



**General Certificate of Education**

**Drama and Theatre Studies**

***5241/6241***

**Text into Performance DRA5**

**Mark Scheme**

***2008 examination - January series***

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

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

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### 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**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

## **A2 UNIT 5 (TEXT INTO PERFORMANCE) MARK SCHEME (DRA5)**

**JANUARY 2008**

### **INTRODUCTION**

#### **ASSESSMENT OBJECTIVES**

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.

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

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

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

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

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an A2 level student. Band 2 refers to 'good' work; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

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

#### **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.

**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.

**MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 5*****Racine: Phèdre – 1(a)***

*As a director, explain how your use of production and/or performance elements would enhance the dramatic effectiveness of **at least two** specific sections from the play.*

Candidates' answers will vary according to their selected production elements 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 tragic style of the play
- the staging form chosen, for example, arena, amphitheatre, proscenium, thrust, studio style
- choice of setting(s) to reflect the shifting locations of the action
- provision of appropriate entrances/exits for moments of dramatic significance
- design and use of different levels, ramps, steps, balconies, columns
- use of cyclorama/gauzes
- backdrops
- use of colour, scale, shape, texture
- use of the acting space; palace setting; inner chambers; sense of secrecy
- lighting ideas to enhance dramatic effectiveness, for example, through the use of spotlight, bright floods, shadow, silhouette, sudden burst of vivid colour, intensity, angle, focus, use of floorlights and/or spotlights
- use of projections
- use of sound effects and/or live music to announce significant entries and heighten tension as the play builds to its climax
- performance ideas to heighten tension; use of pace, pause, tempo, stillness, urgency, delivery of specific lines at specific moments in the play, for example:
  - Phèdre's first appearance
  - the private exchanges between Aricia and Ismene
  - Hippolytus' proposal to Aricia
  - Phèdre's declaration of love to Hippolytus
  - Hippolytus' exchange with Theramenes after Phèdre's revelation
  - the announcement of Theseus' return
  - his arrival and bewildering reception
  - Theseus' horror and banishment of his son
  - Theramenes' account of Hippolytus' death
- interaction, eye contact, spatial relationships, physical contact
- control of the pace of the action
- stage positioning/grouping



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

### *Knowledge and understanding*

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

- suggestions for the use of production/performance elements, appropriate to the play's style and action
- appropriate selection of elements, focused upon enhancing the dramatic effectiveness of the chosen sections
- evidence of an understanding of the potential of light/sound to enhance the drama
- imaginative directorial ideas, for example, in relation to stage groupings, entrances, exits and major speeches
- clear sense of purpose, identifying appropriate sections for attention

### *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 production/performance elements for an audience
- attention to the actor/audience relationship
- sensitivity to the effects of the 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 ideas for the use of production and/or performance elements, offering excellent opportunities for enhancing the dramatic effectiveness 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, ideas for the use of production and/or performance elements, offering good opportunities for enhancing the dramatic effectiveness 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 partial, but mainly apt, ideas for the use of production and/or performance elements and offering some opportunities for enhancing the dramatic effectiveness 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 or appropriate way. Any suggestions for the use of production and/or performance elements may be inappropriate or be unlikely to offer much opportunity for enhancing the dramatic effectiveness of the play.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the use of production and/or performance elements, offering scant opportunity for enhancing the dramatic effectiveness of the play.

**Racine: Phèdre – 1(b)**

*Explain how you would perform the role of Oenone, at specific moments in the play, in order to suggest to your audience that she is largely to blame for Phèdre's tragic fall.*

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

- Oenone's physical appearance, her age, build, height, posture, gait, colouring, facial features
- her movement, gesture, posture, tempo, mannerisms, facial expressions
- her vocal qualities, pitch, pace, pause, accent
- delivery of specific speeches
- costume
- her relationship with Phèdre; interaction, eye contact, physical contact and support
- her demeanour with Theseus; interaction, eye contact, spatial relationships
- use of props
- performance ideas for moments where she might be seen to be responsible for events leading to Phèdre's fall, to reveal, for example:
  - her initial concern for Phèdre's sickness and decline, expressed to Hippolytus and Theramenes
  - her motherly and authoritative attitude towards Phèdre, whom she has nursed since a baby
  - her insistent interrogation of Phèdre and application of emotional blackmail leading to her confession of love for Hippolytus
  - her genuine pity for Phèdre as she struggles to explain her despair
  - her horror at Phèdre's confession of guilty love
  - her rash response to the news of Theseus' death, seeing a solution for her mistress
  - her forceful outline of the benefits to Phèdre of pursuing her heart; exerting undue influence at a time of Phèdre's weakness
  - her encouragement of Phèdre to confront Hippolytus with the truth of her love, urging the interests of Phèdre's own son
  - her speedy rescue of Phèdre after her interview with Hippolytus to avoid disgrace
  - her exploitation of Phèdre's complete dependence upon her as she attempts to whip up Phèdre's animosity towards Hippolytus
  - Oenone's delivery of the news that Theseus is alive, her need to save both herself and Phèdre from disgrace
  - her ability to hatch and to enforce her odious plan to sacrifice Phèdre's 'virtue' to save her 'honour'
  - her loyalty to Phèdre and barefaced ability to deceive even Theseus
  - her support of her mistress up to Phèdre's savage dismissal of her and condemnation
  - her reaction to Phèdre's vicious attack; recognition
- use of stage space
- use of costume and/or props
- audience response to Oenone, condemnation, understanding

## ***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 Oenone in the chosen scenes
- appropriate reference to a range of performance ideas
- creation of a plausible character
- sensitivity to the fact that Oenone's advice is offered with good intentions

### *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 Racine's style through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the Neo-Classical style of the play

### *Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of audience response
- consideration of the possibility of audience sympathy in relation to Oenone
- 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 confident understanding of the character of Oenone, resulting in a vivid realisation of the role, calculated exactly to suggest to the audience that she is largely to blame for Phèdre's tragic fall.

*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 Oenone, resulting in a clear, but less detailed, realisation of the role, clearly intended to suggest to the audience that she is largely to blame for Phèdre's tragic fall.

*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 Oenone, resulting in a partial realisation of the role, generally intended to suggest to the audience that she is largely to blame for Phèdre's tragic fall.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Oenone will be imperfectly realised and/or may not be adequately focused upon suggesting to the audience that she is largely to blame for Phèdre's tragic fall.

*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 Oenone and suggesting to the audience that she is largely to blame for Phèdre's tragic fall.

**Sheridan: *The Rivals* – 2(a)**

*Briefly outline and justify your casting decisions for Julia and Faulkland and then explain how you would direct the actors, in **two** scenes where they appear together, in order to reveal the nature of their relationship to your audience.*

Candidates' answers will vary according to their interpretation of Julia and Faulkland, 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:

- the nature of the relationship might be defined as unequal, comical, based on a love of love in Faulkland's case; comparisons may be drawn between the relationship between Lydia and Jack, each separate relationship built partly on caprice and pragmatism
- casting decisions for the characters in terms of their physical appearance, age, build, height, colouring, facial features
- justification for casting decisions
- their vocal qualities, pitch, pace, pause, musicality, accent
- movement, gesture, posture, tempo, mannerisms, facial expressions
- delivery of specific speeches
- interaction, eye contact, spatial relationships, physical contact
- presentation of the relationship between Julia and Faulkland as revealed, for example:

*In Act Three, Scene Two*

- Faulkland's resolve to be less capricious as he reflects on their previous meeting and his churlish behaviour; his apparent sincerity
- Julia's genuine pleasure in seeing him
- Faulkland's immediate return to dwelling on Julia's happiness in his absence
- Julia's patience and forbearance; her attempts to reassure him
- Faulkland's unreasonable request for unconditional love
- Julia's distress at his obstinacy; her unwillingness to be insulted
- Faulkland's despair at her departure and silliness as he awaits her return

*In Act Five, Scene One*

- Julia's alarm at Faulkland's message
- Faulkland's melodramatic ruse to test Julia's devotion
- her immediate resolve to accompany him on his 'flight'
- her self-sacrifice and willingness to abandon friends, home and comfort for him
- his sudden revelation of his deceit
- Julia's initially uncomprehending response
- her realisation of having been deceived; her deep disappointment to have been tried
- her detailed résumé of their courtship, leading to her renunciation of him
- Faulkland's expostulations of protest
- Faulkland's self-loathing

*In Act Five, Scene Three*

- Julia's self-reproof as she relents
- Faulkland's hesitation as he attempts to regain Julia's love
- Julia's capitulation and Faulkland's happiness
- Julia's final advice for lovers to preserve what they would not lose
- his folly and posturing

- audience response, for example, sympathy, amusement, pity, infuriation
- 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 relationship between Julia and Faulkland in each of the chosen scenes
- awareness of Sheridan's purpose in creating a relationship which mirrors the Jack/Lydia courtship in terms of the sentimental comedy
- 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 of the play 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 roles for an audience
- clearly defined intentions in terms of the desired audience response
- suggestions for arousing audience sympathy for Julia, creating comedy with Faulkland's character

### **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 Julia and Faulkland as revealed through a vivid and coherent realisation of the chosen scenes, calculated exactly to reveal the nature of their relationship 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 sound directorial approach to the characters of Julia and Faulkland as revealed through a clear, but less detailed, realisation of the chosen scenes, clearly intended to reveal the nature of their relationship 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 an acceptable directorial approach to the characters of Julia and Faulkland, as revealed through a partial, but mainly apt, realisation of the chosen scenes which has some potential for revealing the nature of their relationship 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 or appropriate way; consequently, any directorial suggestions for the realisation of the characters of Julia and Faulkland may not be adequately focused upon revealing the nature of their relationship 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 directorial suggestions for realising the characters of Julia and Faulkland and no attention accorded to revealing the nature of their relationship to the audience.



**Sheridan: The Rivals – 2(b)**

*Explain how you would perform the role of Lucy, in **one** or **two** scenes from the play, in order to create comedy for your audience.*

Candidates' answers will vary according to their selection 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:

- Lucy's physical appearance, age, build, height, colouring, facial expression
- Lucy's vocal qualities, accent, pitch, pace, variety of tones to suit a variety of situations, delivery of specific lines
- movement, gesture, tempo, posture, gait, mannerisms
- delivery of her speech in soliloquy; creation of a rapport with the audience
- presentation of aspects of Lucy's character, for example:
  - her deviousness
  - her apparent loyalty to both Lydia and Mrs Malaprop
  - her flirtatiousness/duplicity with Sir Lucius
  - her self-interested shrewdness
- performance ideas to create comedy, for example:

*In Act One, Scene Two*

- her breathless return from the library
- her retrieval of the books from increasingly unlikely places about her person
- her affectation of simplicity over the smelling salts
- her announcement of Mrs Malaprop's arrival and frantic disposal of the books
- her feigned deference to Mrs Malaprop
- her engagement with the audience as she boasts of her profits

*In Act Two, Scene Two*

- her address to the audience
  - her teasing of Sir Lucius, adopting her face of simplicity once more
  - her gaffe and recovery
  - her endurance of Sir Lucius' attentions
  - her more equal exchanges with Fag
- application of comic method
  - use of costume and/or props
  - 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 Lucy's character in each of the chosen scenes
- sensitivity to the comedy inherent in the role
- awareness of Sheridan's purpose in creating a clever/comic servant role
- appropriate reference to a range of comic 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 convention of the witty servant role 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
- appropriate ideas for creating comedy for the audience

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Lucy and a confident command of performance methods appropriate to achieving comedy for the audience. The character of Lucy 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 Lucy and a secure command of performance methods appropriate to achieving comedy for the audience. The character of Lucy 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 Lucy and a partial command of performance methods appropriate to achieving comedy for the audience. The character of Lucy 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 or appropriate way; consequently, any suggestions for the realisation of the role of Lucy in the selected scenes may lack apt performance ideas or may not be adequately focused upon achieving comedy for the audience.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Lucy in the selected scenes; no comedy will be created.

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

*Briefly outline and justify your casting decisions for Dobchinsky and Bobchinsky and then explain how you would direct the actors, in **two** separate scenes, in order to create comedy for your audience.*

*[The names of these characters may be spelt differently in some editions of the play; they appear as a comic duo in all editions.]*

Candidates' answers will vary depending upon 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:

- casting decisions which may make reference to Gogol's own suggestions for the characters: small, short, inquisitive, extraordinarily alike; both gabble with furious gesticulations; Dobchinsky taller and more serious than Bobchinsky who is livelier and more easy-going
- justification for casting decisions
- suggestions for creating comedy through the casting of Bob and Dob in terms of their physical appearance, build, height, colouring, facial features
- suggestions for creating comedy through their vocal qualities in terms of pitch, pace, pause, accent, affectation
- comic ideas for their movement, gestures, gait, posture, idiosyncrasy, facial expressions
- comical costume ideas; comic use of properties; hairstyles/wigs; accessories – justified in terms of period/style
- application of comic directorial methods in separate scenes, for example:

*In Act One*

- they appear, breathless and frantic, each trying to tell the story
- squabbling, interrupting each other, pushing in front of each other
- desperate to please, jumping to conclusions, manic movement
- satisfaction at being taken seriously
- comic competition for a place in the carriage

*In Act Two*

- Dobchinsky's reactions to the meeting of the Mayor and Khlestakov
- Bobchinsky eavesdropping/peeping
- Bobchinsky falling through the doorway/skylight - comic injury

*In Act Three*

- Dobchinsky's reactions as he is interrogated by Anna - comic intimidation
- to the meeting of the Mayor and Khlestakov
- Dobchinsky and Bobchinsky listen in awe to Khlestakov's outrageous lies

*In Act Four*

- their meeting with Khlestakov; reluctance to part with their cash
- comic searching for their cash in ridiculous places
- their attempts to exact favours out of Khlestakov
- complete faith in Khlestakov's 'connections'

*In Act Five*

- their congratulation of the Mayor and his family on Maria's forthcoming marriage
  - their reaction as the letter is read
  - the finale, they attempt to exempt themselves from blame
  - the final freeze
- comic business, slapstick, double takes, timing, synchronised movement
  - use of the stage and the setting
  - interaction between the characters, eye contact, physical 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:

- appropriateness of directorial ideas to the comic style of the play
- satirical portrayal of the characters/application of caricature
- 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 setting/costume and performance style
- the satirical style of the play and its application of excess/exaggeration in performance elements
- cartoon style, if selected
- 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 Dobchinsky and Bobchinsky 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 Dobchinsky and Bobchinsky in the chosen sections through a confident approach to 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 Dobchinsky and Bobchinsky in the chosen sections through a sound approach to 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 Dobchinsky and Bobchinsky in the chosen sections through an acceptable approach to 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 or appropriate way; consequently, any suggestions for the realisation of Dobchinsky and Bobchinsky in the chosen sections may lack apt ideas for 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 directing suggestions for Dobchinsky and Bobchinsky in the chosen sections and no attention accorded to generating comedy for the audience.

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

*How would you perform the role of the Mayor in order to show how he changes his manner and behaviour when he is in the presence of Khlestakov? You should select **one** scene where he appears just with his family or with other town officials and **one** scene where Khlestakov is also present.*

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

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

- ideas for the Mayor's appearance which might take account of Gogol's description of the role: 'long in service', 'coarse', 'conducts himself with dignity'
- the Mayor's physical appearance, age, build, height, posture, gait, facial features
- movement, gesture, posture, gait, tempo, mannerisms, facial expressions – all of which might be tempered in the presence of Khlestakov
- his costume and selection of personal props; Gogol's suggestion that he customarily wears 'uniform with collar tabs and top-boots with spurs'; these might be further embellished in the presence of Khlestakov
- his vocal qualities, pitch, pace, pause, accent; possibly affected in the presence of Khlestakov
- delivery of specific speeches
- his relationship with the town officials, bombastic but unaffected manner
- his relationship with his wife and daughter, exasperated but informal manner
- his sycophancy towards Khlestakov, his attempts to please and/or impress his 'guest'
- performance ideas at specific moments to reveal his change of manner/behaviour

*When Khlestakov is not present*

- his initial manner of self-confidence and authority
- his blustering behaviour towards the town officials; imperiousness
- his alarmed manner when confronted with the possibility of being exposed by a 'Government Inspector'
- his uneasy relationship with his wife, whom he attempts to treat dismissively
- his misplaced joy at the 'engagement' of his daughter to Khlestakov
- his complacent behaviour as he contemplates a rosy future in St Petersburg
- his brutal manner with the ordinary townspeople
- his complete collapse as he listens to Khlestakov's far from flattering description of himself
- his abject despair

*In Khlestakov's presence*

- his fawning and unctuous manner with Khlestakov
- his self-abasement
- his gullibility as Khlestakov gains the upper hand
- his awe at Khlestakov's ever more excessive claims
- his increasing confidence as his relationship with the 'Government Inspector' flourishes
- his obliviousness to the impropriety of his wife and daughter as they too fawn over Khlestakov

- use of stage space
- use of costume and/or props
- application of comic method
- audience response, for example, amusement, disappointment, satisfaction, pity

### ***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 Mayor in each of the chosen sections
- awareness of Gogol's purpose in presenting the Mayor as a figurehead for 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 revealing the Mayor's different faces to the audience
- 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 Mayor, resulting in a vivid realisation of the role, calculated exactly to show how he changes his manner and behaviour when he is the presence of Khlestakov.

*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 Mayor, resulting in a clear, but less detailed, realisation of the role, clearly intended to show how he changes his manner and behaviour when he is the presence of Khlestakov.

*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 Mayor, resulting in a partial realisation of the role, generally intended to show how he changes his manner and behaviour when he is the presence of Khlestakov.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of the Mayor will be imperfectly realised and/or may not be adequately focused upon showing how he changes his manner and behaviour when he is the presence of Khlestakov.

*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 Mayor and no attention accorded to showing how he changes his manner and behaviour when he is the presence of Khlestakov.

**Ibsen: Hedda Gabler – 4(a)**

*Briefly outline and justify your casting decisions for Hedda and Lövborg and then explain how you would direct your actors, in **at least two** scenes where they appear together, in order to reveal the nature of their relationship.*

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

- the nature of their relationship which is disclosed to be based on a former close acquaintance; reference to the secretive aspect of their previous relationship, to Hedda's appetite for intimate details of Lövborg's experience, to Lövborg's love for Hedda, to Hedda's inability to accept intimacy, to Hedda's desire for control
- casting decisions for Hedda and Lövborg, which may be justified in terms of Ibsen's descriptions of the characters or according to some other, appropriate criteria
- Ibsen's description of Hedda includes the information that she is twenty-nine, 'with a figure of breeding and distinction; steely grey eyes, pallid complexion, beautiful but not very abundant hair'
- Ibsen's description of Lövborg suggests that he is 'slight and thin' with dark brown hair and beard and pale face
- physical appearance of each character, height, build, age, colouring, facial features, hairstyle
- vocal qualities of each character, pitch, pace, use of pause, accent, tone
- delivery of specific lines
- use of stage area
- movement, gesture, gait, posture, tempo-rhythm, demeanour, facial expression
- interaction with each other; spatial relationships, eye contact, physical contact, body language
- costume suggestions for each character
- use of props
- directorial ideas for communicating the nature of the relationship between Hedda and Lövborg, through attention to, for example:

*In Act Two*

- Lövborg's initial diffidence as he enters the company of Hedda and her new husband
- Hedda's welcome and interest as Lövborg describes his new book
- Lövborg's evident surprise when Hedda invites him to have supper with her
- Hedda's affected innocence of Lövborg's relationship with Mrs Elvsted as she uses her as a ruse to explain the sudden supper invitation
- Hedda's insistence not to be considered as party to Tesman's ambitions
- Hedda's use of the photograph album as an excuse to sit beside Lövborg; their discussion in full view of Tesman and Brack

- Lövborg's obvious admiration for Hedda, his allusions to their previous relationship; their discussion of love; his desire to be loved by Hedda; her apparent regrets
- Hedda's enjoyment of her power over Lövborg; her susceptibility to his charm
- her jealousy of Mrs Elvsted and determination to come between them
- her jibes at Lövborg, under the cover of attempting to protect him from censure
- her jealous manipulation of the lives of both Lövborg and Thea for her own gratification
- Lövborg's susceptibility to her wiles; his weakness for her
- Hedda's treatment of Lövborg as a symbol

### *In Act Three*

- Lövborg's desperate need to see Hedda, his wild appearance, her cool reception of him
- Hedda's polite offer to leave Lövborg alone with Thea, knowing it will be refused
- Lövborg's savage rejection of Thea in front of Hedda; Hedda's heartless pleasure in Thea's misery
- Hedda's guile as she accepts his story about the manuscript
- Hedda's unfeeling response to Lövborg's plight; her delight in his torment
- her jealousy of the 'child' and determination to destroy it
- the intimacy involved in Hedda's gift of the 'souvenir' to Lövborg
- the blending of love, death and beauty in Hedda's eyes; her excitement
- Lövborg's apparent acquiescence in Hedda's contribution to his death
- Hedda's demonic action in burning the manuscript/child

- use of stage area

### **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 casting the two roles
- appropriate selection of performance techniques
- evidence of an understanding of the dramatic potential of the exchanges between Hedda and Lövborg
- imaginative ideas for communicating the relationship
- clear sense of purpose in directorial 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 naturalistic style of the play
- directorial ideas consistent with the serious nature of the play
- choice of period features in setting/costume if appropriate

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*Potential effectiveness for an audience*

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

- clarity and coherence of directorial ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the effects to be created for an audience through the direction of the two 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 the roles of Hedda and Lövborg through a confident approach to casting and direction, calculated exactly to reveal the nature of 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 roles of Hedda and Lövborg through a sound approach to casting and direction, clearly intended to reveal the nature of 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 roles of Hedda and Lövborg through an acceptable approach to casting and direction, generally intended to reveal the nature of 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 or appropriate way; consequently, any suggestions for the realisation of the roles of Hedda and Lövborg may lack apt ideas for casting and direction or may not be adequately focused upon revealing the nature of their relationship.

*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 roles of Hedda and Lövborg and no attention accorded to revealing the nature of their relationship.

**Ibsen: Hedda Gabler – 4(b)**

*Explain how you would perform the role of Thea Elvsted, in **at least two** separate scenes, in order to show how her attitude towards Hedda changes in the course of the play.*

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

- the changes in Thea's attitude towards Hedda, for example, from being intimidated by her, to being confident in her own powers, especially in her ability to inspire Tesman; from being fearful of Hedda's power to feeling beyond Hedda's sphere of influence; from being afraid of Hedda's 'schoolgirl' bullying tactics to recognising the worthlessness of Hedda's values; from admiration to contempt
- Thea's physical appearance, height, build, colouring; Ibsen's suggestions for a slender, pretty woman with abundant and strikingly fair hair and blue eyes
- choice of costume(s)
- vocal qualities, softly spoken, anxious, reticent initially, possibly gaining confidence by the end of the play and speaking more emphatically
- movement, gesture, gait, posture, tempo, demeanour and facial expressions
- interaction with others, eye contact, spatial relationships, physical contact, showing the changes in her attitudes
- performance ideas to convey, for example:

*In Act One*

- her initial nervousness at meeting the Tesmans
- her justified wariness of Hedda
- her self-consciousness in recalling her fear of Hedda in previous times
- her susceptibility to Hedda's artificial attempts at affection and her questioning
- her misplaced gratitude to Hedda for her help
- her apparent trust in Hedda to keep her secret from Lövborg

*In Act Two*

- her discomfort under Hedda's scrutiny
- her agitation as she watches Hedda goad Lövborg into taking a drink
- her dismay as Hedda betrays her trust
- her distress as Lövborg succumbs to Hedda's stratagem and drinks the punch
- her alarm at Hedda's power but recognition that Hedda has engineered the situation
- her glimpse into Hedda's sense of powerlessness
- her thwarted attempt to escape Hedda, physically restrained
- her cringing fear as Hedda threatens to burn off her hair

*In Act Three*

- her misery as she waits for Lövborg and increasing mistrust of Hedda's platitudes
- her submission to Hedda's patronising attitude
- her inability to contradict or oppose Hedda's will
- her humiliation as Lövborg rejects her in front of Hedda
- her miserable departure

*In Act Four*

- her increased confidence in returning to Hedda's house
  - her strength of character as she dismisses Hedda's surprise at her enquiring at Lövborg's lodgings
  - her terror and misery as Brack brings news of Lövborg in hospital
  - her determination to see him, despite Hedda's attempt to control her
  - her disgust at Hedda's reaction to Lövborg's perceived 'nobility'
  - her eagerness to help to salvage Lövborg's 'lost' manuscript; unwittingly triumphing over Hedda
  - her disarming innocence/disingenuousness as she sets about the task of reworking the notes with Tesman
  - her passive response to Hedda stroking her hair showing indifference to her
  - her almost imperceptible encroachment upon Hedda's 'territory'
  - her disapproval of Hedda's playing the piano
  - her ready compliance with Tesman's suggestion that she should move in with aunt Jule; her displacement of Hedda
- delivery of lines
  - use of space
  - possible audience responses to Thea Elvsted over the course of the play; an entirely sympathetic response throughout; initial sympathy developing into respect; initial sympathy developing into wariness; surprise at her developing character

**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 Thea Elvsted 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 Thea Elvsted and a confident command of performance methods appropriate to showing how her attitude towards Hedda changes in the course 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 the impression of an actor's sound understanding of the character of Thea Elvsted and a secure command of performance methods appropriate to showing how her attitude towards Hedda changes in the course 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 the impression of some understanding of the character of Thea Elvsted and a partial command of performance methods appropriate to showing how her attitude towards Hedda changes in the course 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 or appropriate way; consequently, any discussion of the role of Thea Elvsted may lack apt performance ideas or may not be adequately focused upon showing how her attitude towards Hedda changes in the course of the play.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Thea Elvsted; her changing attitude towards Hedda will not be noted.

**Molière: Tartuffe – 5(a)**

*How would you want your audience to respond to Elmire? 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 Elmire, 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, sympathy, empathy, amusement, pity, respect, admiration
- Elmire's physical appearance, age, build, height, colouring, facial features
- movement, gesture, posture, tempo, mannerisms, facial expressions
- Elmire's vocal qualities, pitch, pace, pause, musicality, accent
- delivery of specific speeches
- costume
- performance suggestions for Elmire, to convey, for example:

*In Act One*

- her attempt to mollify her mother-in-law

*In Act Three*

- her patient demeanour
- her studied politeness with Tartuffe
- her response to Tartuffe's enthusiastic flattery of her
- her measured attempt to extricate Mariane from the proposed marriage to Tartuffe
- her reception of Tartuffe's declaration
- her sanguine response to Tartuffe's ardour
- her suggestion that she might reveal Tartuffe's attempts on her virtue to Orgon
- her pragmatism as she bargains with Tartuffe
- her attempt to placate Damis
- her withdrawal when Damis denounces Tartuffe
- her apparent indifference to the whole incident

*In Act Four*

- her mild exasperation at her husband's persistent blindness to Tartuffe's treachery
- her reasonable approach to Orgon's folly
- her coolness in hatching her plot to expose Tartuffe
- her insistence on revealing the truth
- her ability to command her husband and insistence that he interrupt proceedings when convinced of Tartuffe's intentions
- her performance with Tartuffe and her ability to convince him of her sincerity
- her logical exposition of her previous appearance of indifference
- her growing uneasiness as Orgon fails to intervene
- her frantic coughing
- her attempts to extricate herself from Tartuffe's determined love-making
- her sarcastic rebuke of Orgon for risking her virtue
- her bewilderment as Tartuffe appears to retain 'the upper hand'

*In Act Five*

- her agitation at the prospect of being evicted
- her relief at the 'happy ending'



- her interaction 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 Elmore's character in each of the chosen scenes
- awareness of Molière's comic intentions
- 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 – justified if transposed
- reference to the context of the seventeenth 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 Elmire and a confident command of performance methods appropriate to achieving their preferred audience response. The character of Elmire will be vividly realised in the 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, creating the impression of an actor's sound understanding of the character of Elmire and a secure command of performance methods appropriate to achieving their preferred audience response. The character of Elmire will be effectively realised in the selected sections.

*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 Elmire and a partial command of performance methods appropriate to achieving their preferred audience response. The character of Elmire will be realised occasionally in the 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 or appropriate way; consequently, any suggestions for the realisation of the role of Elmire in the selected sections 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 Elmire in the selected sections; audience response may be unconsidered.

**Molière: Tartuffe – 5(b)**

*Explain how you would create comedy for your audience through the casting and direction of your actors in **two** or **three** sections chosen from different parts of the play.*

Candidates' answers will vary depending upon 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:

- choice of sections, which might be taken from anywhere in the play but which might include, for example:

*In Act One*

- the opening of the play, the absurd hectoring and bossiness of Madame Pernelle
- Dorine's scolding of Orgon, their banter

*In Act Two*

- Dorine's abuse of her master as he explains his intentions to marry Mariane to Tartuffe; the liberties she takes with her master
- Dorine's orchestration of the lovers as they quarrel, part and reconcile
- the comic excesses of the lovers; their quarrel

*In Act Three*

- Tartuffe's overtures to Elmire, interrupted by Damis; Tartuffe's repulsive passion and Damis' ridiculous rage
- Orgon's comic blindness to Tartuffe's true nature as he disinherits his son in Tartuffe's favour

*In Act Four*

- the comic climax; Orgon concealed beneath the table, yet visible to the audience as Tartuffe 'courts' Elmire with increasing expectation of satisfaction
- Elmire's escalating fear that she may be forced to submit
- her comical coughing

*In Act Five*

- Tartuffe's obscene satisfaction as he comes to evict Orgon
  - Tartuffe's defeat as he receives his come-uppance
- suggestions for creating comedy through casting of individual characters within the chosen sections in terms of their physical appearance, build, height, colouring, hairstyle, facial features
  - suggestions for creating comedy through the vocal qualities of the cast in terms of pitch, pace, pause, accent, affectation, application of caricature
  - comic ideas for the characters' movement, gestures, gait, posture, idiosyncrasy, facial expressions
  - costume ideas; comic use of properties
  - setting ideas
  - use of the stage and the setting
  - comic business, slapstick, double takes, timing, synchronised movement
  - interaction between the characters, eye contact, physical contact, spatial relationships

- use of lighting/sound effects if appropriate

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

#### *Knowledge and understanding*

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

- appropriateness of directorial ideas to the comic style of the play
- satirical portrayal of the character/ application of caricature
- 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 setting/costume and performance style
- the satirical style of the play and its application of excess/exaggeration in performance elements
- cartoon style, if selected
- Molière's intentions to expose religious hypocrisy and vice
- links to commedia stereotypes

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the chosen sections 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 chosen sections through a confident approach to 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 chosen sections through a sound approach to 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 the chosen sections through an acceptable approach to 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 or appropriate way; consequently, any suggestions for the realisation of the chosen sections may lack apt ideas for 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 directing suggestions for the chosen sections and no attention accorded to generating comedy for the audience.

**Brecht : The Resistible Rise of Arturo Ui - 6(a)**

*How would you want your audience to respond to Ui's transformation from a 'two-bit gangster' at the beginning of the play to 'Public Enemy Number One' at the end? Explain how you would perform the role, in **at least three** sections from the play, in order to achieve your aims.*

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

- audience response, which might include, for example, shock, horror, amusement, fear, loathing
- Ui's physical appearance, age, build, height, facial features
- changing appearance as the play progresses and he gains in confidence, affecting his movement, posture, gait, mannerisms; possibly metamorphosing into a Hitler-like figure
- changes in costume throughout the play
- parody of a gangster becomes the parody of a dictator
- Ui's vocal qualities, pitch, pace, accent, volume; gaining increasing fluency and conviction after Scene 6; becoming more intimidating after Scene 9
- performance ideas for Ui in specific scenes to reveal his transformation, for example:
  - his brooding appearance in the Prologue, looking like Richard III
  - his petulance in his initial appearance in Scene 3
  - his stupefied response to Roma's encouragement
  - his more confident imitation of a powerful gangster as he intimidates Dogsborough in Scene 4, still reliant on his thuggish supporters
  - gathering momentum as he successfully manipulates the situation to his advantage in Scene 5
  - overcoming his problems with his pronunciation and changing his image under the direction of the Actor, in Scene 6, the beginnings of Ui, the Dictator
  - his virtuoso performance at the Cauliflower Trust in Scene 7
  - his sense of his own security established, as revealed in Scene 10
  - his callousness and indifference to the murder of Roma in Scene 11
  - his cynical approach to the Dullfeets in Scene 12
  - his monstrous wooing of Betty in Scene 13
  - his statesmanlike speeches in Scene 15, revealing the tyrant in the making
- interaction with others, eye contact, spatial relationship, physical contact, facial expressions
- interaction with the audience
- delivery of specific lines
- use of stage space
- use of props

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

### *Knowledge and understanding*

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

- the appropriateness of the interpretation of Ui's character in each of the chosen scenes
- awareness of Brecht's purpose in creating the character
- appropriate reference to a range of performance ideas intended to convey Ui's development into 'Public Enemy Number One'
- application of an appropriate performance style

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

Awareness of the play's social and cultural context, genre and style will be evident in 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 in terms of the desired audience response
- appropriate ideas for arousing the critical detachment for the audience, if 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 the impression of an actor's confident understanding of the character of Arturo Ui and a confident command of performance methods appropriate to eliciting their preferred response to Ui's transformation.

*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 Arturo Ui and a secure command of performance methods appropriate to eliciting their preferred response to Ui's transformation.

*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 Arturo Ui and a partial command of performance methods appropriate to eliciting their preferred response to Ui's transformation.

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

*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 Arturo Ui; audience response to Ui's transformation may not be noted.



**Brecht: The Resistible Rise of Arturo Ui – 6(b)**

*With close reference to **at least two** separate scenes, explain how your design ideas would accommodate the action and help to establish a mainly comic production style for the play.*

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

- justification for a mainly comic production style; Brecht's application of Spass
- justified choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- a stage layout designed to facilitate the epic nature of the play and variety of locations, for example:
  - the financial district
  - the bookmaker's office
  - Dogsborough's restaurant and country estate
  - The Hotel Mammoth
  - the courtroom
  - the garage
  - the flower shop
  - the chapel
- choice of furnishings to exaggerate, for example, the miserable conditions of Ui's gang in Scene 3; the corruption of Dogsborough, his luxurious surroundings in Scene 4; Ui's transformation in Scene 6; the circus atmosphere within the courtroom in Scene 8; the wooing of the Dullfeets in Scene 12
- use of legends, projections, scene titles, use of video footage integrated into the design, to create comical juxtapositions/incongruous parallels
- set design fundamentals, scale, shape, materials, texture, colour
- costume suggestions to emphasise the comic parallel between Ui and his men and the gangsters of Chicago, for example, pin-stripe suits, wide ties, trench-coats, trilby hats, shiny shoes, spats, braces, holstered guns
- costume detail for individual characters, for example, Ui's initial shabbiness and ever-improving clothing, Dockdaisy's inappropriate outfit for her court appearance; farcical costume/make-up for court officials; ludicrous appearance of Fish as he becomes increasingly bandaged
- costumes to indicate the parodic links between Ui and his men and Hitler and his followers, uniforms, caps, epaulettes, medals, boots
- comically distinctive hats for Giri's victims
- costume design fundamentals, cut, line, fabric, fit, size, colour, state of repair
- make-up, masks, wigs, prosthetics, use of puppets
- props, for example, the gasoline cans, increasing number/size of weapons
- choice and use of music to create comedy, even in the most serious of scenes

- design and use of lighting/sound
- scenes that might be selected to exemplify a mainly comic production style might include:
  - the Prologue; its cabaret style; exaggerated costume/make-up; clown effect
  - Scene 3, the introduction of the archetypal gangsters wearing typical 30's style outfits/hats
  - Scene 4, Ui's introduction to Old and Young Dogsborough - dressed identically
  - Scene 6, Ui's lesson with the Actor; the Actor presented as an over-dressed Thespian or shabby 'has-been'; use of the mirror; costume change for Ui
  - Scene 7, Dockdaisy's appearance as the 'poor widow'
  - Scene 8, the warehouse fire trial; exaggerated setting and costume for the Judge, Dockdaisy, Fish
  - Scenes 12 and 13, the wooing of Betty Dullfeet - the flower shop; Ui's attempt to appear suave
  - Scene 14, the appearance of Roma's ghost at the Hotel Mammoth - exaggerated/ludicrous ghost

Accept justified suggestions for the application of design ideas to create a comic style in any of the scenes.

- pervasive reference to the action of the play
- social purpose behind the comic ideas

### **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 design ideas in relation to the creation of a mainly comic style
- apt ideas for costumes and settings consonant with the period and style of the piece
- understanding of the role of design in communicating with 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:

- indications of period/historical parody in costume and setting
- the political content and intent of the play
- reference to social/cultural context

#### *Potential effectiveness for an audience*

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

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

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident understanding of the play's mainly comic production style and of the means of creating it, in specific scenes, through the application of appropriate design ideas.

*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 understanding of the play's mainly comic production style and of the means of creating it, in specific scenes, through the application of fairly appropriate design ideas.

*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 play's mainly comic production style and of the means of creating it, in specific scenes, through the application of acceptable design ideas.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for creating the play's mainly comic production style may not be supported by acceptable design ideas.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible evidence of understanding of the play's mainly comic production style and ideas for design ideas will be inappropriate or non-existent.

**Miller: A View from the Bridge— 7(a)**

*Explain how your design ideas for “A View from the Bridge” would help to clarify the play’s context and action for your audience.*

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

- the play’s historical context – 1950s
- the geographical context – New York’s Brooklyn Harbour side
- the immediate context of the Carbone family life, based around a tenement building
- the wider context; the harbour setting; the bridge
- the chosen style for the production, for example, naturalistic, representational, realistic or ‘epic’ style - combinations of any of these; tragic scale
- choice of staging form
- setting design to take account of the variety of locations required by the play:
  - Alfieri’s office; desk and chair
  - the living-room/dining room of Eddie’s apartment; rocking chair, dining table with chairs, portable phonograph; doors to the kitchen and bedroom
  - the street and exterior of the tenement building; house front of the tenement; a stairway, the telephone booth
- consideration of transitions between settings
- consideration of entrances and exits to clarify the changes in location
- design of space to accommodate the actors and the traffic of each scene
- design ideas that create both the sense of confinement in the apartment and accommodate the more public scenes in larger, open areas
- design ideas to clarify Alfieri’s position, both within and outside of the action
  - discrete position for his ‘office’
  - costume which distinguishes him from the other characters; a formal suit and tie
  - use of lighting to distinguish moments of direct address from moments of interaction
- design ideas for the living/dining room of the Carbone’s apartment
  - period furnishings
  - homely fabrics
  - clean/tidy aspect
  - creation of an area which appears quite small for the family and their guests
  - Christmas decorations, Act 2
- design ideas for the exterior of the tenement
  - steps, the street, the telephone booth
  - lighting for the exterior scenes

- recognition that each is only one amongst several other designated settings; to be accomplished within a composite set or as discrete settings, if selected
- costume ideas for Catherine and Beatrice, 1950's style skirts and blouses; appropriate hem-lines, waistlines, nylons, heeled shoes; 1950's hairstyles
- costume ideas for Eddie and the other longshoremen, working clothes; durable fabrics; dull colours
- costume ideas for Marco and Rodolpho; although from Italy, they must dress to be inconspicuous after their arrival, Rodolpho acquires fashionable shoes and a jacket and is more flamboyant
- design fundamentals; scale, shape, configuration of space, colour, texture
- cyclorama/backdrops; use of period furniture/props
- the use of lighting to designate acting areas and create a sense of both the indoor and outdoors; day-time and evening
- use of sound to help to create outdoor/indoor scenes, the foghorn; offstage noises from the kitchen

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

#### *Knowledge and understanding*

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

- design/staging ideas that will clarify both context and action
- appropriate selection of design elements, for example, choice of materials/levels/scale/shape/colour/texture/perspective/furnishings
- use of space

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

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

- indications of period and location in setting
- sensitivity to the tragic style of Miller's play
- the complex design requirements

#### *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 intentions in terms of the desired effect 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 vivid and coherent designs for the play. calculated exactly to clarify the play's context and action.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs for the play, clearly intended to clarify the play's context and action.

*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 clarify the play's context and action.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any design ideas for the play may be inappropriate or be unlikely to satisfy its demands.

*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 clarify the play's context and action.

**Miller: A View from the Bridge – 7(b)**

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

Candidates' answers will vary according to their interpretation of Rodolpho, 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, engagement, amusement, mistrust, sympathy, pity, respect
- his physical appearance, age, height, build, colouring - his exceptional blondness, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety, singing voice, delivery of specific lines
- ideas for movement, posture, gait, tempo, facial expressions
- costume suggestions
- performance suggestions, in Act One, to convey, for example:
  - Rodolpho's pleasure in meeting his cousin and the family; his affability
  - his exuberance as he talks about the difficulties back home
  - his incredulousness at the money to be made
  - his ambitions to do well for himself
  - his tendency to boastfulness and ostentation
  - his prowess as a singer
  - his boyish enthusiasm and obliviousness to Eddie's growing hostility
  - his earnestness in assuring Eddie of his respect for Catherine
  - his deferment to Marco
  - his enjoyment, dancing with Catherine
  - his innocence as Eddie teaches him to box
  - his shocked reaction to Eddie's aggression
  - his reaction to Marco's exhibition of power
- performance suggestions, in Act Two, to convey, for example:
  - Rodolpho's desire both for Catherine and for citizenship
  - his unhappiness that Catherine suspects his motives
  - his bewilderment at Catherine's inability to stand up to Eddie
  - his move to seduce her
  - his unspoken challenge to Eddie when he comes home early
  - his horror as Eddie kisses first Catherine and then Rodolpho
  - his paralysis
  - his demeanour as he is arrested; his passivity
  - his desperation as he pleads with Marco not to harm Eddie
  - his genuine love for Marco
  - his sincerity in warning Eddie; his desperate apology
  - his frantic attempt to avert tragedy
  - his response to the fight
- use of stage
- interaction with other characters, eye contact, physical 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 performance ideas in relation to the interpretation
- relevant suggestions for performance in terms of both physical and vocal expression

### *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
- performance 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 performance ideas
- clearly defined dramatic intentions for the audience
- focus upon audience response
- attention to the actor/audience relationship



### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident approach to the role of Rodolpho, 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 approach to the role of Rodolpho, 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 an actor's acceptable approach to the role of Rodolpho which has some potential for eliciting the preferred audience response.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Rodolpho 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 directorial suggestions for realising the role of Rodolpho and no attention accorded to eliciting the preferred audience response.

**Weiss: *The Marat/Sade* – 8(a)**

*As a director, explain how you would use movement and mime, in **two** or **three** sections from “The Marat/Sade”, in order to create specific effects for your audience.*

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

- effects created might include, for example, the generation of shock, assisting the narrative, arousal of political awareness, the heightening of tension; creating dark comedy, adding to the theatrical texture of the play
- the style of the play; theatre-of-cruelty, theatre of the grotesque
- choice of staging form
- actor/audience relationship
- setting ideas, use of levels, bars, benches, to facilitate the use of movement and mime
- ensemble work; use of stage area, movement and groupings
- physical agility/athleticism of the performers in mimes
- the continual presence of the Patients used as extras in physical mimes and chorus work
- the disturbing habitual movements of the inmates, for example, rocking, gyrating, twitching, hopping
- performance ideas embracing physical extremes in tableaux/mime
- the physical performance style of the Singers; their grotesque appearance emphasised through physical expression
- the combination of sound and movement
- use of movement and mime to complement or counterpoint the main action
- sections appropriate to the application of mime and movement methods might include, for example:
  - the opening sequence: the sudden change from listlessness to wild physical movement
  - Homage to Marat: the Patients carry Marat around the stage in a triumphal procession
  - Stifled Unrest: the Patients’ violent uprising is subdued aggressively by Nurses with sticks
  - Corday’s arrival in Paris/Death’s Triumph: the Patients mime a range of Paris ‘types’; they create the horse, through movement/mime methods; physical convulsions; Patients mime the preparation of the guillotine and the gruesome execution; they energetically play ball with the decapitated ‘head’
  - the whipping of Sade by Corday
  - the Patients mime playing with toy guillotines
  - The Murder: the Patients’ mad ‘dance’ and ecstasy
  - A Regrettable Intervention: the incoherent Patient is overpowered
  - These Lies They Tell: growing unrest, the escalation of movement
  - madmen out of control; miming images of rape and murder
  - the terrifying advance upon the audience

- Theatre of Cruelty techniques
- dangerous proximity of the performers to 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:

- application of appropriate movement/mime ideas for the cast individually and/or collectively
- consonance of ideas with imaginative style of the play
- sensitivity to Weiss' complex political ideas, which need to be communicated

*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; parodic movement/mime
- physical agility of the actors
- integration of physical theatre/theatre-of-cruelty techniques/effects

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in the application of movement and mime techniques to increase the dramatic effectiveness of the production 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 movement and mime in the chosen sections, calculated exactly to create specific 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, employing a clear, but less detailed, approach to the use of movement and mime in the chosen sections, clearly intended to create specific 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, employing a partial, but mainly apt, approach to the use of movement and mime in the chosen sections, generally intended to create specific effects for the audience.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any directorial ideas for the use of movement and mime in the chosen sections may be inappropriate or be unlikely to create specific effects for the audience.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible, practical, directorial suggestions for the use of movement and mime in the chosen sections and little attention accorded to creating specific effects for the audience.

**Weiss: *The Marat/Sade* – 8(b)**

*Which of the Marquis de Sade's characteristics would you wish to highlight for your audience? Explain how you would perform the role, in **two or more** specific sections from the play, in order to achieve your aims.*

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

- de Sade's characteristics might include, for example, his contempt for Marat, his sang froid, his taste for the lewd and perverse, his 'sado-masochism', his power and authority; his intellect and eloquence
- Weiss' description of de Sade – sixty-eight years old, extremely corpulent, grey hair, smooth complexion
- alternative, justified suggestions for his appearance; physical qualities, age, height/build, colouring, facial features
- movements, gesture, gait, posture- Weiss' comment that he 'moves heavily, breathes at times with difficulty, as if asthmatic'
- vocal qualities; pitch, pace, accent, emphasis, delivery of lines
- costume; Weiss' suggestions of white breeches with bows, a wide-sleeved white shirt with ornamental front and lace cuffs and white buckled shoes or other justified costume ideas
- performance ideas might relate to his continual presence on stage as well as referring to a range of significant aspects of the character's qualities, for example:
  - his control over the action and the play-within-a play
  - his calm demeanour throughout
  - his vigorous condemnation of idealism
  - his belief in the imagination
  - his interaction with Coulmier, his unwavering sense of being right
  - his desire for Charlotte Corday
  - his sensual pleasure as he is scourged
  - his contemptuous attitude towards Marat
  - his orgiastic delight in Corday's final visit
  - his silent laughter and triumph as he watches the 'Interruptus'
  - his reasoned rationale for presenting the drama
  - his obscene pleasure in the closing moments of the play
- use of stage area
- eye contact, physical 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 application of performance techniques
- 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 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 character for an audience
- consideration of audience response, alienation/horror/shock/disgust
- 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 confident understanding of the character, resulting in a vivid realisation of the role of the Marquis de Sade, calculated exactly to highlight specific characteristics 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 the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Marquis de Sade, clearly intended to highlight specific characteristics 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 the impression of some understanding of the character, resulting in a partial realisation of the role of Marquis de Sade, generally intended to highlight specific characteristics for the audience.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Marquis de Sade may appear not to be understood and will be imperfectly realised and unlikely to highlight specific characteristics for the audience.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of the role of Marquis de Sade and no attention accorded to specific characteristics.

**Wertebaker: Our Country's Good – 9(a)**

*Explain how you would perform the role of Liz Morden, in **two** or **three** scenes from “Our Country's Good”, in order to demonstrate how she is transformed by her involvement in Ralph's play.*

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

- Liz's appearance, age, height, build, colouring, facial features, costume and hairstyle, some suggestions for improvement in her appearance, latterly
- Liz's vocal qualities; pitch, pace, accent, pause, volume; some refinement in these, latterly
- movement, gesture, posture, gait, tempo, facial expressions
- interaction with other characters, eye contact; use of stage space; physical contact; body language
- variations in any of these aspects in the course of the play
- performance ideas to convey Liz's manner, demeanour and attitudes as the play progresses, for example:

*In Scene Five*

- her aggressiveness
- her hostile attitude towards Dabby
- her rudeness and apparent lack of respect for Ralph

*In Scene Eight*

- her demanding nature
- her attempt to conceal her inability to read
- insecurity masked by violence
- her visible contempt for Ketch

*In Scene Eleven*

- insolence towards Ralph
- her disinclination for work
- her animosity towards Dabby
- her references to a childhood of crime
- her surprised response to Ralph's civility
- her improved demeanour in response to encouragement
- her evident fear of Ross and horror as he pronounces the sentence for stealing

*In Act Two, Scene One*

- her matter-of-fact summary of her life to date
- lack of self-pity
- her interaction with Wisehammer and Arscott
- her response to Sideway and Mary as they arrive to rehearse in the prison

*Act Two, Scene Six*

- her refusal to co-operate with the hangman
- her silence and dignity
- her desire for Ralph to know that she didn't steal



*Act Two, Scene Ten*

- her dignified behaviour
- her response to Captain Phillip's entreaty
- her motivation to be in the play
- her eloquent resolution to succeed

*Act Two, Scene Eleven*

- her sense of community
- kindness to Duckling
- optimism for the future
- loyalty to and respect for Ralph

- use of stage
- use of props
- consideration of shifting audience response, revulsion, sympathy, engagement, admiration

**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 Wertenbaker's purpose to demonstrate the civilising effects of the theatre

*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 Wertenbaker's use of epic style
- acting style which could be epic or naturalistic; utterance style, delivery of the vernacular speech
- political purpose of the characters within Wertenbaker'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 character for an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the actor

### **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, resulting in a vivid realisation of the role of Liz Morden, calculated exactly to demonstrate how she is transformed by her involvement in Ralph's 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 the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Liz Morden, clearly intended to demonstrate how she is transformed by her involvement in Ralph's play.

*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, but mainly apt, realisation of the role of Liz Morden, with the general intention of demonstrating how she is transformed by her involvement in Ralph's 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 or appropriate way; consequently, any suggestions for the realisation of the role of Liz Morden may lack apt performance ideas, suggest a lack of understanding, or may not be adequately focused upon demonstrating how she is transformed by her involvement in Ralph's play.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the role of Liz Morden and no attention accorded to demonstrating how she is transformed by her involvement in Ralph's play.

**Wertenbaker: Our Country's Good – 9(b)**

*Explain how your design and use of technical elements in 'Our Country's Good' would help your audience to identify the play's settings and to appreciate the conditions experienced by the characters, both on their voyage out to and their settlement in Australia. You should relate your designs to **at least two** specific scenes from the play.*

*[The term 'technical elements' refers to lighting and sound effects, to scenic devices such as trucks, revolves and flown scenery, as well as to special effects.]*

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

- the play's settings
  - aboard the convict ship bound from England to Australia
  - the variety of locations depicted within the Australian setting in Sydney
- distinct settings for the settlement in Sydney which include:
  - Sydney Cove
  - Ralph Clark's tent
  - Officers' quarters
  - rehearsal space
  - a rowing boat on the river
  - a prison house
  - a beach
  - a court
  - backstage area
  - discrete area for the Aborigine throughout
- the historical setting – 1780s
- the conditions experienced by the characters, including, for example:
  - the journey by sea
  - cramped conditions
  - intolerable heat
  - squalor
  - unfamiliarity of sights and sounds
- design for technical elements might take account of the staging form and transitions between the scenes; need for fluent scene changes; versatility
- the style of the play
- use of scene titles to indicate different settings
- use of scenic devices such as trucks, revolves and flown scenery to effect transitions
- use of lighting and/or sound to create some of the following:
  - creation of a sense of the outdoors, both by day and by night
  - the influence of the Aborigine
  - demarcation of different spaces/locations
- use of lighting/sound to create the conditions on board ship; waves, creaking decks

- use of lighting to suggest the extreme heat and brightness of Australia; colour, intensity, angle
- use of a star cloth for night time scenes
- use of sound to suggest the unfamiliar birds/wildlife of Australia
- use of sound to create the sense of the sea
- technical design fundamentals

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

#### *Knowledge and understanding*

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

- appropriate selection of technical design elements
- lighting intensity, angle, colour, fade/cross-fade/blackout
- sound levels, volumes, direction, fade-up/out
- appropriate application of design for technical elements
- sensitivity to a range of shifting locations and experiences
- 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 in design ideas
- sensitivity to the epic style of the play and to Wertenbaker's political message
- appropriate treatment of the settings

#### *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 technical design elements
- clearly defined intentions in terms of the desired effect of the designs on an audience
- attention to the actor/audience relationship in design ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent ideas for the design and use of technical elements, calculated exactly to help an audience to identify the play's settings and to appreciate the conditions experienced by the characters.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, ideas for the design and use of technical elements, clearly intended to help an audience to identify the play's settings and to appreciate the conditions experienced by the characters.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating generally apt ideas for the design and use of technical elements, which are largely capable of helping an audience to identify the play's settings and to appreciate the conditions experienced by the characters.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any ideas for the design and use of technical elements may be unsuitable in terms of helping an audience to identify the play's settings and to appreciate the conditions experienced by the characters.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical ideas for the design and use of technical elements. Such designs as are suggested will be totally unsuitable in terms of helping an audience to identify the play's settings or to appreciate the conditions experienced by the characters.