance in terms of both physical and vocal expression
- practicality of staging ideas to facilitate the creation of the chosen 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/historical parody in costume and setting
- the political content and intent of the play
- apt ideas about the style of performances required
- reference to social/cultural context
- directorial ideas consistent with the chosen 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 staging ideas
- clearly defined dramatic intentions for the audience
- focus upon audience response to ideas, distancing/alienation
- 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 the impression of a confident directorial approach to the play as revealed through a vivid and coherent realisation of the chosen sections, calculated exactly to create their chosen production style 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 the impression of a sound directorial approach to the play as revealed through a clear, but less detailed, realisation of the chosen sections, clearly intended to create their chosen production style 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 the impression of an acceptable directorial approach to the play as revealed through a partial, but mainly apt, realisation of the chosen sections which has some potential to create their chosen production style 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 directorial suggestions for the realisation of the chosen sections may not be adequately focused upon creating their chosen production style 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 directorial suggestions for realising the chosen sections and no attention accorded to creating their chosen production style for an audience.

***Brecht: The Resistible Rise of Arturo Ui – 5(b)***

*How would you want your audience to respond to Giuseppe Givola? With close reference to **two** or **three** sections of the play, explain how you would perform the role in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Givola, their choice of sections 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 response, for example, detachment, amusement, contempt, disgust, critical awareness
- Givola's physical appearance, build, height, posture, gait, mannerisms, facial features and expressions.
- costume and use of accessories/props
- echo of Goebbels in appearance, mannerisms
- gangster parody, menace
- Givola's vocal qualities, pitch, pace, accent, intimidating delivery of his speeches
- presentation of Givola at specific moments, for example:
  - his introduction as a liar in the Prologue
  - his arrival in Scene Six with the Actor
  - his preference for muscle over presentation
  - his intimidation tactics with the Cauliflower Trust in Scene Seven
  - humorous testimony in the Warehouse Fire trial scenes
  - his re-writing of Ui's will
  - the 'squabble' with the other 'hoodlums'; the shooting of Roma
  - the 'poetic' exchanges with Dullfeet in the Flower-shop
  - his performance at Dullfeet's funeral
  - his prominent role in the final scene
- comic potential of the role; menace
- interaction with others/interaction with the audience
- spatial relationships/eye contact
- 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:

- the appropriateness of the interpretation of Givola's character in each of the chosen moments
- exploitation of the comedy inherent in the role
- awareness of Brecht's purpose in creating this gangland character
- appropriate reference to a range of performance ideas

*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 aspects:

- sensitivity to epic style through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the political purpose/parallel of the role
- reference to the social context 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 the role for an audience
- clearly defined intentions in terms of the desired audience response
- appropriate ideas for arousing the critical detachment of the audience
- suggestions for arousing audience sympathy through sections of soliloquy/direct address

**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 the impression of an actor's confident understanding of the character of Givola and a complete command of performance methods appropriate to achieving their preferred audience response. The character of Givola will be vividly realised in the selected moments.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character of Givola and a secure command of performance methods appropriate to achieving their preferred audience response. The character of Givola will be effectively realised in the selected moments.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Givola and a partial command of performance methods appropriate to achieving their preferred audience response. The character of Givola will be realised occasionally in the selected moments.

*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 character of Givola in the selected moments may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Givola in the selected moments; audience response may be unconsidered.

***Arden: Serjeant Musgrave's Dance – 6(a)***

*Briefly outline your casting ideas for Hurst, Attercliffe and Sparky and then explain how you would direct them, in **one** scene of the play, in order to highlight their differences in character for your audience.*

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

- Arden's description of the characters (in some editions of the play):
  - *Hurst* – in his twenties, bloody-minded, quick-tempered, handsome, cynical, tough, not quite as intelligent as he thinks he is
  - *Attercliffe* – about fifty, grey-haired, melancholy, a little embittered, his seniority and consciousness of his responsibility
  - *Sparky* – twenties, easily led, easily driven, hides himself behind a screen of silly stories and irritating clownishness
- casting ideas for each of the characters, physical qualities; build, height, age, colouring, facial features
- movement, gesture, posture, mannerisms, facial expression
- use of space
- vocal qualities, accent, pitch, tone, emphasis, speech patterns, song
- costume ideas; use of props
- performance details, suggestions for delivery of lines, stage positioning, eye contact
- reactions to and interaction with Musgrave
- reactions to and interaction with the Bargee, the Colliers, the Townsmen, the Women
- their differing attitudes towards Musgrave's 'mission'
- consideration of a variety of possible audience responses to each of the characters

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

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

- sensible casting suggestions
- application of appropriate performance ideas
- appropriate ideas for interaction with the characters

*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/universality in suggestions for costume
- the acting style demanded by the play
- Arden's political purpose

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in conveying the differences between the characters to an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to each of the roles

**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 the impression of a director's complete understanding of the characters, resulting in a vivid realisation of the roles of the three soldiers, calculated exactly to demonstrate their differences 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 the impression of a director's sound understanding of the characters, resulting in a clear, but less detailed, realisation of the roles of the three soldiers, clearly intended to demonstrate their differences 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 the impression of some understanding of the characters, resulting in a partial, but mainly apt, realisation of the roles of the three soldiers, with the general intention of demonstrating their differences 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 roles of the three soldiers may lack apt performance ideas, suggest a lack of understanding, or may not be adequately focused upon demonstrating their differences 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 roles of the three soldiers and no attention accorded to demonstrating their differences to the audience.

***Arden: Serjeant Musgrave's Dance – 6(b)***

*As a designer, explain how you might use scale, shape, texture and colour within your designs for the play in order to create specific effects for your audience.*

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

- specific effects for the audience might include one or more of the following:
  - the presentation of the soldiers as a homogenous group
  - the differentiation between the soldiers and the townsfolk
  - the impression of a wintry landscape
  - the impression of a specific period and/or location
  - the impression of poverty in the town
  - the creation of tension/and or excitement
  - suggestions of war, violence, conflict
- some of the issues facing a designer for this play, for example:
  - the range of separate locations specified in the text, both interior and exterior
  - the need for space to accommodate a large cast
  - the period setting of the play
  - the need for fluent scene changes to sustain the play's dramatic momentum
- choice of staging form, shape and scale, size of performance area
- historical setting/contemporary parallels/abstract setting/epic nature
- painted backdrops, use of projections, cyclorama, trucked scenery, revolves
- setting designs for exterior scenes, scale, choice of monochrome or coloured settings, suggestion of snow/ice, darkness
- interior settings, scale, shape, use of colour, texture
- use of levels, ramps, staircases
- costume designs, cut, fabric, texture, line, contrast between the soldiers and the townsfolk
- symbolic use of the colours red , white and black within the designs
- designs for props and stage furnishings, scale, colour, texture
- design and use of light and shadow

***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 justified design ideas, consonant with the specified effects
- appropriate costume ideas for key characters within the scenes
- appropriate selection of design elements: use of levels/scale/shape/colour/texture/perspective
- sensitivity to a range of shifting moods/atmospheres
- staging methods which facilitate scene changes, where appropriate

*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/universality in setting
- sensitivity to the epic style of the play
- awareness of Arden's political intentions; the context of the play
- the complex style of the play – blend of folk-tale style with contemporary political message
- some consideration of original staging conditions 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 through design elements
- clearly defined moods and atmospheres to be communicated to the audience
- clearly defined intentions in terms of the desired effect of the staging on 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 the impression of a confident design approach to the play, calculated exactly to create their specified effects through the deployment of scale, shape, texture and colour.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound design approach to the play, clearly intended to create their specified effects through the deployment of scale, shape, texture and colour.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable design approach to the play, which has some potential to create their specified effects through the deployment of scale, shape, texture and colour.

*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 suggestions for the play may not be adequately focused upon creating effects through the deployment of scale, shape, texture and colour.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible design suggestions for the play and no attention accorded to creating effects through the deployment of scale, shape, texture and colour.

**Weiss: *The Marat/Sade* – 7(a)**

*Explain how your use of music, song, noise and rhythmical sounds would enhance the dramatic effectiveness of two or three specific sections of your production of “The Marat/Sade”.*

Candidates’ answers will vary according to their choice of sections and their ideas for the use of sound and noise in the production. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- use of sound, noise, music and rhythm as part of the general assault on the audience’s senses
- the noises and sounds produced by the Patients as extras, voice and chorus
- the contribution of the Singers, their delivery of the songs, proximity to the audience, intimidation
- the use of the orchestra
- use of ‘total sound’ effects, differing vocal qualities throughout the performance
- delivery of verse, songs, pitch, pace, tone, volume; wailing, shouting, screaming, groaning, muttering
- use of incoherence as a medium, chanting, rasping, whispering, breathing, orgiastic sound
- the asylum bell, the rhythmical sound of the Herald’s staff, the noise of his rattle, his whistle
- banging on the bars, clangorous music, cymbals, bells and organ sounds
- the ensemble of madmen playing/beating/drumming with primitive instruments, spoons, sticks
- creation of noise to complement the action or as a counterpoint to it
- attempts to deafen the audience at times; certainly to intimidate
- rhythmical ‘chaos’; jumble of cacophonous sound
- appropriate sections might include, for example:
  - the opening sequence: shocking change from listlessness to noisy animation
  - Homage to Marat: the Patients adore Marat in his bath and carry him around the stage in a triumphal procession – the song of the chorus
  - Stifled Unrest: the Patients’ uproar/uprising subdued with sticks and Nurses and a ‘tranquillising litany’
  - Corday’s Arrival in Paris – a monotonous rhythm
  - Death’s Triumph – the sound of the guillotine
  - Monsieur de Sade is Whipped – sound effects
  - Marat’s Liturgy: Patients form a chorus
  - A Regrettable Intervention: the incoherent and noisy Patient is overpowered
  - Poor Old Marat – the orchestra
  - Corday’s visits – the knocking
  - These Lies They Tell: growing unrest
  - The Murder: the Patients’ mad marchlike dance and ecstasy
- theatre-of-cruelty techniques
- the work of the actors
- disciplined indiscipline
- dramatic effects created might include the heightening of tension; the generation of shock, arousal of political awareness, creating grotesque comedy, adding to the theatrical texture 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:

- application of appropriate performance ideas incorporating music/song/noise/rhythmical sound
- appropriate staging ideas to complement the aural 'assault'
- consonance of ideas with imaginative style of the play
- sensitivity to Weiss' complex political ideas

*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, stage design
- the heightened acting style demanded by the play
- integration of theatre-of-cruelty techniques/effects with the use of sound

*Potential effectiveness for an audience*

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

- clarity and coherence of approach to sound/music/noise for an audience
- sensitivity to the intended dramatic effects to be created 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, employing a purposeful and coherent approach to the use of music, song, noise and rhythmical sounds in the chosen sections, calculated exactly to enhance the dramatic effectiveness of the production.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, employing a clear, but less detailed, approach to the use of music, song, noise and rhythmical sounds in the chosen sections, clearly intended to enhance the dramatic effectiveness of the production.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, employing a partial, but mainly apt, approach to the use of music, song, noise and rhythmical sounds in the chosen sections, generally intended to enhance the dramatic effectiveness of the production.

*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 directorial ideas for the use of music, song, noise and rhythmical sounds may be inappropriate or be unlikely to enhance the dramatic effectiveness of the production.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible, practical, directorial suggestions for the use of music, song, noise and rhythmical sounds and little attention accorded to enhancing the dramatic effectiveness of the production.

**Weiss: *The Marat/Sade* – 7(b)**

*What effects would you wish to create for your audience through the interaction of Duperret with Charlotte Corday? Explain how you would direct the actors performing these roles, in two sections of the play, in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the interaction of Duperret with Charlotte Corday. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- intended effects for the audience, for example, a sense of voyeurism, revulsion, amusement, titillation
- Weiss' description of both Corday and Duperret:
  - Corday* – aged twenty-four, thin white blouse which does not conceal the bosom, long auburn hair, she wears pink leather boots with high heels and a ribboned hat when 'on-stage', she moves like a somnambulist
  - Duperret* – a Girondist Deputy, he wears a waist-coat and tight trousers; he is an erotomaniac who takes advantage of his role as Corday's lover at every opportunity
- suggestions for their appearance; physical qualities, age, height/build, colouring, facial features
- movement, gesture, mannerisms, repetitive idiosyncrasies, facial expressions
- interaction, his groping, her passivity
- vocal qualities; pitch, pace, accent, pause; delivery of specific lines
- performance ideas for suitable sections, including, for example:
  - Scene 4 Presentation, Duperret's pawing of Corday
  - Corday's first Visit
  - Scene 17 First conversation with Duperret; his attempts to grope and kiss her while they sing
  - Scene 22 Second conversation with Duperret; his hand under Corday's skirt, intervention of the Sisters
  - Scene 29 Preparations for the third visit; the discovery of the dagger as he fondles her
  - Corday's third and last Visit
  - The Murder
- use of stage area
- roles within the asylum setting

***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 and performance style
- appropriate interpretation of the characters in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of plausible characters within the non-naturalistic style 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:

- Weiss' idiosyncratic style; amalgam of epic and cruelty styles; total theatre
- the complex political message of the piece
- costume appropriate to the style and period of the play
- indication of period through mannerisms and utterance style
- stylisation and creation of spectacle

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the characters for an audience
- consideration of audience response, alienation/sympathy/shock
- 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, offering coherent and vivid ideas for the presentation of the interaction of Duperret with Charlotte Corday, calculated exactly to create their 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, offering clear, but less detailed, ideas for the presentation of the interaction of Duperret with Charlotte Corday, clearly intended to create their 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, offering largely appropriate ideas for the presentation of the interaction of Duperret with Charlotte Corday, generally intended to create their 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, ideas for the presentation of the interaction of Duperret with Charlotte Corday will be imperfectly realised and unlikely to create their 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 scant, appropriate ideas for the presentation of the interaction of Duperret with Charlotte Corday, and no attention accorded to creating specific effects for the audience.

**Wertenbaker: Our Country's Good – 8(a)**

*How would you want your audience to respond to Captain Phillip? Explain how you would perform the role, in **two or three** sections of the play, in order to achieve your aims.*

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

- preferred audience responses might include, for example, sympathy, respect, admiration
- the physical appearance of Captain Phillip, age, height, build, colouring, movement, facial features
- vocal qualities, pitch, pause, tone, volume, accent
- movement, posture, gait, stance, mannerisms, facial expressions
- interaction with other characters, sense of authority, eye contact, physical contact, body language
- performance ideas to convey, for example:

*In Act One, Scene Three*

- his attitude towards law and order
- his attitude towards the convicts
- his attitude towards punishment
- his attitude towards the theatre
- his attitude towards the officers

*In Act One, Scene Six*

- his attitude towards reformation of the convicts
- his belief in Rousseau's philosophy on slavery and freedom
- his attitude towards education
- his attitude towards civilization
- his attempt to calm the heated 'debate'

*In Act Two, Scene Two*

- his exhortation to Ralph
- his belief in redemption
- his encouraging attitude towards his subordinates

*In Act Two, Scene Ten*

- his fair-minded approach to both officers and convicts under his jurisdiction
  - his effect upon Liz
- costume, use of props
  - 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:

- application of appropriate ideas for the performance in terms of vocal and physical qualities
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to the shifting moods of the play and Wertebaker's purpose

*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
- sensitivity to Wertebaker's use of epic style
- acting style which could be epic or naturalistic
- political purpose of the character within Wertebaker's cast

*Potential effectiveness for an audience*

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

- clarity and coherence of interpretation of the role for an audience
- 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, creating a vivid and coherent realisation of the role of Captain Phillip, calculated exactly to achieve 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 the role of Captain Phillip, clearly intended to achieve 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 mainly apt, realisation of the role of Captain Phillip, generally intended to achieve 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 way; consequently, any suggestions for the realisation of the role of Captain Phillip may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response.

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

**Wertenbaker: *Our Country's Good* – 8(b)**

*As a director, how would you use production and/or performance elements, in **at least two** separate scenes of the play, in order to highlight the theme of 'crime and punishment' for your audience?*

Candidates' answers will vary according to their selection and use of production and/or performance elements and their selected scenes. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

*Production elements*

- differentiation between officers and convicts suggested by costume and/or make up
- creation of a setting which highlights the theme of crime and punishment, for example, visible gallows or noose
- use of props which relate to the theme of crime and punishment, for example, chains, gyves, whips
- use of stage space to create hierarchy and/or separations of officers and convicts
- use of legends, titles, placards, film, projection
- use of lighting and sound to simulate punishments
- use of lighting to reveal isolation of prisoners

*Performance elements*

- distinction between convicts and officers created through:
  - physical qualities, posture, gait, gesture, facial features
  - vocal qualities – accent, dialect, pitch, volume, utterance style
  - use of space, use of props, spatial relationships
  - eye contact/physical content

Possible scenes might include:

- The Voyage Out
- Punishment
- The Authorities Discuss the Merits of the Theatre
- Harry and Duckling Go Rowing
- Visiting Hours
- His Excellency Exhorts Ralph
- The Second Rehearsal
- The Science of Hanging
- The Question of Liz

***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 production and/or performance elements
- appropriate use of design elements to highlight the theme of crime and punishment, for example, choice of materials/levels/scale/shape/colour/texture/perspective/furnishings, if appropriate
- use of stage space
- sensitivity to a range of shifting moods and location

*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 setting
- sensitivity to the epic style of the play and to Wertebaker's political message
- the complex style of the play – use of historicization

*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 effects on an 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, offering a vivid and coherent approach to the presentation of crime and punishment, calculated exactly to highlight the theme 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, offering a clear, but less detailed, approach to the presentation of crime and punishment, clearly intended to highlight the theme 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 generally apt approach to the presentation of crime and punishment, which is largely capable of highlighting the theme 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 approach to the presentation of crime and punishment may be unsuitable in terms of highlighting the theme 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 the presentation of crime and punishment, or they will be totally unsuitable in terms of highlighting the theme for an audience.