



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA5 Text into Performance

Mark Scheme

2006 examination – January series

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

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

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 rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

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 2006

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.

“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 two 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 discernable. 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)

*The character of Phèdre invites the audience to feel a mixture of pity and revulsion. Explain how you would perform the role, in **two** or **three** specific sections of the play, in order to achieve this response.*

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

- audience responses of pity or revulsion, or a combination of these responses
- Phèdre's physical appearance; age, height/build, facial features, colouring
- movement, gesture, gait, energy, tempo, mannerisms, facial expressions
- use of props, costume and accessories
- vocal qualities; pitch, pace, pause, accent, tone
- performance suggestions to convey, for example:
 - her initial state of despair and sickness
 - her dependence on Oenone
 - her reluctance to confess the source of her illness, her shame
 - her painful admission of love for Hippolytus
 - her passion for him, sapping her strength and will to live
 - her submission to Oenone's suggestion
 - her interaction with Hippolytus, initially guarded then more reckless
 - her pain at his rejection of her
 - her desire for death at his hands
 - her despair and impotence when he leaves her, revolted by her advances
 - her fear of disgrace at the news of Theseus' return
 - her attempt to dissuade Theseus from killing his son
 - her jealousy of Aricia
 - her vicious rejection of Oenone
 - her sober admission of her 'crime' to Theseus
 - her death
- delivery of speeches
- use of stage area
- interaction with Oenone, with Hippolytus and with Theseus; 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 performance 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
- a sense of the tragic significance 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:

- 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/distance in relation to Phèdre
- 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 an actor's complete understanding of the character, resulting in a vivid realisation of the role of Phèdre, calculated exactly to achieve the nominated audience responses.

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, resulting in a clear, but less detailed, realisation of the role of Phèdre, clearly intended to achieve the nominated audience responses.

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 Phèdre, generally intended to achieve the nominated audience responses.

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 Phèdre may appear not to be understood and will be imperfectly realised and unlikely to achieve the nominated audience responses.

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 Phèdre and no attention accorded to eliciting specific audience responses.

Racine: Phèdre – 1(b)

*Outline your setting and costume ideas for a production of “Phèdre” and then, with close reference to **one** or **two** specific sections, explain how and why your designs would be appropriate in terms of the style and mood of the play.*

Candidates’ answers will vary according to their design ideas and their choice of specific sections. 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 and the relationship of the audience to the stage
- the style of the production, for example, emulating Ancient Greece, Neo-classical or justified transposed setting/period as reflected in setting and costume designs
- the need for fluency of action between a variety of locations, reflected in the setting design
- provision of appropriate entrances/exits
- creation of discrete settings for example, for Phèdre and Oenone’s scenes of intimacy, within the palace; for Aricia’s and Ismene’s confidences and Aricia’s and Hippolytus’ exchanges set apart from the palace
- use of the acting space; palace setting; inner chambers; sense of secrecy
- use of cyclorama/gauzes
- the effect of lighting on the setting/cyclorama, for example, the use of light and shadow, use of silhouette, colour, projections and gobos
- costume designs including choice of period or universal-style; colour, fabric, cut, fit, texture and ornamentation
- costume ideas to reflect characters, for example, to suggest a contrast in terms of youth and age between Theseus and Hippolytus and between Phèdre and Aricia
- costume accessories, wigs, hairpieces, headdresses, jewellery
- personal props
- effect of light on the costumes
- use of setting and costume design at specific moments of the play, for example:
 - to enhance the dramatic qualities of the play in action
 - to facilitate scenes of apparent secrecy or intimacy
 - to highlight the passionate and dramatic exchanges between characters
 - to increase the impact of entrances and/or exits

Assessment Criteria (AO2)

Knowledge and understanding

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

- apt suggestions for setting and costume designs
- appropriate selection of a section or sections from the play that demonstrate the suitability of the designs to the play's style and mood
- imaginative setting ideas, for example, in relation to stage groupings, entrances, exits and major speeches
- imaginative costume ideas, for example, in relation to the relative status of each of the characters, to their relative ages and characteristics

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 style of the play
- Classical Greek/Neo-classical staging conventions, if appropriate
- choice of period furnishings/properties if appropriate
- choice of setting and costume 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 design ideas for an audience
- attention to the actor/audience relationship in design ideas
- sensitivity to the effects of the design 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, offering vivid and coherent setting and costume ideas for the play, calculated exactly to match the style and mood of the play as demonstrated in one or two selected sections.

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, setting and costume ideas for the play, clearly intended to match the style and mood of the play as demonstrated in one or two selected sections.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, offering partial, but mainly apt, setting and costume ideas for the play, with the general intention of matching the style and mood of the play as demonstrated in one or two selected sections.

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 setting and costume suggestions may be impractical or be unlikely to match the style and mood of the play. Candidates may not refer to specific sections.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical setting and costume suggestions for the play and scant reference to the style and mood of the play.

Sheridan: The Rivals – 2(a)

*How would you want your audience to respond to the character of Sir Anthony Absolute? Explain how you would perform the role, in **two** or **three** separate sections from the play, in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Sir Anthony, 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, amusement, disapproval, pity, admiration, approval
- Sir Anthony's physical appearance, age, build, height, posture, gait, facial features
- movement, gesture, posture, mannerisms, facial expressions
- Sir Anthony's vocal qualities, pitch, pace, pause, accent
- delivery of specific speeches, use of the aside
- his relationship with the audience
- performance ideas to reveal aspects of Sir Anthony's character, for example:
 - his relationship with his son
 - his tendency to 'frenzy' and bluster
 - his mercenary qualities
 - his bemusement at Mrs Malaprop
 - his views on marriage and on women, generally
 - his cynical nature
 - his views on education
 - his expectations of Jack, tinged with genuine parental affection
 - his vaguely lecherous nature
 - his gallantry toward Mrs Malaprop at the end of the play
- use of stage space
- use of costume and/or props
- application of comic method

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 Sir Anthony's character in each of the chosen scenes
- awareness of Sheridan's purpose in presenting Sir Anthony as a representative of the older generation
- 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 through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the mores of filial obedience 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 a specific response from 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 the impression of an actor's confident understanding of the character of Sir Anthony and a complete command of performance methods appropriate to achieving their preferred audience response. The character of Sir Anthony 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 Sir Anthony and a secure command of performance methods appropriate to achieving their preferred audience response. The character of Sir Anthony 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 Sir Anthony and a partial command of performance methods appropriate to achieving their preferred audience response. The character of Sir Anthony 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 discussion of the role of Sir Anthony 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 Sir Anthony in the selected scenes; audience response may be unconsidered.

Sheridan: The Rivals – 2(b)

Briefly outline and justify your casting decisions for Lydia and Julia and then explain how you would direct each of your actors, in specific scenes from the play, in order to highlight their contrasting characters for your audience.

Candidates' answers will vary according to their interpretation of the characters and their selected scenes. 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 term of physical appearance, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety
- movement, gesture, mannerisms, facial expressions
- costume suggestions
- directorial suggestions, to convey their contrasting characters, for example:

Lydia

- Lydia's romantic nature
- her naivety
- her affection for Julia
- her frustration with her situation
- her defiance of her aunt
- her sentimental notions of love amidst poverty
- her excitement when 'Beverley' visits her
- her humiliation when she discovers that she has been deceived
- her genuine love for Jack exposed when he is at risk

Julia

- Julia's sensible approach to life
 - her amusement at Lydia's sentimentality and idealism
 - her genuine attachment to Faulkland
 - her patience with Faulkland's caprices
 - her fear for his life
 - her dismay at his posturing
 - her joy at the end of the play
- use of stage by the actors
 - use of props
 - interaction with each other and with other characters, eye contact, spatial relationships

Assessment Criteria (AO2)

Knowledge and understanding

Knowledge 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 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 roles of Lydia and Julia as revealed through a vivid and coherent realisation of the roles in selected scenes, calculated exactly to highlight their contrasting characters 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 roles of Lydia and Julia as revealed through a clear, but less detailed, realisation of the roles in selected scenes, clearly intended to highlight their contrasting characters 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 roles of Lydia and Julia, as revealed through a partial, but mainly apt, realisation of the roles in selected scenes, with the potential to highlight their contrasting characters for an audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the roles of Lydia and Julia may not be adequately focused upon highlighting their contrasting characters 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 roles of Lydia and Julia and no attention accorded to highlighting their contrasting characters for an audience.

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

*Briefly outline and justify your casting decisions for the Mayor and his wife, Anna, and then explain, in detail, how you would direct your actors, in **one** or **two** sections from the play where they appear together, in order to create comedy for your audience.*

[In some editions of the play, the Mayor is referred to as the Governor.]

Candidates' answers will vary depending upon their interpretation of the characters, 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 chosen characters, if appropriate:

The Mayor

- long in service
- quite shrewd
- takes bribes but conducts himself with dignity
- shifts easily from fear to joy, servility to arrogance
- grey, cropped hair
- coarse and customarily wearing uniform with collar tabs, top boots and spurs

The Mayor's wife, Anna

- a provincial coquette, in early middle age
 - curious and vain
 - exercises power over her husband, but of a trifling kind
 - she changes her costumes three or four times throughout the play
- alternative suggestions for casting; physical appearance, age, build, height, build, colouring, facial features, application of caricature, if appropriate
 - vocal qualities, pitch, pace, pause, accent, volume
 - movement, gestures, gait, posture, mannerisms, facial expressions
 - costume ideas; use of properties
 - use of the stage and the setting
 - comic business, slapstick
 - appropriate sections might include:
 - Anna's first appearance (in some editions)
 - Khlestakov's first introduction to the Mayor's family
 - the interrogation of Osip by the Mayor and his family
 - the 'engagement' scene
 - the final scene of the play as the Mayor and Anna receive the congratulations of their 'friends'
 - the revelation of the truth

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 performance ideas to the comic style of the play
- satirical portrayal of the characters
- awareness of the relationship of the characters 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 roles 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 roles of the Mayor and his wife, Anna 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 the Mayor and his wife, Anna 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 Mayor and his wife, Anna 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 Mayor and his wife, Anna may lack apt ideas for casting and direction or may not be adequately focused 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 Mayor and his wife, Anna and no attention accorded to generating comedy for the audience.

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

How would you want your audience to respond to the character of the Postmaster? Explain how you would perform the role, in each of his short appearances in the play, in order to achieve your aims.

[The Postmaster appears in the first and final Acts of the play and in Act Four when he joins the rest of the Council in attempting to bribe Khlestakov.]

Candidates' answers will vary according to their interpretation of the Postmaster 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, amusement, disapproval, pity
- Gogol's description of him as 'a man simple-hearted to the point of naivety'
- the Postmaster's physical appearance, age, build, height, posture, gait, facial features
- movement, gesture, posture, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, accent
- delivery of specific speeches
- his relationship with the members of the Town Council
- use of props
- performance ideas to reveal aspects of the Postmaster's character, for example:
 - his enthusiasm for the contents of the letters that he intercepts
 - his inability to gauge the importance of the impending visit
 - his willingness to comply with the Mayor's suggestions for tampering with the mail
 - his simplicity as he considers ways to bribe Khlestakov
 - his politeness and formality in his 'audience' with Khlestakov
 - his breathless interruption of the assembly to congratulate the Mayor and Anna on Maria's 'engagement'
 - his ability to withstand the bullying of the Mayor, armed with his knowledge
 - his reading of Khlestakov's letter and insistence that all of it is heard
 - his regret at having supplied Khlestakov with fast horses and a priority warrant
- use of stage space
- use of costume and/or props
- application of comic method

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 the Postmaster in each of the scenes
- awareness of Gogol's purpose in presenting the Postmaster as a representative of the wider corruption in the town
- 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 through application of performance elements
- indications of period in terms of costume, properties; performance style
- application of caricature

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 a specific response from 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 the impression of an actor's confident understanding of the character of the Postmaster and a complete command of performance methods appropriate to achieving their preferred audience response. The character of the Postmaster will be vividly realised in the 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 the Postmaster and a secure command of performance methods appropriate to achieving their preferred audience response. The character of the Postmaster will be effectively realised in the 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 the Postmaster and a partial command of performance methods appropriate to achieving their preferred audience response. The character of the Postmaster will be realised occasionally in the 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 discussion of the role of the Postmaster 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 the Postmaster in the scenes; audience response may be unconsidered.

Ibsen: Hedda Gabler – 4(a)

As a designer, explain how your choice of staging form and your set design would help to create an appropriate period and style for the action of the play.

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

- identification of an appropriate period/style for the play, either as Ibsen intended or a justified transposed setting/period
- the staging form chosen, for example, proscenium, thrust, studio style
- design and use of inner and outer stage areas and movement between them
- doorways, windows, the veranda, blinds and curtain partition
- provision of appropriate entrances/exits for moments of dramatic significance
- design fundamentals; choice and use of colours, textures, tones, scale
- setting design requirements as suggested by the text:
 - the opening and closing doors to the veranda and to the rest of the house
 - the autumn foliage visible outside the veranda doors
 - drapes that can be pulled/varied
 - a piano
 - vases filled with flowers
 - tasteful and expensive furniture, for example, a sofa, an armchair or two, a table and chairs, a footstool, two stools, a desk, a bookcase, variety of lamps
 - the portrait of General Gabler
 - the sofa for exchanges between Hedda and Mrs Elvsted and Hedda and Lövborg
 - the chairs and stool by the stove
 - an open window through which Hedda practises with her pistols
 - re-arranged furniture for Act Two
 - Hedda's writing desk
 - the back room where Tesman and Judge Brack sit smoking and drinking punch, from which the action on the main stage must be visible and seen to be visible
 - provision of Hedda's 'inner sanctum' where she shoots herself, heard but not seen
- action to be accommodated by the setting design, for example:
 - Hedda's pacing to indicate her sense of entrapment
 - her gravitation towards the outer doors
 - Judge Brack's exclusive use of the back door
 - the dual focus when Hedda and Lövborg look at the photo album observed by Judge Brack and Tesman
 - re-arrangement of furniture
 - business with the pistols
 - the burning of the manuscript in the stove
 - the inner room, completely obscured by curtains for Hedda's suicide

Assessment Criteria (AO2)

Knowledge and understanding

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

- apt suggestions for a stage design appropriate to the play's style and action
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for the use of the stage design
- clear sense of 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:

- sensitivity to tragic/serious style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of setting consistent with the naturalistic style of the play

Potential effectiveness for an audience

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

- clarity and coherence of design ideas for an audience
- 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 and offering excellent suggestions for the choice of staging form and set design, calculated exactly to create an appropriate period and style for the action of the play.

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 and offering good suggestions for the choice of staging form and set design, clearly intended to create an appropriate period and style for the action of the play.

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, setting design for the play and offering some suggestions for the choice of staging form and set design with the potential to create an appropriate period and style for the action of the play.

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 a staging form or set design for the play may be inappropriate or be unlikely to create an appropriate period and style for the action of the play.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical setting design suggestions for the play offering scant opportunity to a director to create an appropriate period and style for the action of the play.

Ibsen: Hedda Gabler – 4(b)

*How would you want your audience to respond to the suicide of Hedda Gabler? Explain how you would perform the role of Hedda, in **two** or **three** sections of the play, in order to achieve your preferred audience response to her death.*

Candidates' answers will vary according to their choice of sections, their preferred audience response to Hedda's death and the performance methods selected to achieve them. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- possible audience responses to Hedda's death, for example, an entirely sympathetic response, a sense of satisfaction after her interference in Lövborg's life, a sense of waste, a sense of inevitability, shock
- Hedda's physical appearance, height, build, colouring, facial features
- choice of costume
- vocal qualities, pitch, pace, tone, accent
- movement, gesture, gait, tempo, posture, demeanour and facial expressions
- delivery of lines
- performance ideas to convey, for example:
 - her apparent indifference to the feelings of others
 - her sense of status/superiority
 - her self-centred attitude towards life
 - her need for attention/control
 - her trifling with the emotions of others
 - her revulsion at the prospect of motherhood
 - her manipulation of Thea throughout the play
 - her flirtation with Brack, empty of meaning
 - her contempt for Tesman
 - her inability to empathise with another human being
 - her jealousy of Thea as the admired 'comrade' of Lövborg
 - her disappointment at Lövborg's weakness
 - her desire for power over others, whatever the cost
 - her abhorrence of scandal
 - her callousness towards Tesman's aunts
 - her disgust with Tesman, as father of her unborn child
 - her sense of entrapment in Brack's power
 - her belated need for affection/meaning in her life
 - her choice of death over shame
- use of space
- use of props
- interaction with others, eye contact, spatial relationships

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 Hedda compatible with the play's style and action
- appropriate selection of performance details
- attention to a range of moods and emotions within the character
- appropriate attention to the 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:

- sensitivity to tragic/serious style of the play
- the naturalistic style demanded by the play
- choice of performance elements and costume consistent with the period of the play (or justified transposition)

Potential effectiveness for an audience

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

- clarity and coherence of performance ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the effects for an audience in performance
- focus on the audience 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 the impression of an actor's confident understanding of the character of Hedda Gabler and a complete command of performance methods appropriate to achieving their preferred audience response to her death.

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 Hedda Gabler and a secure command of performance methods appropriate to achieving their preferred audience response to her death.

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 Hedda Gabler and a partial command of performance methods appropriate to achieving their preferred audience response to her death.

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 discussion of the role of Hedda Gabler may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response to her death.

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 Hedda Gabler; audience response may be unconsidered.

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

Explain how you would direct two or three specific sections of the play in order to educate your audience, in an entertaining way, about the dangerous rise of Arturo Ui.

Candidates' answers will vary according to the sections that they select and their approach to combining education with entertainment. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following:

- potentially 'entertaining' sections, for example:
 - *the Prologue; comic banter with the audience*
 - *Scene Three, the parodic treatment of the gangsters*
 - *Scene Four, Ui's introduction to Dogsborough; their reactions to each other*
 - *Scene Six, Ui's lesson with the Actor; Ui's transformation*
 - *Scene Eight, the warehouse fire trial; slapstick and black comedy*
 - *Scenes Nine (b) and Ten, the reading of Dogsborough's will; comic juxtaposition*
 - *Scenes Twelve and Thirteen, the wooing of Betty Dullfeet; parody of courtship*
 - *Scene Fourteen; Roma's ghost*
 - *Scene Fifteen, Ui's final speech*

Accept suggestions for the application of entertainment for the purpose of education in any of the scenes, however.

- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round; attention to actor/audience relationship
- the application of Spass
- use of legends/projections in an entertaining/educational way
- use of song
- casting decisions
- physical appearance and costume of the characters to create comedy/parody of gangsters/historical parallels
- portrayal of Ui; his transformation from 'two-bit loser' to world power; his unstable personality
- selected performance ideas for the characters in the chosen scenes
- comic business, for example, Giri's ever-changing hats
- interaction with the audience, making them laugh and then feel complicit in the action
- comic exploitation of the language, verse speaking
- comic echoes of both Goethe and Shakespeare in the wooing of Betty Dullfeet scenes
- use of music to entertain, even in the most serious of scenes

- use of lighting/sound

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the staging ideas in relation to entertaining/educating the audience
- apt ideas for comic business
- relevant suggestions for performance in terms of both physical and vocal expression
- social purpose behind the comic 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 /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 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 directorial ideas
- clearly defined dramatic intentions in terms of educating/entertaining the audience
- focus upon audience response; 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 educate the audience in an entertaining way.

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 educate the audience in an entertaining way.

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 for educating the audience in an entertaining way.

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 the need to educate the audience in an entertaining way.

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 educating the audience in an entertaining way.

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

*How would you want your audience to respond to the character of Ui at the end of the play? Explain how you would perform the role, in **two** or **three** scenes (from the murder of Roma, in Scene 11, to the end of the play), in order to achieve your aims.*

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

- audience response at the end of the play might include fear, detachment, admiration, surprise
- physical appearance in terms of build, height, facial features and expressions
- movement and gestures, posture, gait, mannerisms
- vocal qualities, pitch, pace, accent, intimidating delivery of his speeches
- echo of Hitler in appearance, mannerisms, costume
- gangster parody
- presentation of Ui in specific scenes, for example:
 - Scene 11 – the murder of Roma; Ui's cold-blooded order to 'Finish him off' and hasty exit
 - Scene 12 – Ui's 'negotiation' with Dullfeet and 'flirtation' with Betty
 - Scene 13 – the shocking 'wooing' of Betty Dullfeet by the coffin of her husband; Ui's similarities to Richard III
 - Scene 14 – Roma's ghost appears to Ui at the Hotel Mammoth; Ui's terror
 - Scene 15 – Ui's statesmanlike speech
- interaction with other characters
- interaction with the audience
- eye contact, spatial relationships
- 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 the character in each of the chosen scenes
- clear definition of the potential effects of the performance
- awareness of Brecht's purpose in creating Ui

- 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 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
- appropriate ideas for arousing the critical detachment for the audience, if appropriate

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 role which will be vividly realised in the selected scenes and calculated exactly to achieve the preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the role which will be effectively realised in the selected scenes and clearly intended to achieve the preferred audience response.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the role which will be realised occasionally in the selected scenes with the general intention of achieving the preferred audience response.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any discussion of the role may lack apt performance ideas or may not be adequately focused upon 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 and no attention accorded to audience response.

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

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

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

- audience response, for example, dislike, sympathy, contempt, fear
- Arden's description of the character, (in some editions of the play), "in his twenties, bloody-minded, quick-tempered, handsome, cynical, tough, not quite as intelligent as he thinks he is"
- his physical appearance in terms of build, height, facial features and expressions
- his movement and gestures, posture, gait, mannerisms
- his vocal qualities, pitch, pace, accent, delivery of his speeches
- performance of Hurst in specific scenes, to convey, for example:

Act One, Scene 1

- his innate belligerence and aggression

Act One, Scene 3

- his ability to challenge Musgrave but recognition of the hierarchy
- his atheism
- his impatience with Sparky
- his eagerness for killing

Act Two, Scene 1

- his surliness
- his reluctant involvement with Annie; his arrogance
- his trepidation about Musgrave's intentions

Act Two, Scene 3

- his bad temper and unwillingness to banter with Sparky
- his curt rejection of Annie; indifference to Attercliffe
- his stealth in listening to Sparky plan his escape
- his malice in teasing Sparky with his trousers; the scuffle
- his cowardly response to Sparky's death
- his brutality with Walsh

Act Three, Scene 1

- his acquiescence in Musgrave's 'show' – he beats the drum and plays his part
- his rising emotions as the past is re-lived
- his building anger and passion for the kill
- his struggle with Musgrave and sudden dash to escape

- his violent death
- interaction with Musgrave and with other characters; eye contact, spatial relationships, physical contact
- 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 the character in each of the chosen scenes
- clear definition of the potential effects of the performance
- awareness of Arden's purpose
- 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:

- indications of period in terms of costume, performance style
- reference to the political purpose of the play
- 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
- appropriate ideas for arousing the critical detachment for the audience, if appropriate

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 role of Hurst which will be vividly realised in the selected scenes and 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 an actor's sound understanding of the role of Hurst which will be effectively realised in the selected scenes and 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 role of Hurst which will be realised occasionally in the selected scenes with the general intention of eliciting the preferred audience response.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any discussion of the role of Hurst may lack apt performance ideas or may not be adequately focused upon eliciting the preferred audience response.

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

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

Briefly outline and justify your casting decisions for **two** of the following 'Townsmen':

the Mayor;

the Parson;

the Constable

and then explain how you would direct them, at specific moments in the play, in order to achieve your preferred effects.

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

- effects for the audience, for example, to show the mindset of the Authority figures amongst the civilian population; to show the class divide as invidious in peacetime and in wartime alike, to create a natural enemy to Musgrave, to highlight the hypocrisy of the ruling classes
- Arden's descriptions of the characters (in some editions of the play):

The Mayor – a bustling, shrewd, superficially jovial man with a coarse accent and an underlying inclination to bully

The Parson – very much a gentleman: he is conscious of the ungentlemanly nature of the community in which he lives. He must have the accent and manners of a balked aristocrat rather than a stage clergyman. He too has some inclination to bully

The Constable – has a continual inclination to bully, except when in the presence of his superiors. He is as inefficient as he is noisy

- the physical appearance of the chosen characters, in terms of build, height, facial features and expressions
- their movements and gestures, posture, gait, mannerisms
- their vocal qualities, pitch, pace, accent, delivery of speeches
- directorial ideas for their appearances in various scenes, for example:

Act One, Scene Two

- the Parson's indifference to Mrs Hitchcock's livelihood; his lecture about drunkenness; his ill temper; his opportunism in response to the Bargee's hints; his willingness to be consulted by the Mayor; his ever-ready homilies
- the Mayor's selfishness and expediency; his hypocrisy
- the Constable's desire for power but subservience to the Mayor; his bullying attitude

Act Two, Scene One

- the Constable's imposition of the curfew and heavy-handed approach to the colliers
- his hypocrisy as he orders himself a drink

Act Two, Scene Three

- the Constable's apparent enjoyment of threatening trouble

- the Mayor's panic but susceptibility to Musgrave

Act Three, Scene One

- the Mayor's struggle to be heard; his blandishments and calculation
 - the Parson's exploitation of the Christian cause for political ends
 - the gradual realisation by the Mayor, Constable and Parson that Musgrave's agenda differs from their own
 - the Constable's loss of courage
 - their horrified reactions to Musgrave's 'logic'
 - their corporate attempt to overpower Hurst
 - their relief at the arrival of the Dragoons
- interaction with Musgrave, with the colliers, and with other characters; eye contact, spatial relationships, physical contact
 - 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 the characters in each of the chosen scenes
- clear definition of the potential effects of the performance
- awareness of Arden's purpose
- 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:

- indications of period in terms of costume, performance style
- reference to the political purpose of the play
- 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 roles for an audience
- clearly defined intentions

- appropriate ideas for arousing critical detachment, if appropriate

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 confident understanding of the chosen roles, which will be vividly realised in the selected scenes and calculated exactly to create the 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 the impression of a director's sound understanding of the chosen roles which will be effectively realised in the selected scenes and clearly intended to create the 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 the impression of some understanding of the chosen roles which will be realised occasionally in the selected scenes with the general intention of creating the 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 way; consequently, any discussion of the chosen roles may lack apt performance ideas or may not be adequately focused upon creating the 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 chosen roles and no attention accorded to creating effects for an audience.

Weiss: *The Marat/Sade* – 7(a)

What are the challenges that face a designer for “The Marat/Sade”? Explain how your set and costume designs would satisfy the demands of the play.

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

- design challenges, which might include, for example:
 - the creation of a bathhouse in an asylum
 - Weiss’ fairly prescriptive suggestions for the set and costume
 - the ‘theatre of cruelty’ style
 - the ‘play within a play’ format
 - the actor/audience relationship
 - the creation of an appropriate period
 - the need to create a distinction between the inmates and the ‘audience’ – the Coulmier family
 - the need to accommodate a large cast on stage
 - the need for the prominence of Marat, even though static in his bath
- the staging form chosen, for example, arena, proscenium, thrust, studio style and the relationship of the audience to the stage
- the style of the production
- accommodation of Weiss’ requirements, if appropriate, for example:
 - bathtubs and showers
 - benches and massage tables
 - white tiled walls
 - curtained rails
 - dais for Marat’s bath
 - dais for Sade’s chair
 - raised tribunals for the Coulmier family and for the musicians
- provision of appropriate entrances/exits
- use of the acting space
- the effect of lighting on the setting; the use of light and shadow, use of silhouette, colour
- costume designs for inmates/nurses/ the Coulmier family, including choice of period or universal-style; colour, fabric, cut, fit
- costume ideas to reflect Weiss’ requirements, for example:
 - Sade’s good quality costume, breeches with bows, ornamental shirt, white shoes
 - Marat draped in a cloth
 - hospital uniforms – aprons and head cloths
 - inmates’ hospital shirts, with additional bits and pieces of costume worn on top
 - Corday’s revealing Empire cut blouse, ribboned hat, high heeled boots
 - ‘revolutionary’-style accessories, tri-colour sashes
 - harlequin smock and two-pointed cap for the Herald
 - the elegant period costumes of the Coulmiers in complementary colours; costume accessories, wigs, hairpieces, headdresses, jewellery

- personal props
- effect of light on the costumes
- use of setting and costume design at specific moments of the play

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate design ideas
- choice of design fundamentals, scale, shape, colour, materials, texture, furnishings
- consonance of ideas with imaginative style of the play
- sensitivity to Weiss' aims

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 style demanded by the play
- integration of theatre of cruelty effects into the designs

Potential effectiveness for an audience

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

- clarity and coherence of the designs 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, offering vivid and coherent setting and costume ideas for the play, calculated exactly to meet the demands of the play.

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, setting and costume ideas for the play, clearly intended to meet the demands of the play.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, offering partial, but mainly apt, setting and costume ideas for the play, with the general intention of meeting the demands of the play.

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 setting and costume suggestions may be impractical or be unlikely to meet the demands of the play.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical setting and costume suggestions for the play and scant attempt to meet the demands of the play.

Weiss: *The Marat/Sade* – 7(b)

How would you want your audience to respond to the ‘murder’ of Marat by Charlotte Corday? Briefly outline and justify your casting decisions for these roles and then explain how you would direct specific moments, chosen from different parts of the play, in order to achieve your aims.

Candidates’ answers will vary according to their interpretation of Marat and Corday, their selection of specific moments 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, revulsion and horror, sympathy for Marat, or revulsion from him; anxiety for Corday, fear, engagement, uneasiness; awareness that the actors are performing in a play within a play
- casting ideas for each of the roles, in relation to, for example:
 - physical appearance, age, height, build, colouring, facial features
 - vocal qualities; pitch, pace, accent, volume emphasis
 - movement, gesture, gait, posture, idiosyncrasy, mannerisms, facial expression
- costume suggestions for Corday, her sexual provocativeness
- stage positioning; Marat in bath, Corday dangerous and unpredictable
- Corday’s actions controlled by others, her somnambulist state
- interaction with others and the intervention of other characters with the action
- directorial ideas to convey, for example:
 - Marat’s vulnerability
 - his disabilities
 - the build-up of anticipation for the ‘murder’
 - Corday’s puppet-like actions, as she is propelled to commit the ‘murder’
 - the sense of the inevitability of the climax
 - the complicity of the other ‘actors’ in the act
- suitable sections might include:
 - Corday’s First Visit
 - Corday’s arrival in Paris
 - Conversations with Duperret
 - Corday’s Second Visit
 - Preparations for the Third Visit
 - Corday’s Third and Last Visit
- interaction, eye contact, spatial relationships
- use of stage area
- use of theatre of cruelty techniques, shock tactics

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 characters in relation to vocal and physical qualities; movement, interaction with others
- creation of plausible characters within the non-naturalistic style of the play
- attention to the effects being created for an audience

Social and cultural context, genre and style

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

- Weiss' idiosyncratic style; amalgam of epic and cruelty styles; total theatre
- the complex blend of violence and eroticism
- 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 selected scenes for an audience
- consideration of audience response, alienation/sympathy/shock/fear/revulsion
- 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 build-up to the 'murder', resulting in a vivid realisation of selected moments, calculated exactly to achieve the candidate's 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 build-up to the 'murder', resulting in a clear, but less detailed, realisation of specific moments, clearly intended to achieve the candidate's 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 build-up to the 'murder', resulting in a partial realisation of specific moments, generally intended to achieve the candidate's 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 build-up to the 'murder' may appear not to be understood and will be imperfectly realised and unlikely to achieve the candidate's 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 build-up to the 'murder' and no attention accorded to achieving the candidate's preferred audience response.

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

*As a director, what performance and/or production methods would you use in order to convey the contrasts in background and status that exist between the Convicts and the Officers? You should refer closely to **at least two** scenes.*

Candidates' answers will vary according to their selection of scenes, their focus on production or performance methods and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the physical appearances of the Convicts and Officers; height, build, colouring, gender, facial features; these might be the same if 'doubling' of roles is suggested
- contrasting movements, gestures, posture, gait, mannerisms, facial expressions
- vocal qualities, pitch, pause, tone, volume, accents
- interaction within and between each group, Officers and Convicts, eye contact; use of stage space; physical contact; body language, vocal tone
- contrasting costumes; use of distressed materials for Convicts, uniforms for Officers
- lack of modesty in the costumes of the female convicts
- use of make-up to simulate dirt, bruises, weals, cuts, sores
- contrasting personal props
- performance suggestions to convey, for example:
 - the Officers' breeding and confidence, sometimes disguising their inhumanity, sometimes augmenting their humanity
 - the hierarchy within the Officers group
 - the Convicts' poverty and deprived backgrounds; their crudity and violence
 - their response to authorised violence/punishment
 - the Convicts' lack of self-esteem
 - the fear of the Convicts for certain Officers, for example, Ross and Campbell
 - their respect for others, for example, Phillip and eventually, Ralph
 - the contempt of some Officers for the Convicts; their differing attitudes to the rights and prospects of the Convicts
 - the gradual improvement in the self-esteem of the Convicts demonstrated in improving appearances/diction
- use of stage space, levels
- the shifting of status within the Officers and/or Convicts groups
- the shifting of status between individuals from the different groups

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
- apt ideas for the delivery of lines, movement and interaction
- apt ideas for the application of production methods
- sensitivity to Wertebaker's purpose in contrasting the Convicts and the Officers

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 characters within Wertebaker's design

Potential effectiveness for an audience

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

- clarity and coherence of interpretation of the different groups
- clearly defined intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the characters

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 their chosen scenes, calculated exactly to demonstrate the contrasts between the Convicts and the Officers.

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 their chosen scenes, clearly intended to demonstrate the contrasts between the Convicts and the Officers.

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 their chosen scenes, generally intended to demonstrate the contrasts between the Convicts and the Officers.

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 discussion of their chosen scenes, may lack apt performance/production ideas or may not be adequately focused upon demonstrating the contrasts between the Convicts and the Officers.

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 their chosen scenes and no attention accorded to demonstrating the contrasts between the Convicts and the Officers.

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

Briefly outline and justify your casting decisions for Mary Brenham and Ralph Clark and then explain how you would direct your actors, in two or three scenes where they appear together, in order to reveal their developing relationship to your audience.

Candidates' answers will vary according to their interpretation of Mary and Ralph, their selection of scenes 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 the appearance of the two characters in terms of age, height, build, colouring, facial features
- movement, gesture, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent
- their developing interaction through eye contact; use of stage space; physical contact; body language
- costume ideas, use of props
- directorial ideas to suggest, for example:
 - Mary's shy and modest manners
 - her hesitation about the play
 - Ralph's immediate interest in Mary; his gallantry
 - her willingness to comply with Ralph's suggestions about the play
 - her determination to please
 - her gentleness
 - the growing attraction between the pair
 - their use of Farquhar's language to support their courtship
 - their evident physical attraction, each for the other
 - Mary's reserve and Ralph's tentative advances
 - their genuine affection for each other
- suitable scenes might include, for example:
 - Scene Five, An Audition
 - Scene Eleven, The First Rehearsal
 - Part Two, Scene Five, The Second Rehearsal
 - Scene Seven, The Meaning of Plays
 - Scene Nine, A Love Scene
 - Scene Eleven, Backstage
- 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 ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertebaker's purpose in showing a romantic relationship between Ralph and Mary

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 characters within Wertebaker's design

Potential effectiveness for an audience

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

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

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 Mary and Ralph, calculated exactly to reveal their developing 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 Mary and Ralph, clearly intended to reveal their developing 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 Mary and Ralph, generally intended to reveal their developing 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 discussion of the role of Mary and Ralph may lack apt performance ideas or may not be adequately focused upon revealing their developing 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 creating the characters of Mary and Ralph and no attention accorded to revealing their developing relationship.