

GCE 2004  
*June Series*



# Mark Scheme

## Drama and Theatre Studies *DRA2*

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

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*Dr Michael Cresswell Director General*

**AS UNIT 2 (APPROACHES TO TEXT) MARK SCHEME (DRA2)****JUNE 2004****INTRODUCTION**

This unit assesses A02:

**“respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience”**

The quality of written communication is also assessed in this unit.

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

**40-50 marks**

Answers in this range will demonstrate very good knowledge of the set text and a highly detailed understanding of the play's potential in performance.

There will be clear evidence of awareness of the play's social and cultural context, its genre and style, as appropriate to the question set.

Answers will take full account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an eminently suitable treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

**30-39 marks**

Answers in this range will demonstrate good knowledge of the set text and a fairly detailed understanding of the play's potential in performance.

There will be some evidence of awareness of the play's social and cultural context, its genre and style, as appropriate to the question set.

Answers will take account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an appropriate treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

**20-29 marks**

Answers in this range will demonstrate some knowledge of the set text, but an under-developed understanding of the play's potential in performance will be apparent.

There will be some evidence of awareness of the play's social and cultural context, its genre and style, but this may not be applied appropriately to the question set.

Answers will give attention to staging and production processes, but may demonstrate some uncertainty over which processes may be most useful in translating a piece of drama from page to stage or they may be inappropriately applied. There will, however, be evidence of some thought having been given to the potential effectiveness of the piece for an audience.

Candidates may make suitable staging suggestions about the aspects of performance which form the focus of the question, but these may not be entirely consistent with the demands of the play as a whole.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

**10-19 marks**

Answers in this range will demonstrate imperfect knowledge of the set text, combined with quite limited understanding of the play's potential in performance.

There will be little evidence of awareness of the play's social and cultural context, its genre and style, in relation to the question set.

A lack of dramatic insight will be evident both in the staging and production processes nominated for the translation of the piece of drama from page to stage and in little regard for the potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate a lack of dramatic insight in their treatment of the performance aspects which form the focus of the question.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

**0-9 marks**

Answers in this range will demonstrate very limited knowledge of the set text, and understanding of the play's performance potential may not be evident.

Awareness of the play's social and cultural context, its genre and style, will appear to be negligible.

Candidates may nominate inappropriate staging and production processes or appear to have little idea about how a piece of drama is translated from page to stage. No consideration will be given to the intended effect for an audience.

Candidates' suggestions for the performance aspects which form the focus for the question will probably betray lack of any theatrical vision.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

***Alternative spelling of characters' names***

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

**MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2*****Sophocles: Antigone – 1(a)***

*How would you want your audience to respond to the character of Ismene? Explain how you would perform the role in each of her two appearances in the play in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Ismene 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, respect, pity, contempt, esteem
- Ismene's physical appearance, height, build, stance, posture, contrast to Antigone
- costume
- vocal qualities; variety of pace, pitch, intonation, inflection throughout the section
- movement and facial expressions, gesture, gait, use of space
- variety of moods and emotional states to be shown, for example, fear, pragmatism, wariness, concern, affection, reflection, hesitation, defiance
- interaction with other characters; use of space and spatial relationships, listening and response, pause and vocal energy

*In her first appearance – performance ideas to convey:*

- Ismene's alarm at being summoned by Antigone
- her loyalty to her sister
- her fear of the consequences of Antigone's determination to bury Polyneices
- her awareness of the law and its power over women; pragmatism
- her fear of Creon; submission to the inevitable
- her sense of superiority of understanding; maturity
- her love for her sister

*In her second, final appearance - performance ideas to convey:*

- her fear of the guards; resistance to rough handling
- her weeping; hesitatingly claiming an equal role in the unlawful act of burial
- her desperation as she pleads with Antigone
- her awakened sense of injustice as she talks to Creon

- a new sense of purpose
- her attempts to reprieve Antigone as she appeals to Creon to consider his son's feelings
- her attitude as she is led away
- the intended effects for an audience of all performance decisions made in terms of creating tension, engagement, detachment, sympathy, regret, horror, pity and fear or of communicating Sophocles' political/religious intentions 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:

- appropriate application of performance techniques
- appropriate interpretation of the character within the two scenes in relation to vocal and physical qualities; movement, interaction; use of costume/properties
- reference to the importance of the gods, their laws and Ismene's place within the context 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:

- the religious and social purpose of the play as demonstrated through Ismene's exchanges with other characters
- Classical Greek staging conventions if appropriate
- suggestions for properties/costume appropriate to the content/style/period

#### *Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the character for an audience
- clearly defined intentions in terms of the interpretation of the character for the audience
- consideration of empathy/sympathy for Ismene
- attention to the actor/audience relationship



**Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of the role of Ismene within the scenes, calculated exactly to elicit the nominated response from an audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Ismene within the scenes, clearly intended to elicit the nominated response from an audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial realisation of the role of Ismene within the scenes, with the general intention of eliciting the nominated response from an audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, the role of Ismene within the scenes will be imperfectly realised and unlikely to elicit the nominated response from an 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 Ismene within the scenes and no attention accorded to eliciting the nominated response from an audience.*

**Sophocles: *Antigone* – 1(b)**

Outline your ideas for the presentation of the Chorus, from the point where Antigone is led away to her death until the end of the play. Explain how you would direct your Chorus in this section and what effects you would wish to create for your audience.

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

- justified decisions for the presentation of the Chorus in terms of the composition of the Chorus, the number of actors, the gender and status of Chorus members
- preferred effects for the audience might include the creation of an appropriate atmosphere in the latter half of the play, creation of tension as Creon's recognition of his offence comes too late, engagement of the audience through movement and song
- physical qualities; movement, gesture, use of space, ensemble movement, synchronisation
- the Chorus members as individuals or members of a corporate identity
- vocal qualities, accent, pitch, tone, emphasis, choral speech, song, tempo, rhythm
- costume, mask, make-up, accessories, props
- the role of the Leader, distinct from the main body of the Chorus or integrated within it
- delivery of speeches, attitudes towards Tiresias, Creon, the news of the Messenger, Eurydice, the tragic *dénouement*
- the staging form chosen, for example, amphitheatre, thrust, studio style, arena, proscenium
- style and period of the play as denoted by costume of the Chorus
- use of the stage, of levels, ramps, steps, balconies, palace doors, entrances and exits
- the positioning of the Chorus when listening to the protagonists
- performance ideas including movement, voice and use of space and delivery styles for the following sections:
  - their reaction to Antigone's brusque removal
  - their Ode to Danae, comparing her fate with Antigone's
  - their response to the prophesies of Tiresias
  - the urgency of their advice to Creon
  - the pleas of the Leader for Creon to take remedial action
  - panic and increased pace after Creon's departure
  - the appeal to Dionysus
  - their reaction to the news of the Messenger and fulfilment of Tiresias' prophesies
  - anticipation of the death of Eurydice
  - condemnation of Creon's responses – 'too late'
  - their final pronouncement of reverence to the gods
- stage groupings

- justification for all decisions taken in relation to their own interpretation of the play, to its original style, context and purpose or to the intended effects for an audience

### ***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 the presentation of the Chorus in terms of number, gender, status
- purposeful directorial decisions in relation to performance elements
- sensitivity to the heightened tension as the play reaches its climax
- imaginative ideas for the use of the stage by the Chorus
- apt ideas for suitable costume and properties

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

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

- the religious and social purpose of the play as embodied in the role of the Chorus
- Classical Greek staging conventions relating to the presentation of the Chorus if appropriate
- sensitivity to the tragic style of the play

#### *Potential effectiveness for an audience*

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

- clarity and coherence of ideas for presenting the Chorus to an audience
- attention to the actor/audience relationship in staging ideas
- clearly defined intentions for the desired effects for an audience

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering a vivid and coherent presentation of the Chorus, calculated exactly to create the nominated effects for the audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, offering a clear, but less detailed, presentation of the Chorus, clearly intended to create the nominated effects for the audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, offering some generalised suggestions for the presentation of the Chorus, mainly intended to create the nominated effects for the audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any ideas for the presentation of the Chorus will lack a practical dimension or be unlikely to create the nominated effects for the audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible or completely inappropriate ideas for the presentation of the Chorus which will appear completely ineffective.

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

*Outline your set designs for the first three scenes of “A Midsummer Night’s Dream” and explain how they would create suitable locations for the three ‘worlds’ of the play, inhabited by the Court, the Mechanicals and the Fairy characters.*

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

- the chosen period/style for the production
- choice of staging form, for example, proscenium arch, traverse, thrust staging, theatre-in-the-round
- effect of lighting on chosen designs
- suggestions for integration of costume and set designs

*The Court*

- representation of Athens through proportion, colours and textures
- classical setting or attempt at representation of Athenian ‘order’ through more abstract design
- creation of grandeur, gilded furniture, mirrors, sumptuous carpets
- vivid colour or monochrome setting
- use of levels to indicate hierarchy; seat of law or throne for Theseus
- balconies, staircases, pillars, drapes
- evidence of preparations for the wedding of Theseus and Hippolyta
- considerations of entrances and exits, space for the traffic of the scene
- sense of formality

*The Mechanicals*

- sense of informality
- creation of a likely venue for the first meeting of the would-be acting company, for example, a workshop, a tavern, a church hall
- wooden furniture, workbench, tools of the various trades
- rustic setting or urban location
- utilitarian furniture to contrast with the opulence of Theseus’ palace
- workaday colours and materials

- creation of space for the action of the scene
- provision of furniture/props for comic action

#### *The Wood*

- sense of mystery or enchantment
- suggestion of woodland
- style of representation – cartoon style, traditional sylvan setting, abstract representation of the dangers of the forest
- choice of materials, fabrics, metal to suggest trees
- explosion of colour
- use of distortion as a design effect
- camouflage to suggest invisibility
- use of stage space for opposing factions of Titania and Oberon
- 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:

- awareness of the need to create distinctive settings for each of the three 'worlds' of the play
- confident application of a range of design fundamentals; scale, shape, colour, texture
- reference to some of the themes of the play which might be made concrete in theatrical terms – order/disorder; the influence of the moon; discord and harmony
- appropriate reference to ways in which the cast might use the separate or integrated designs

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

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

- indications of period in terms of setting design; Athenian, Elizabethan or other defined or universal approach
- sensitivity to the comic style of the play
- indication of hierarchy in 'mortal' settings/reference to the Elizabethan notion of the supernatural within the woodland setting

*Potential effectiveness for an audience*

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

- clarity and coherence of the designs for an audience
- clearly defined intentions in terms of the desired audience response
- attention to the actor/audience relationship in staging ideas

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the three ‘worlds’ in design terms, calculated exactly to create suitable locations for the ‘inhabitants’.

*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 three ‘worlds’ in design terms, clearly intended to create suitable locations for the ‘inhabitants’.

*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 three ‘worlds’ in design terms, with the general intention of creating suitable locations for the ‘inhabitants’.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the three ‘worlds’ may lack practical design ideas or may not be adequately focused upon creating suitable locations for the ‘inhabitants’.

*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 three ‘worlds’ in design terms or to creating suitable locations for the ‘inhabitants’.

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

*Outline the physical and vocal qualities that you would look for in the actors playing Titania and Bottom and explain how you would direct the scenes that they share, in order to create comedy for your audience.*

*[Titania first encounters Bottom in Act Three, Scene One; they also share a scene in Act Four, Scene One.]*

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

- casting ideas for Titania and Bottom in terms of physical appearance, for example, build, height, posture, facial features, colouring, hairstyle, (ass' head)
- movement, gesture, use of space, spatial relationships, body language, eye contact, mannerisms, regality, echoes of the donkey
- vocal qualities, accent, pitch, pace, pause, rhythm, musicality
- comedic effects to be achieved through contrasting appearances, use of incongruity
- costume ideas for Titania and Bottom to distinguish the fairy from the mortal, the Queen from the commoner; ideas for colour, fabric, style, size, appropriateness of garments
- choice and potential use of properties
- selected performance ideas for the characters, for example:
  - Titania's entranced reaction to Bottom's singing
  - Bottom's confusion/alarm at Titania's insistence that he remain in the wood
  - Titania's 'capture' of him and sexual suggestiveness
  - Bottom's reaction to the fairies and easy adjustment to life of luxury
  - the fairies' incredulous reaction to Bottom as Titania's choice of consort
  - positioning in the bower
  - Bottom's apparent comfort; relaxed attitude, perhaps scratching, sniffing, belching
  - his attitude towards the fairies
  - Titania's apparent devotion and erotic enjoyment of her 'catch'
- use of lighting and sound for comic effect
- use of stage and setting by the actors for comic effect

**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 casting ideas in relation to the comic style of the scene
- appropriateness of the directorial ideas in relation to the comic style of the scene
- 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 suggested costume and setting
- apt ideas about the style of performances required
- reference to social/cultural context of both Athenian and Elizabethan society

*Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas
- clearly defined dramatic intentions for creating comedy for the audience
- attention to the actor/audience relationship in performance ideas

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of Titania and Bottom in their shared scenes, calculated exactly to create comedy for an audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Titania and Bottom in their shared scenes, with the potential to create comedy for an audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of Titania and Bottom in their shared scenes, with the general intention of creating comedy for an audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of Titania and Bottom in their shared scenes may not be adequately focused upon creating comedy for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising Titania and Bottom in their shared scenes and no attention accorded to creating comedy for an audience.

**Jonson: *Volpone* – 3(a)**

Explain how you would stage the scene in Act Five, in which Sir Politic disguises himself as a tortoise, in order to create comedy for your audience.

[The scene begins with Peregrine’s line, “Am I enough disguised?” and ends with Sir Politic’s decision, “To shrink my poor head in my politic shell.”]

Candidates’ answers will vary depending upon their staging ideas 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 staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- staging arrangements which allow for the preliminary exchanges between Peregrine and the Merchants as well as the interior of Sir Politic’s apartments; use of split stage or revolve
- casting ideas for Peregrine, Sir Politic and the other characters
- the Merchants as humorously individual or comic carbon copies of each other
- physical appearance of the characters, build, height, gesture, facial expressions
- vocal qualities of the characters and changes throughout the scene in pitch, pace, accent
- costume ideas for Peregrine, in disguise and for Sir Politic; details of the tortoise costume
- setting ideas to create the impression of an exterior scene set in Venice and an interior scene set in the rooms of a would-be secret agent
- performance ideas for the main characters, to convey, for example:
  - the conspiratorial exchanges of Peregrine and the Merchants
  - the (possibly) deadpan, comic characterisation of the waiting woman
  - Sir Politic’s alarm at Peregrine’s ‘news’
  - reaction to the knocking at the door
  - Sir Politic’s frantic scramble to climb into the ‘engine’
  - the concealment of Sir Politic; details of the tortoise disguise
  - the arrival of the Merchants and their mirth at Sir Politic’s expense
  - Peregrine’s sadistic enjoyment of Sir Politic’s humiliation
  - the ‘unmasking’ of the tortoise
  - Peregrine’s own ‘unmasking’ and Sir Politic’s reaction
  - Sir Politic’s dejection and evident fear of Lady Politic’s scorn; his acceptance of his aspirations punctured
- application of comic method, farce, timing, slapstick, pratfalls, repetition, synchronisation of action, interaction/rapport with the audience
- use of stage
- lighting and sound ideas

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

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

- appropriate staging ideas
- sensitivity in the interpretation of the scenes of Jonson's aims
- application of appropriate design ideas
- appropriateness of ideas for the characterisation of the roles
- awareness of the farcical nature of the scene within a satirical play

*Social and cultural context, genre and style*

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

- indications of period in setting, costume, make-up and/or mask, delivery style
- awareness of the satirical style of the play and use of exaggeration
- Jonson's intentions to expose folly to ridicule
- appropriate treatment of the text

*Potential effectiveness for an audience*

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

- clarity and coherence of the staging ideas for an audience
- clearly defined intentions in terms of creating comedy for an audience
- attention to the actor/audience relationship in staging ideas

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering vivid and coherent ideas for staging the nominated section, calculated exactly to create comedy for the audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, offering clear and reasonably coherent ideas for staging the nominated section, clearly intended to create comedy for the audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, offering somewhat generalised but appropriate ideas for staging the nominated section, largely aimed at creating comedy for the audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, their ideas for staging the nominated section will be unlikely to create 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 scant, appropriate ideas for staging the nominated section and negligible attention accorded to creating comedy for the audience.

***Jonson: Volpone – 3(b)***

*How would you wish your audience to respond to Mosca in the opening sequence of the play? Explain how you would perform the role, up to the arrival of Corbaccio, in order to achieve your aims.*

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

- potential responses include humour, admiration, revulsion, intrigue, disgust
- physical appearance, height, build, colouring, posture, gait, fly-like traits and/or mannerisms
- facial features, use of make-up and/or mask, facial expressions; hair style
- movement, gesture, idiosyncrasy, tempo
- vocal qualities; voice, accent, pitch, tone, emphasis, range
- use of properties
- performance ideas to convey a range of characteristics evident in, for example:
  - his sycophantic exchanges with Volpone; receipt of money
  - his enjoyment of the entertainment of 'the freaks'; Mosca as stage-manager/deviser/director of their antics
  - his dismissive attitude even toward his fellow 'employees'
  - his malicious pleasure at the parade of gulls and their gullibility
  - his exploitation of Volpone, subtly evident
  - his encouragement of Voltore
  - his hypocrisy and evident avarice
  - his reaction to Volpone's praise; receipt of kiss
- use of space
- interaction with the audience; delivery of asides

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

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

- appropriateness of performance ideas to the satirical style of the play
- satirical portrayal of the corrupting power of greed
- comic invention in performance ideas

*Social and cultural context, genre and style*

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

- indications of period in costume and performance style
- the satirical style of the play and its application of excess/exaggeration in performance elements
- Jonson's intentions to expose folly to ridicule
- consideration of original staging conditions as appropriate to the character

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of comedy
- attention to the actor/audience relationship in performance ideas
- ideas consonant with the comic tone required

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Mosca at the beginning of the play, calculated exactly to elicit the nominated audience response.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Mosca at the beginning of the play, clearly intended to elicit the nominated audience response.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Mosca at the beginning of the play, with the general intention of eliciting the nominated audience response.

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

**Middleton: The Changeling – 4(a)**

*In Act Two, Scene Two, Alsemero and Beatrice appear to be in love: in Act Five, Scene Three, their love appears to be over. How would you direct the exchanges between the two actors in these two scenes to highlight the change in their relationship?*

*[Act Two, Scene Two begins with Diaphanta's line, "The place is my charge, you have kept your hour" and the exchange between Alsemero and Beatrice ends on Alsemero's line, "My love's as firm as love e'er built upon."*

*Act Five, Scene Three begins with Jasperino's line, "Your confidence, I'm sure, is now of proof" and the exchange between Alsemero and Beatrice ends when he shuts her into his closet.]*

Candidates' answers will vary depending upon their understanding of the relationship between Alsemero and Beatrice and their directorial suggestions. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the physical appearances of Beatrice and Alsemero (which might undergo some change in the course of the play)
- suggestions for build, height, posture, movement, facial features
- the vocal qualities of Beatrice and Alsemero, accent, pace, pitch, tone, musicality
- costume ideas for each scene
- the shifting/deteriorating relationship as revealed in, for example, eye contact, its maintenance or otherwise; spatial relationships; proximity, tactility, body language, facial expressions, delivery style, movement
- use of stage space; movement; delivery of lines; use of props

*Act Two*

*Performance suggestions that might convey, for example:*

- Beatrice's eagerness to join Alsemero revealed through facial expressions, voice and movement
- his reciprocal pleasure in her arrival
- their kiss
- Beatrice's unconcealed distaste at the thought of her betrothal to Piracquo
- Alsemero's readiness to settle affairs in an 'honourable' way, through a duel; his sincerity
- Beatrice's alarm for Alsemero's safety and portrayal of the unhappy consequences of either victory or defeat
- her aptitude to manipulate others without conscience as revealed in her aside; the dropping of her mask
- her duplicity even with a 'loved' one

- her distraction even in Alsemero's presence, while she plans an escape from her engagement
- her sudden eagerness that they should not be seen together
- Alsemero's acquiescence, innocent of her plans; his affectionate parting

#### *Act Five*

*Performance suggestions that might convey, for example:*

- Alsemero's disappointment and disgust at Beatrice's duplicity, as revealed to Jasperino
- his reserve and pointed lack of enthusiasm at her entrance
- Beatrice's bravado, disguising her feelings of guilt
- their apparent mutual discomfort in each others' company
- his interrogation of Beatrice; her attempts to assuage his suspicion
- Alsemero's direct accusation, her horrified recoil and attempts to retain her sense of innocence
- their stichomythic exchanges, increasingly bitter
- Beatrice's realisation that her secrets have been discovered but persistence in believing herself justified by love for Alsemero; her pleading cries
- Alsemero's disgust and despair as he locks Beatrice into his closet

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

##### *Knowledge and understanding*

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

- candidates' appropriate interpretation of the relationship between Alsemero and Beatrice
- appropriate application of performance techniques to convey the specific interpretation
- directorial invention
- attention to the contrasting moods of the pair in each scene



*Social and cultural context, genre and style*

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

- indications of period in costume and performance elements
- consideration of original staging conventions; use of the 'aside'
- appropriate treatment of language

*Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas for an audience
- clearly defined intentions in terms of the desired effect upon the audience
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scenes through the direction of Alsemero and Beatrice, calculated exactly to highlight the change in 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 scenes through the direction of Alsemero and Beatrice, clearly intended to highlight the change in 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 scenes through the direction of Alsemero and Beatrice, with the general intention of highlighting the change in their relationship.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the scenes through the direction of Alsemero and Beatrice may lack potential effectiveness and may not take adequate account of highlighting the change in 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 practical suggestions for realising the scenes through the direction of Alsemero and Beatrice and no attempt to highlight the change in their relationship.

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

*How would you wish your audience to respond to the role of Lollio? Explain how you would perform the role in Act Three, Scene Three, in order to achieve your aims.*

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

- audience response which might include, for example, humour, disgust, appreciation, criticism
- Lollio's physical appearance, height, build, stance, posture, idiosyncrasy
- his costume, serious or comic, depending on the interpretation of the role
- vocal qualities; variety of pace, pitch, intonation, inflection throughout the scene
- movement and facial expressions, gesture, gait
- variety of moods and emotional states to be shown
- interaction with other characters; use of space and spatial relationships, listening and response, pause and vocal energy
- relationship to the Madhouse setting; use of the whip and other torments
- interaction with Isabella, proximity, physical contact, eye contact, body language
- Lollio's delivery of the many double entendres in his exchanges with Isabella; flirtatiousness/teasing/taunting
- interaction with Franciscus; threatening and encouraging by turns
- introduction/humouring of Antonio; interaction with him
- hurried/anxious exit to quell the madmen
- his reaction as he spies upon Isabella and Antonio
- his subsequent emboldened attitude towards Isabella as he attempts to kiss her; crude and persistent
- reversion to role in the presence of Alibius

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

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

- understanding of the role within the sub-plot and in relation to the main plot; the parallel with De Flores
- appropriate selection of performance techniques
- consonance of ideas with the play's themes, action and atmosphere
- awareness of the potential effects in terms of audience response

*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:

- consideration of original performance conventions, if appropriate
- sensitivity to the darkness of the Jacobean tragic style and to Middleton's moral purpose
- selection of an appropriate style of presentation

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation for an audience
- clearly defined intentions in terms of the effects 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, creating a vivid and coherent realisation of the role of Lollo in the scene, calculated exactly to elicit the nominated audience response.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Lollo in the scene, clearly intended to elicit the nominated audience response.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Lollo in the scene, with the general intention of eliciting the nominated audience response.

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

***Chekhov: Three Sisters – 5(a)***

*As a designer, how would you use colours, shapes, textures, light and sound within your designs for Act Four of the play, in order to create an appropriate setting for its action and its mainly gloomy mood?*

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:

- choice of staging form, for example, proscenium arch, thrust staging, theatre-in-the-round
- the action to be accommodated: the departure of the regiment, Andrei pushing the pram, exchanges between characters, the performance of the musicians
- the mood of farewells and of resignation, punctuated by Chebutykin's relentless good humour and Natasha's bad temper
- outdoor setting, choice of naturalistic or representational setting for the Prozorovs' old garden
- indication of time of day and year; autumnal colours, midday light
- reference to Chekhov's stage directions, for example, the avenue of fir trees, the stream, the wood, the terrace with steps
- use of perspective, scale, symmetry or asymmetry
- creation of trees/leaves with fabrics or light and shadow
- indication of the house, creation of a window for Natasha to shout through
- use of cyclorama or backdrop to create the sky/skyline/horizon
- provision of space and seating
- ideas for costume in terms of colour, fabric, texture – for the sisters, the officers, the servants, the street musicians, the passers-by
- lighting ideas to create an outdoor setting
- sound effects; the musicians, the gunshot, birds, wind
- use of the stage and of props
- style of production, naturalism or other chosen form

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

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

- consonance of design ideas with the Chekhovian style of the play
- application of appropriate design elements
- attention to stage positioning and spatial relationships
- sensitivity to the prevailing mood of the Act
- appropriate choice of colours, textures, shapes and technical elements

*Social and cultural context, genre and style*

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

- indications of period in terms of costume
- the naturalistic acting style demanded by the play
- sensitivity to Chekhovian mood and texture

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in creating an appropriate setting for the Act for an audience
- clearly defined intentions in terms of the audience response
- 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; they will employ colours, shapes, textures, light and sound to create vivid and coherent design ideas, calculated exactly to create an appropriate setting for Act Four.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned; they will employ colours, shapes, textures, light and sound to create clear, but less detailed, design ideas, clearly intended to create an appropriate setting for Act Four.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned; they will employ colours, shapes, textures, light and sound to create largely appropriate design ideas, with the general intention of creating an appropriate setting for Act Four.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, they will employ colours, shapes, textures, light and sound in a fairly haphazard way which will be unlikely to create an appropriate setting for Act Four.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant practical suggestions in relation to the use of colours, shapes, textures, light and sound or they will be entirely inappropriate.

***Chekhov: Three Sisters – 5(b)***

*How would you want your audience to respond to the role of Olga? Explain how you would perform the role in Acts One and Three in order to achieve your aims.*

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

- preferred audience responses which might involve sympathy, empathy, pity, humour, impatience, affection
- physical qualities, age, build, posture, gait, facial features
- costume
- suggestions for movement, gesture, use of space, tempo-rhythm, mannerisms, facial expressions
- ideas about delivery of lines, pace, pitch, accent, pause, musicality
- interaction with other characters, eye contact, spatial relationships, body language
- use of props, use of space
- contribution to the texture of the scenes
- reference to Chekhov's stage directions

*In Act One – performance ideas which might reveal:*

- Olga's initial mood, reminiscing about the death of their father and his funeral ceremony
- her yearning for Moscow, sporadic enthusiasm
- her irritation with Masha
- her self-pity
- her attitude towards her work
- her love for her sisters; optimism for the future, hopefulness about the possibility of marriage
- her readiness to weep, sensitivity
- her pleasant reception of Vershinin
- her patronising attitude towards Natasha



*In Act Three – performance ideas which might reveal:*

- her compassion for the victims of the fire; her generosity
- her kindness towards Anfisa
- her protection of Anfisa; dismay at Natasha's heartlessness
- her long-suffering acceptance of life's disappointments
- her consolation of Irina, advice to marry
- her refusal to acknowledge Masha's unhappiness with Kulygin and her developing relationship with Vershinin
- her weariness

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- sensitivity to the pathos within the character
- appropriate selection of performance elements
- consonance of performance ideas with the Chekhovian style of the play
- reference to naturalistic methods of performance
- Olga's role in the creation of Chekhovian 'texture'

*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 performance ideas
- the naturalism of the suggested performance techniques
- sensitivity to Chekhov's style - a blend of the serious with the comic

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the role for an audience through performance elements
- clearly defined intentions in terms of the audience
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of the role of Olga, calculated exactly to elicit the nominated audience response.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Olga, clearly intended to elicit the nominated audience response.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate picture of the role of Olga, with the general intention of eliciting the nominated audience response.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, the role of Olga will be imperfectly realised and unlikely to elicit the nominated audience response.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of the role of Olga and no attention accorded to eliciting the nominated audience response.

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

*How would you perform the role of Mrs Henderson in Act One of the play in order to create comedy for your audience?*

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

- reference to O'Casey's stage directions:
  - a massive woman in every way
  - a mountain of good nature
  - deferential self-assurance towards Donal
  - she dominates the room
  - dressed poorly but tidily
- physical qualities, age, build, posture, gait, facial features
- costume
- suggestions for movement, stage positioning, gesture, use of space, tempo-rhythm, mannerisms
- ideas about delivery of lines, pace, pitch, accent, pause, mispronunciation, facial expressions
- interaction with other characters, eye contact, spatial relationships, body language
- use of props, use of space, handling of the letter
- contribution to the traffic of interruption in the scene
- use of cramped stage space, furnishings, props
- potentially comic moments, for example:
  - her entrance, followed by weedy Mr Gallogher
  - her coaxing of a grown man into the room
  - her mistaken belief/expression that Donal will make them 'welcome'
  - her comic misunderstanding of the relationship between Minnie and Donal
  - her use of repetition – 'am I right or am I wrong?' when she believes herself always right
  - the delivery of her 'malapropisms'
  - the comic duo effect of Mrs Henderson and Mr Gallogher; her bulk and bossiness contrasted by his timidity and earnestness
  - her interpolations throughout the reading of the letter; emphatic use of gesture
  - her admiration of the ridiculous content of the letter
  - her absurd yet serious considered suggestions for improving the style of the letter
  - her defence of Seumas
  - her general ignorance which no-one dare contradict
  - her blind admiration of Mr Gallogher's 'genius'
- comic methods such as timing, repartee, comic business, mispronunciations, repetition, slapstick moments

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

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

- appropriate performance suggestions, revealing a sense of the comic potential of the role
- application of appropriate performance techniques designed to create comedy
- appropriate ideas for interaction between characters
- sensitivity to the serious nature of the play whose impact is heightened through comedy

*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 suggestions for costume
- the naturalistic acting style demanded by the play
- sensitivity to O'Casey's tragi-comic style

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in creating comedy for the audience through characterisation
- attention to the actor/audience relationship in staging ideas
- sensitivity to O'Casey's purpose in adopting a comic approach to a serious issue

**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 Mrs Henderson, calculated exactly to create comedy for the audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Mrs Henderson, clearly intended to create comedy for the audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of Mrs Henderson, with the general intention of creating comedy for the audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of Mrs Henderson may lack apt suggestions for performance or may be unlikely to create comedy for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the realisation of Mrs Henderson and no attempt to create comedy for the audience.

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

*What effects would you wish to create for your audience through the opening sequence of dialogue between Donal and Seumas in Act Two of the play? Explain how you would direct your actors in order to achieve your aims.*

*[You should consider the section from the opening of the Act up to the moment when Mrs Grigson knocks at the door.]*

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

- creation of effects, for example, comedy, tension, contempt for the cowardice/hypocrisy shown, sympathy, distance
- O’Casey’s original descriptions of Donal and Seumas
- their physical appearance, build, height, colouring
- their movement, gestures, mannerisms, tempo, energy
- their facial qualities and range of facial expressions
- their vocal qualities, accent, pitch, pause, pace, rhythm, musicality, rapport, banter, interaction
- stage positioning and movement; use of beds, positioning of Maguire’s bag
- staging and lighting ideas
- sound effects
- directorial ideas for the actors throughout the scene’s ‘action’ and inaction, for example:
  - Donal’s self-indulgent musings on Shelley; his poetic style
  - Seumas’ irreverence about death and selfish response to the death of Maguire
  - Donal’s expression of contempt for ‘the people’
  - reaction to the ‘tappin’, Seumas’ alarm and Donal’s contempt
  - Donal’s impatience and disgusted blowing out of the candle
  - the debate about Minnie, Donal’s admiration, Seumas’ contempt
  - Donal’s verbal viciousness
  - the political discussion about the country ‘gone mad’
  - Donal’s air of bravery and bravado punctured by the volley of shots
  - the evident fear of both Seumas and Donal
  - Donal’s resolve to leave
  - startled reaction to Mrs Grigson’s knocking
- use of props, space and furniture throughout the scene
- application of comic method, timing, repeated characteristics

***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 techniques, in terms of vocal and physical qualities
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to the shifting moods of the play; a blend of the comic and serious

*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 performance style, costume
- sensitivity to O'Casey's tragi-comic style
- naturalistic style

*Potential effectiveness for an audience*

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

- clarity and coherence of interpretation of the roles for an audience
- clearly defined directorial intentions
- attention to the actor/audience relationship in staging ideas
- focus upon creating effects for the audience

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the opening of Act Two, calculated exactly to create the specified effects for the audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the opening of Act Two, clearly intended to create the specified effects for the audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the opening of Act Two, with the general intention of creating the specified effects for the audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the opening of Act Two may lack a practical dimension or fail to focus upon creating the specified effects for the audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the opening of Act Two and no attention accorded to creating the specified effects for the audience.



**Lorca: Yerma – 7(a)**

*Explain how you would direct the actors playing Juan and Yerma in their exchanges at the beginning of Act One, Scene One and at the beginning of Act Two, Scene Two, in order to reveal their increasingly tense relationship.*

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

- casting ideas for Yerma and Juan, their physical appearance; age, height, build, movement, gesture, gait, colouring, facial features
- their varying vocal qualities; accent, pitch, tone, pace, emphasis; musicality, rhythm
- a range of facial expressions and body language to reveal the deteriorating relationship
- costume
- directorial suggestions to convey, for example, in Act One:
  - a sense of routine in the exchanges between Juan and Yerma before he leaves for his work
  - Yerma's attitude towards Juan, for example, fussing, petulant, loving, cloying
  - Juan's attitude towards Yerma, for example, impatient, tolerant, long-suffering, bewildered
  - Yerma's loquacity compared with Juan's taciturnity
  - Yerma's lyricism compared to Juan's pragmatism
  - Yerma's display of affection compared to Juan's undemonstrative response
  - Juan's conventionality and apparent mistrust of Yerma
  - Yerma's reluctant submission to Juan's 'authority'
  - an uneasy form of domestic 'peace'
- directorial suggestions to convey, for example, in Act Two:
  - Juan's suspicion of Yerma; her defensiveness
  - a sense of unease between the pair; each aggrieved with the behaviour of the other
  - Juan's attempts to exercise his authority over Yerma; her bitter replies
  - Juan's prosaic search for 'peace' and lack of understanding of his wife's misery
  - mutual awareness of the presence of the sister-in-law
  - a sense of domestic rift
- delivery of Lorca's dialogue, both symbolic and poetic
- use of space; spatial relationships; physical contact, use of props

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

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

- appropriate suggestions for the casting of the characters
- application of appropriate directorial suggestions for performance
- consonance of ideas with Lorca's poetic style
- sensitivity to the heightened performance style of Lorca

*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 and delivery style
- reference to Yerma's barren plight within the culture and society of the play
- sensitivity to Lorca's creation of mood
- sensitivity to the poetry of the scenes

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the relationship between Juan and Yerma for an audience
- sensitivity to the desired audience response to Yerma and to Juan
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the relationship between Yerma and Juan in the two scenes, calculated exactly to reveal its increasingly tense nature.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the relationship between Yerma and Juan in the two scenes, clearly intended to reveal its increasingly tense nature.

*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 relationship between Yerma and Juan in the two scenes, with the general intention of revealing its increasingly tense nature.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the relationship between Yerma and Juan in the two scenes may lack a practical dimension or may not be adequately focused upon revealing its increasingly tense nature.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the realisation of the relationship between Yerma and Juan in the two scenes and no attention accorded to revealing its increasingly tense nature.

**Lorca: Yerma – 7(b)**

*What atmosphere would you wish to create for your audience in the final scene of “Yerma”? Explain how you would stage the scene to achieve your aims.*

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

- an appropriate atmosphere for the final scene, for example, mystery and secrecy, religious or pagan ritual, festival, tension, impending disaster, desolation felt by Yerma
- realism/symbolism or representational approach to the designs for the scene
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- Lorca’s stage directions: a shrine set in the mountains
- suggestions for setting – an outdoor scene
- choice of fabrics/colours/textures
- use of costume to convey atmosphere through period, colour, shape and movement
- creation and use of space
- use of cyclorama, skycloth or backdrop
- action and movement, use of stage, use of levels, use of props
- potential use of multi-media resources within the setting
- performance ideas for the speaking characters, for the pilgrims and for the dancers
- presentation of the masked figures; choreography, girls with streamers
- delivery of the songs; integration of guitar music
- performance ideas:
  - for Yerma, desolate amongst a throng of carefree people
  - for Maria and the First Girl; commenting on Yerma’s increasing obsession
  - for the exchanges between Yerma and the Old Woman; Yerma’s sense of honour
  - for the folk-ritual
  - for Yerma and Juan; his attempt at reconciliation, the terrifying climax of the play
- use of the crowd; ideas for groupings; processional movement
- use of light and sound to create settings/locations/atmosphere; the impending nightfall and darkness of the rite; use of candlelight

***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 staging elements to create an appropriate atmosphere
- appropriate attention to design fundamentals, scale, colour, perspective
- staging ideas consonant with the Andalusian setting, if appropriate
- consonance of performance ideas with Lorca's poetic style
- sensitivity to the dreamlike mood of the play
- sensitivity to Lorca's blend of the Christian with the Pagan

*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 Andalusian influence in terms of stage design, if appropriate
- the heightened symbolic style of this scene
- creation of atmosphere through setting and light, movement and poetry
- sensitivity to Lorca's blend of styles merging ritual with carnival as a background to Juan's death

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the scene for an audience
- clearly defined dramatic intentions
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering highly appropriate staging ideas for the final scene, calculated exactly to create the specified atmosphere for the audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, offering appropriate staging ideas for the final scene, clearly intended to create the specified atmosphere for the audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, offering some staging ideas for the final scene, largely suited to creating the specified atmosphere for the audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any staging ideas offered for the final scene may be impractical or reveal limited understanding of what might be an appropriate atmosphere for the audience.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; staging ideas offered may be haphazard or clearly unlikely to create an appropriate atmosphere for the audience.*

***Bond: Restoration – 8(a)***

*How would you wish your audience to respond to Lord Are in Part One, Scenes One and Three of the play? Explain how you would perform the role in these scenes in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Lord Are 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 preferred audience response, for example, amusement, contempt, dislike, engagement
- Lord Are's physical appearance; age, height, build, movement, gesture, gait, colouring
- his extravagant costume and wig
- his vocal qualities; accent, pitch, tone, pace, emphasis; musicality
- facial expressions and body language
- use of space; spatial relationships; physical contact; eye contact; use of props

*Scene One*

- performance ideas in relation to:
  - his interaction with Frank whom he treats with complete disdain
  - his ridiculous appearance posing against the tree
  - relationship with the audience
  - cynicism about marriage
  - irritation with Bob
  - derogatory attitude towards Hardache and Ann
  - competing asides as Lord Are and Ann meet; his obvious contempt for his bride-to-be

*Scene Three*

- performance ideas in relation to:
  - his dismissive and rude attitude to Ann
  - his response to her flattery
  - his devotion to fashion
  - his indifference to Ann's unhappiness
  - his wit
  - his cynical pronouncements on society
  - complicity with the audience
- application of comic method; use of caricature, timing, asides to the audience
- use of stage

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

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

- appropriate application of performance ideas to achieve dramatic intentions
- awareness of Bond's use of comedy to convey political ideas
- sensitivity to Bond's criticism of the class system
- appropriate characterisation

*Social and cultural context, genre and style*

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

- indications of period in setting, costume, performance skills
- reference to Bond's appropriation of 'Restoration' themes and conventions within a contemporary play
- the exaggerated acting style demanded by the play
- awareness of the political intentions of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of Lord Are within the scenes
- clearly defined dramatic intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the desired audience response to the 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 a vivid and coherent realisation of the role of Lord Are in the nominated scenes, calculated exactly to elicit the preferred audience response.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Lord Are in the nominated scenes, clearly intended to elicit the preferred audience response.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Lord Are in the nominated scenes, with the general intention of eliciting the preferred audience response.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the role of Lord Are in the nominated scenes may lack a practical dimension or may not be adequately focused upon eliciting the preferred audience response.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the realisation of the role of Lord Are in the nominated scenes and no attention accorded to eliciting the preferred audience response.

**Bond: Restoration – 8(b)**

*How would you use technical elements within Part One of “Restoration” to help to define different locations of the play for your audience?*

*[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, for example, pyrotechnics.]*

Candidates’ answers will vary according to their selection of technical elements and their employment of them to help define the different locations. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the different locations of Part One, which include Lord Are’s Park, the Porch at the Hall, Lady Are’s Drawing Room, the Workroom, the Breakfast Room
- choice of staging form, for example, proscenium arch, traverse, thrust, theatre-in-the-round
- appropriate use of colour, gobos, lanterns
- recorded/repeated sound effects
- speed of fade, cross-fade, blackout
- multi-media
- scenic devices

*Scene One*

- lighting effects to create an outdoor location
- use of lighting upon a cyclorama
- use of gobos to depict trees and foliage
- sound effects to suggest birdsong, country life, cocks, crows, sheep
- use of projections
- flown scenery, for example, the oak tree
- lighting change/musical accompaniment for song

*Scene Two*

- technical elements/scenic devices to effect a shift of location to the Porch
- use of revolve/trucks/flown scenery
- cross-fades to new areas of the stage
- change of light to create the interior at the Hall

- sound effects of a busy staff within the house, the bustle of the arrival of the Lord and a new bride
- lighting change/musical accompaniment for song

#### *Scene Three*

- use of trucks/revolve to create a transition to Lady Are's Drawing Room
- flown scenery, for example, chairs, fire screens, tables
- sound effects, for example, a ticking clock
- lighting effects, for example, a gobo of window
- direction of lighting
- lighting change/musical accompaniment for song

#### *Scene Four*

- scenic devices/lighting changes to create shift in location
- trucks/revolve/flown scenery
- lighting changes to suggest more sombre atmosphere of the workroom and the thieving scene

#### *Scene Five*

- scenic devices/lighting changes to create shift in location
- flown scenery, a breakfast table, chairs
- lighting effects to create morning sunshine

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

##### *Knowledge and understanding*

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

- awareness of the need to create distinct locations
- appropriate reference to a range of technical elements
- sensible application of appropriate techniques
- consonance of ideas with Bond's style of 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 and setting in discussion of the use of technical elements
- reference to Bond's appropriation of 'Restoration' themes and conventions within a contemporary play
- sensitivity to the production style demanded by the play
- awareness of the political purpose of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of approach to technical elements for an audience
- awareness of the significance of technical elements in helping to define locations for the audience
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering vivid and coherent suggestions for the use of technical elements, calculated exactly to define different locations for the audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, offering clear, but less detailed, suggestions for the use of technical elements, clearly intended to define different locations for the audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, offering partial, but mainly apt, suggestions for the use of technical elements, with the general intention of defining different locations for the audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the use of technical elements may lack a practical dimension or may not be adequately focused upon defining different locations 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 the use of technical elements and no attention accorded to defining different locations for the audience.

**DRAMA AND THEATRE STUDIES (DRA2)****Shorthand/symbols for Examiners**

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

point needs development = **and....?**

argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehursal [underline or ring]

example needed = eg?

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.