

GCE 2004
June Series



Mark Scheme

Drama and Theatre Studies *DRA5*

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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Set and published by the Assessment and Qualifications Alliance.

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Dr Michael Cresswell Director General

A2 UNIT 5 (TEXT INTO PERFORMANCE) MARK SCHEME (DRA5)**JUNE 2004****INTRODUCTION**

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

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

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

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

40-50 marks

Answers in this range will demonstrate very good knowledge of the set text. Candidates' answers will suggest a fully developed creative overview of the play, coupled with a highly detailed understanding of the play's potential in performance.

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

Answers will be supported by apposite references to the text in action and will show a highly original application of a wide range of performance skills and production elements in the proposed translation of the set text from page to stage. Answers will demonstrate a complete synthesis of the range of performance skills and production elements in their interpretation. Candidates will take full account of the potential effect of their theatrical ideas for an audience.

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

30-39 marks

Answers in this range will demonstrate good knowledge of the set text. Candidates' answers will suggest quite a well developed creative overview of the play, coupled with a fairly detailed understanding of the play's potential in performance.

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

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

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

20-29 marks

Answers in this range will demonstrate some knowledge of the set text. Candidates' answers will suggest some attempt at a creative overview of the play, but an under-developed understanding of the play's potential in performance will be apparent.

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

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

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

10-19 marks

Answers in this range will demonstrate imperfect knowledge of the set text. Candidates' answers will suggest a disjointed creative approach to the play, combined with quite limited understanding of the play's potential in performance.

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

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

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

0-9 marks

Answers in this range will demonstrate very limited knowledge of the set text. Candidates' answers will suggest that little attention has been devoted to achieving an overview of the play and understanding of the play's performance potential may not be evident.

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

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

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

Alternative spelling of characters' names

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

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

*Explain how you would perform the role of Hippolytus, in **two** different sections of the play, in order to engage the sympathies of your audience.*

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

- Hippolytus' appearance; physical qualities, age, height/build, colouring, mannerisms, facial features and expressions, costume
- Hippolytus' movement, grace, athleticism
- Hippolytus' vocal qualities; pitch, pace, musicality/muscularity
- Hippolytus' interaction with Theramenes, open and honest
- Hippolytus' interaction with Aricia, honourable and loving, innocent and trusting
- Hippolytus' interaction with Phèdre, first respectful then horrified
- Hippolytus' interaction with Theseus, confused but dutiful
- performance ideas to convey Hippolytus' turbulent feelings of love for Aricia, his disgust at Phèdre's confession, his horror at Theseus' reaction to Phèdre's slander
- ideas for the use of the stage area
- suggestions for achieving a variety of sympathetic responses from 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 in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of a plausible character whose virtue contrasts with Phèdre's unlawful lust and Oenone's scheming
- a sense of the significance of the audience's response to the character

Social and cultural context, genre and style

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

- the religious significance of Hippolytus' sacrifice
- Racine's dependence upon classical models
- the Neo-classical style of the play
- clarity of justification for any updating of period/style
- setting/properties/costume appropriate to the content/style/period
- indication of period through mannerisms and utterance style

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's complete understanding of the character, resulting in a vivid realisation of the role of Hippolytus, calculated exactly to engage the sympathies of an audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Hippolytus, clearly intended to engage the sympathies of an audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial realisation of the role of Hippolytus, generally intended to engage the sympathies of 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 Hippolytus may appear not to be understood and will be imperfectly realised and unlikely to engage the sympathies of 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 Hippolytus and no attention accorded to engaging the sympathies of an audience.

Racine: Phèdre – 1(b)

Explain how your use of technical elements would contribute to the creation of **two or three** highly-charged emotional moments within your production of “Phèdre”.

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

- chosen moments, which might include:
 - Phèdre’s guilty confession of her sinful love to Oenone
 - Panope’s announcement of Theseus’ ‘death’
 - Hippolytus’ tender proposal to Aricia
 - the climactic scene of revelation between Phèdre and Hippolytus
 - the unexpected arrival of Theseus and reactions of his family
 - Theseus’ eternal banishment of Hippolytus
 - Theramenes’ dramatic account of Hippolytus’ death
- the staging form chosen in relation to its technical capabilities
- use of cyclorama/gauze
- lighting design to complement the scenes of heightened tension, for example, through the use of vivid colour, intensity, focus, use of floorlights, creation of shadows
- changing lighting states; speed and intensity, colour, use of gobos
- use of visual symbolism created through technical means, lighting and/or projection, echoing the repeated motifs of the text, for example, to signify the presence of the gods, or create an impression of the monster from the sea
- use of sound to accompany the chosen scenes; creation of tension, shifting tempo, emotional crescendo
- sound effects/music to create mood
- sound/music to accompany the frantic build-up to the climax of the play
- the effects created by the combination of technical elements with performance elements

Assessment Criteria (AO2)*Knowledge and understanding*

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

- apt suggestions for a technical design appropriate to the play’s style and action
- appropriate selection of technical design elements and an understanding of the practicalities of their application
- evidence of an understanding of the potential of light/sound to enhance the drama
- clear sense of purpose, identifying moments where highly charged moments could be enhanced through 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:

- Classical Greek/Neo-classical staging conventions, if appropriate
- sensitivity to the style of the play
- choice of period furnishings/properties if appropriate to the use of technical elements
- choice of 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 technical design ideas for an audience
- attention to the actor/audience relationship
- sensitivity to the effects for an audience of design ideas exploited in performance

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, vividly contributing to the creation of two or three highly-charged emotional moments through coherent and imaginative application of technical elements.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, clearly contributing to the creation of two or three highly-charged emotional moments through unified and appropriate application of technical elements.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, partially contributing to the realisation of two or three highly-charged emotional moments through an acceptable application of technical elements.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the application of technical elements may be inappropriate or be unlikely to contribute to the realisation of emotional moments.

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 application of technical elements and scant attention accorded to potentially emotional moments.

Sheridan: The Rivals – 2(a)

*How would you create comedy for your audience through your direction of any **two** scenes that highlight the “generation gap”?*

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

- appropriate scenes, for example:
 - Act One, Scene Two, in which Mrs Malaprop berates Lydia over her refusal to accept a suitor other than ‘Beverley’
 - Act Two, Scene One in which Sir Anthony and Jack clash over Sir Anthony’s choice of bride for his son
 - Act Three, Scene One, in which their differences are resolved
 - Act Three, Scene Three in which Mrs Malaprop confides in Jack and reveals the contents of his own letter to him
 - Act Four, Scene Two, in which the older ‘guardians’ watch the courtship of the ‘younger’ generation
 - Act Five, Scene Two in which Sir Anthony encounters Jack as he is setting off to the duel
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- use of stage by the actors for comic effect
- comedy inherent in the casting
- physical appearance and costume of the characters to create comedy through exaggerating ‘the generation gap’; for example:
 - exaggeratedly ‘youthful’ costume for Mrs Malaprop on an evidently aged body or clearly ‘unfashionable’ attire
 - white hair and whiskers for Sir Anthony, rubicund complexion, gouty walk, use of stick
 - contrasting tempo-rhythms for old and young
 - evident youth of Lydia and Jack, fresh complexions, energetic gaits
 - youthful attire for Lydia, flattering her prettiness at just seventeen years of age
 - smart uniform/costume for Jack emphasising his youth and vitality in contrast to his more decrepit father
- selected performance ideas for the characters in the scenes; comic suggestions for physical and/or vocal qualities
- comic business/timing
- interaction with the audience
- comic exploitation of the stock situation of friction between youth and age

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

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

- appropriateness of the directorial ideas in relation to the creation of comedy
- apt ideas for comic business
- relevant suggestions for comic 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
- directorial ideas consistent with the style and conventions of the play

Potential effectiveness for an audience

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

- clarity and coherence of the staging ideas
- clearly defined dramatic intentions in terms of creating comedy for the audience
- focus upon audience response to comic ideas
- attention to the actor/audience relationship in staging ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the play as revealed through a vivid and coherent realisation of the chosen scenes, calculated exactly to create comedy for an audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound directorial approach to the play as revealed through a clear, but less detailed, realisation of the chosen scenes, clearly intended to create comedy for an audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable directorial approach to the play as revealed through a partial, but mainly apt, realisation of the chosen scenes which has some potential for creating comedy for an audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any directorial suggestions for the realisation of the chosen 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 directorial suggestions for realising the chosen scenes and no attention accorded to creating comedy for an audience.

Sheridan: The Rivals – 2(b)

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

Candidates' answers will vary according to their interpretation of Lucy 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, admiration, amusement, sympathy, empathy, sense of complicity
- Lucy's physical appearance, build, height, posture, gait, mannerisms, facial features and expressions
- Lucy's vocal qualities, accent, pitch, pace, variety of tones to suit a variety of situations
- delivery of her speech in soliloquy; creation of a rapport with the audience
- presentation of aspects of Lucy's character, for example:
 - her status
 - her deviousness
 - her apparent loyalty to both Lydia and Mrs Malaprop
 - her flirtatiousness/duplicity with Sir Lucius
 - her self-interested shrewdness
- comic potential of the role
- 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 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 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
- suggestions for arousing audience sympathy through sections of soliloquy/direct address

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Lucy and a complete command of performance methods appropriate to achieving their preferred audience response. 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 their preferred audience response. 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 their preferred audience response. 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 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 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 Lucy in the selected scenes; audience response may be unconsidered.

Gogol: The Government Inspector – 3(a)

Briefly outline your casting ideas for the roles of Anna and Maria and then explain how you would direct **two** scenes from the play in order to reveal the comically competitive nature of their mother/daughter relationship.

[In some editions of the play, the names of these characters may be spelt differently.]

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

- Gogol's own suggestions for the characters:
 - Anna: a provincial coquette in early middle age, extremely curious with a proclivity to vanity
 - Maria: one of the roles of which Gogol writes "their proto-types can be seen almost anywhere"
- suggestions for casting the mother and daughter to emphasise their relationship or to suggest their contrasting or similar qualities
- physical qualities; height, build, posture, gait, facial features and expressions
- vocal qualities; pitch, pace, accent, affectation
- movement, gesture
- costume ideas to emphasise similarities/differences
- use of properties
- use of the stage and the setting
- comic business, slapstick
- comic exploitation of their competitive natures

In Act One

- their initial appearance, running onto the stage; Anna berating her husband; Maria attempting to appear/appearing indifferent
- Anna's irritated attitude towards her daughter; Maria's response to her mother's hectoring
- evident rivalry

In Act Three

- their continued hostilities at the window
- their squabbling over the identity of Dobchinsky
- Anna's interrogation of Dobchinsky as Maria looks on
- their argument over what to wear
- their introduction to Khlestakov, Anna's domination of proceedings as she eclipses Maria
- their competition for Khlestakov's attention and bickering over which of them he was interested in
- their grilling of Osip

In Act Four

- Khlestakov's flirtation with each of them
- Anna's horror at discovering Khlestakov on his knees before Maria, her response to his apparent proposal, followed by Maria's horror at discovering Khlestakov on his knees before Anna
- astonished reaction, followed swiftly by a recovery

In Act Five

- the final freeze

Assessment Criteria (AO2)*Knowledge and understanding*

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

- appropriateness of performance ideas to the comic style of the play
- comic portrayal of their competitive relationship
- comic invention in performance ideas

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the roles of Anna and Maria through a confident approach to casting and direction, calculated exactly to generate comedy for the audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the roles of Anna and Maria through a sound approach to casting and direction, clearly intended to generate comedy for the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the roles of Anna and Maria through an acceptable approach to casting and direction, generally intended to generate comedy for the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the roles of Anna and Maria may lack apt ideas for casting and direction or may not be adequately focused upon generating comedy for the audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible casting and directing suggestions for the roles of Anna and Maria and no attention accorded to generating comedy for the audience.

Gogol: The Government Inspector – 3(b)

How would you want your audience to respond to the role of the Mayor? Explain how you would perform the role, at specific moments in the play, in order to achieve your aims.

[In some editions of the play, this character is known as the Governor.]

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

- intended audience response, for example, amusement at his gullibility, disdain for his corrupt practices, sympathy for his predicament
- Gogol's descriptions of the Mayor: "long in service", "quite shrewd", who "although he does take bribes, conducts himself with dignity"; however, also "coarse" and customarily wearing "uniform with collar tabs and top-boots with spurs"
- the Mayor's appearance; physical qualities, age, height/build, colouring, mannerisms, facial features and expressions
- his costume and selection of personal properties
- movement, posture, gait, tempo, demeanour, idiosyncrasy
- vocal qualities; pitch, pace, tone, accent, delivery of specific lines
- performance ideas to convey, for example:
 - his authoritative manner with his Town Council colleagues
 - his alarm at the news of the impending visit by a government inspector
 - his ingratiating attitude towards Khlestakov
 - his impressionability, in awe of Khlestakov's grandiose claims
 - his uneasy relationship with his wife and daughter
 - his increasing sense of complacency in his developing relationship with the "government inspector"
 - his swelling pride at the prospect of having Khlestakov as son-in-law
 - his contempt for the ordinary townspeople and misuse of his position
 - his complete horror as he listens to Khlestakov's letter and the collapse of his dreams
- use of stage area
- use of properties

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
- justification for specific style of performance
- 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 through the selection of apt moments of action

Social and cultural context, genre and style

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

- Gogol's satirical purpose in creating a corrupt Mayor
- exaggerated acting style required
- costume appropriate to the style and period of the play
- indication of period through mannerisms and utterance style
- suggestions for comic business

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 a range of potential audience responses to the Mayor
- attention to the actor/audience relationship

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's complete understanding of the character, resulting in a vivid realisation of the role of the Mayor, calculated exactly to elicit the candidate's preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of the Mayor, clearly intended to elicit the candidate's preferred audience response.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial realisation of the role of the Mayor, generally intended to elicit the candidate's preferred audience response.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, the role of the Mayor may appear not to be understood and will be imperfectly realised and unlikely to elicit the candidate's preferred audience response.

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

Ibsen: Hedda Gabler – 4(a)

How would you perform the role of Miss Tesman (Tesman's Aunt), at specific moments in the play, in order to engage the sympathies of your audience?

Candidates' answers will vary depending upon their interpretation of Miss Tesman and the performance methods employed to elicit audience sympathy. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Ibsen's description of her, in some editions, as "a comely, sweet-tempered-looking woman of about sixty-five, well but simply dressed"
- physical appearance, height, build, facial features and demeanour
- vocal qualities, pitch, pause, accent, musicality
- movement, gesture, posture, gait, tempo
- interaction with other characters
- relationship with Berte, with Tesman and with Hedda
- use of stage space; movement; delivery of lines; use of props
- aspects of performance likely to attract audience sympathy

In Act One

- sprucely dressed for a social call
- kindly/friendly relationship with Berte
- her capable manner
- evident admiration of Hedda and her social pedigree
- evident 'maternal' love and affection for Tesman; indulgent attitude towards him
- eager anticipation of an 'addition' to the family
- disappointment at Hedda's cool reception of her; guarded reaction to Hedda's insulting behaviour
- warm enthusiasm for Hedda's 'loveliness' despite the snub she has received
- sentimentality

In Act Four

- dressed in mourning clothes, with hat and veil
- continued attempts to establish a relationship with Hedda
- evident love and respect for her dead sister
- selfless concern for the grief of Tesman
- determination to continue to lead a useful life, helping others
- coy allusions to Hedda's pregnancy
- sentimental exit

Assessment Criteria (AO2)*Knowledge and understanding*

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

- appropriate interpretation of the character
- application of appropriate performance ideas
- awareness of Ibsen's purpose in introducing Tesman's Aunt as an embodiment of the bourgeois values despised by Hedda
- attention to Ibsen's brand of naturalism

Social and cultural context, genre and style

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

- indications of period in costume and performance elements
- the naturalistic acting style demanded by the play
- the serious nature 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 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 role of Miss Tesman through a confident, practical approach to the performance of the role, calculated exactly to engage the sympathies of 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 Miss Tesman through a sound, practical approach to performance, clearly intended to engage the sympathies of 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 Miss Tesman through an acceptable, mainly practical, approach to performance, generally intended to engage the sympathies of 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 realising the role of Miss Tesman may lack apt performance ideas and may not take adequate account of audience sympathy.

For the award of Band 5 marks (0-9), candidates will refer to a very few of the indicators mentioned; there will be negligible practical suggestions for performing the role of Miss Tesman and audience sympathy will be unconsidered.

Ibsen: Hedda Gabler – 4(b)

Briefly outline your casting ideas for the roles of Hedda and Ejlert Lövborg and then explain how you would direct your actors, in the scenes in which they appear together, in order to reveal their complex feelings for one another.

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:

- casting ideas for Hedda and Lövborg:
 - Ibsen's description of Hedda as 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 as "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
- costume suggestions for each character
- movement, gesture, gait, posture, tempo-rhythm, demeanour
- delivery of lines
- interaction with each other; spatial relationships, eye contact
- use of props
- use of stage area
- directorial ideas for communicating Hedda's and Lövborg's feelings for one another

In Act Two

- Lövborg's initial embarrassment in the company of Hedda and her new husband
- Hedda's silent reactions to Lövborg's claims for his new manuscript
- Lövborg's surprise when Hedda invites him to have supper with her
- Hedda's manoeuvring over Mrs Elvsted
- Hedda's ruse 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
- Hedda's enjoyment of her power over Lövborg
- her jealousy of Mrs Elvsted
- her goading of Lövborg and attempts to emasculate him in order to demonstrate her power
- her selfish manipulation of the lives of both Lövborg and Thea for her own gratification
- Lövborg's susceptibility to her machinations; his weakness for her
- Hedda's treatment of Lövborg as a trophy

In Act Three

- Lövborg's insistence on seeing Hedda, his dishevelled appearance, her cool reception of him
- Hedda's polite offer to leave Lövborg alone with Thea
- Lövborg's cruelty to Thea in front of Hedda; Hedda's glory in his rejection of Thea
- Hedda's duplicitous acceptance of his story about the manuscript
- Lövborg's confession about the book; Hedda's unspeakably cruel silence about the manuscript's whereabouts
- the intimacy involved in Hedda's final gift to Lövborg
- Lövborg's acquiescence in Hedda's orchestration of his death
- Hedda's demonic action in burning the manuscript/child

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 feelings of the characters for each other
- 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

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 their complex feelings for one another.

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 their complex feelings for one another.

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 their complex feelings for one another.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the roles of Hedda and Lövborg may lack apt ideas for casting and direction or may not be adequately focused upon revealing their complex feelings for one another.

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 their complex feelings for one another.

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

Select **two** or **three** sections of the play and explain how, as a director, you would use performance and/or production elements in order to emphasise Brecht's message that the rise of Arturo Ui was "resistible".

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

Performance elements which might be used to emphasise the "resistible" nature of Ui's rise

- the performance style of the Announcer, in the prologue, introducing the audience to the concept of the 'great historical gangster play' equating Hitler with a 'two-bit' gangster who could easily have been stopped in his tracks
- his 'up-beat' introduction of the 'main players' as 'circus' acts, trivialising their significance for the audience
- the performance style of the actors playing Dogsborough, Givola, Giri and Ui as they step before the curtain, alerting the audience to their faults before we see them 'in role'
- the gangland parallels presented throughout the vocal and physical characterisations, suggesting to the audience that Ui and his ilk could have been opposed through strong law enforcement
- the characterisation of Ui himself, who grows from a sulky failure of a hoodlum to be the most powerful character in the play, exposing his inherent weakness to the audience
- the presentation of the Actor as a third rate failure, yet responsible for Ui's transformation, revealing the hollowness of Ui's 'charisma' to the audience
- the presentation of Ui's henchmen as thugs and thieves, propping up Ui's fragile ego, bickering amongst themselves and vying for position, revealing the weakness of Ui's power-base to the audience
- the representation of the Cauliflower Trust, who should be the guardians of respectability, exposing the flaws in the opposition to Ui's rise
- the presentation of Dogsborough and his son, a frail old man and a youth, revealing to the audience the weaknesses in an establishment which should have been able to withstand Ui's challenge
- appearance of characters, build, height, facial features and expressions
- movement, gesture, gait, posture, tempo, spatial relationships, eye contact
- vocal qualities, pitch, pace, pause, accent, volume, tone
- interaction with others and with the audience
- use of stage space

Production elements which might be used to emphasise the "resistible" nature of Ui's rise

- a stage layout designed to facilitate the epic nature of the play
- use of 'Brechtian' 'distancing' devices, such as the use of a half-curtain, the exposure of lighting rigs, the use of placards, to encourage a detached but critical audience response
- use of legends, projections to highlight the stages of Ui's progress which might have been halted through 'resistance'

- use of historical video footage to punctuate the play
- set design which conflates the gangland setting with the Germany of the 30s/40s or with contemporary dictatorships
- make-up and costume of characters to enhance the parodic style of the play
- use of masks
- use of music
- use of props
- use of lighting/sound
- staging ideas to emphasise Brecht's echoes of both Goethe and Shakespeare

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the staging ideas in relation to the aim to suggest the resistibility of Ui's rise
- apt ideas for alerting the audience to Brecht's message
- relevant suggestions for performance in terms of both physical and vocal expression
- practicality of both performance and production elements selected 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
- apt ideas about the style of performances required
- reference to social/cultural context
- directorial ideas consistent with the style and conventions of the play

Potential effectiveness for an audience

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

- clarity and coherence of the performance/production ideas
- clearly defined dramatic intentions for the audience
- focus upon audience response to the resistibility of Ui's rise; distancing/alienation
- attention to the actor/audience relationship in staging ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the play as revealed through a vivid and coherent realisation of the chosen sections, calculated exactly to emphasise Brecht's message that the rise of Arturo Ui was 'resistible'.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound directorial approach to the play as revealed through a clear, but less detailed, realisation of the chosen sections, clearly intended to emphasise Brecht's message that the rise of Arturo Ui was 'resistible'.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable directorial approach to the play as revealed through a partial, but mainly apt, realisation of the chosen sections which has some potential for emphasising Brecht's message that the rise of Arturo Ui was 'resistible'.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any directorial suggestions for the realisation of the chosen sections may not be adequately focused upon Brecht's message.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible directorial suggestions for realising the chosen sections and no attention accorded to Brecht's message.

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

The three female roles in “Arturo Ui” are generally played by a single actor. Explain how you would perform the roles of Dockdaisy, Betty Dullfeet and the Woman, and what effects you would wish to create for your audience in each case.

Candidates’ answers will vary according to their interpretation of the roles and their preferred effects for the audience. Candidates need not give equal attention to each of the three roles. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- effects for the audience, for example, detachment, amusement, contempt, sympathy, critical awareness, a range of responses in relation to the three separate characters
- physical appearance for each role
- movement, posture, gait, mannerisms, tempo, facial expressions, for each role
- vocal qualities for each role, pitch, pace, accent, pause
- delivery of lines
- costume for each role, execution of ‘role-swapping’
- presentation of specific moments, for example:
 - Dockdaisy’s appearance in the guise of ‘Mrs Bowl’ heavily made-up, exaggeratedly sentimental performance
 - Dockdaisy’s mechanical appearance as witness in the fixed Fish trial; her outburst
 - the transition from Dockdaisy to the Woman who climbs from the truck
 - the impassioned plea, as the Woman, to stop Ui in his tracks; death by gunfire
 - initial appearance as Mrs Dullfeet, straightforward and confident opposition to Ui
 - her relationship with her husband, counselling compliance
 - her attitude towards Ui softening by degrees in the ‘flower-shop’ scene
 - appearance, in mourning; the parody of the wooing of Anne in *Richard III*; her evident, initial revulsion from Ui
 - her final submission
- interaction with others/interaction with the audience
- 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 each character
- exploitation of Brechtian performance methods
- awareness of Brecht’s political purpose
- appropriate reference to a range of performance ideas

Social and cultural context, genre and style

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

- 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 roles
- reference to the social context of the play

Potential effectiveness for an audience

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

- clarity and coherence of approach in interpreting the roles for an audience
- clearly defined intentions in terms of the various desired audience responses
- appropriate ideas for arousing the critical detachment 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 three roles and a complete command of performance methods appropriate to creating their preferred effects for an audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the three roles and a secure command of performance methods appropriate to creating their preferred effects for an audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of the three roles and a partial command of performance methods appropriate to creating their preferred effects for an audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the three roles may lack apt performance ideas or may not be adequately focused upon achieving their preferred effects.

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 roles and the effects for an audience may be unconsidered.

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

How would you want your audience to respond to the role of Attercliffe? Explain how you would perform the role, at specific moments in the play, in order to achieve your aims.

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

- audience response, for example, sympathy, pity, bewilderment, recognition
- Arden's description of the character (in some editions of the play):
 - aged about fifty, grey-haired, melancholy, a little embittered
 - the senior O.R. of the party, conscious of his responsibility
- physical qualities; height, build, facial features and expressions
- movement, gesture, gait, posture, tempo
- use of space
- vocal qualities, accent, pitch, tone, emphasis, speech patterns, song
- delivery of lines
- loyalty to Musgrave; steady nature
- rough handling of Annie; admission of defeat
- clumsy killing of Sparky trying to avoid violence; his remorse
- handling of the Gatling gun; supporting role within Musgrave's 'show' in the market-place
- his guilt over killing the girl
- his horrified realisation of Musgrave's intentions; his selfless action in standing in front of the gun
- his readiness to give himself up
- the changing nature of his relationship with Musgrave and others
- his stoical acceptance of his fate and haunting delivery of the final song

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

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

- application of appropriate performance elements designed to elicit the preferred response
- appropriate ideas for interaction with other characters
- sensitivity to the nature of Attercliffe's role within Arden's parable-type 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/universality in suggestions for costume
- the acting style demanded by the play
- Arden's political purpose

Potential effectiveness for an audience

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

- clarity and coherence of approach in conveying the subtleties of the character to an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to the role

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's complete understanding of the character, resulting in a vivid realisation of the role of Attercliffe, calculated exactly to achieve their preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Attercliffe, clearly intended to achieve their preferred audience response.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial, but mainly apt, realisation of the role of Attercliffe, with the general intention of achieving their preferred audience response.

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

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

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

Choose **two** or **three** sections from “*Serjeant Musgrave's Dance*” and explain how, as a director, you would use performance and/or production methods in order to create an atmosphere of tension for your audience.

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

- sections which offer the potential for creating tension which might include:
 - Act One, Scene One: a tense mood of anticipation as the soldiers wait in the freezing cold for Musgrave
 - Act One, Scene Three: a tense scene set in the churchyard; the soldiers sensing danger; friction between the soldiers
 - Act Two, Scene Two: a night-time setting involving the goading and mockery of the soldiers; tension and danger
 - Act Two, Scene Three: the build-up of tension leading to the fight and accidental killing of Sparky
 - Act Three, Scene One: the dramatic climax of the play; the revelation of Musgrave's 'logic'; tension and fear as the weapons, especially the Gatling gun, are pointed at the audience
- performance methods for creating tension which might include
 - casting
 - physical and vocal qualities of the characters
 - movement and stillness, varying tempi
 - delivery of lines; pace, use of pause and silence
 - interaction and stage groupings
 - maintenance of eye contact, spatial relationships
 - use of the stage area
- production methods for creating tension might include:
 - choice of staging form to increase tension
 - lighting states and changes; use of colour, shadow, darkness
 - sound effects and use of live or recorded sound/songs
 - use of stage, use of props, space and furniture throughout the scenes

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 and/or production methods, consonant with the creation of tension
- appropriate performance ideas for characters in the chosen sections
- sensitivity to a range of shifting levels of tension within the chosen sections

Social and cultural context, genre and style

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

- indications of period/universality in setting ideas, if appropriate
- sensitivity to the epic style of the play
- awareness of Arden's political intentions
- the complex style of the play – blend of folk-tale style with contemporary political message

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 performance/production elements
- clearly defined intentions in terms of creating tension for an audience
- attention to the actor/audience relationship in staging ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the play as revealed through a vivid and coherent realisation of the chosen scenes, calculated exactly to create an atmosphere of tension 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 a sound directorial approach to the play as revealed through a clear, but less detailed, realisation of the chosen scenes, clearly intended to create an atmosphere of tension 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 an acceptable directorial approach to the play as revealed through a partial, but mainly apt, realisation of the chosen scenes which has some potential for creating an atmosphere of tension 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 directorial suggestions for the realisation of the chosen scenes may not be adequately focused upon creating an atmosphere of tension 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 directorial suggestions for realising the chosen scenes and no attention accorded to creating an atmosphere of tension for the audience.

Weiss: *The Marat/Sade* – 7(a)

Choose **two** or **three** sections from “*The Marat/Sade*” and, as a director, explain how you would use physical theatre techniques to enhance the dramatic effectiveness of your production.

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:

- choice of theatre space
- creation of an appropriate setting which offers scope for physical theatre work; use of levels, bars, benches, trap doors, cages, buckets, hoses
- ensemble work; use of stage area, movement and groupings
- physical agility/athleticism of the performers
- use of the Patients as extras in physical mimes and chorus work; their continual presence
- habitual movements, for example, turning in circles, hopping, gyrating
- performance ideas embracing physical extremes in tableaux/mime
- physicalisation of the inmates’ frenzied states
- the performance style of the Singers; their grotesque appearance emphasised through physical expression
- dangerous proximity of the performers to the audience
- disciplined indiscipline in physical expression
- cacophonous combination of sound and movement
- use of physical theatre techniques to complement or counterpoint the main action
- appropriate sections might include, for example:
 - the opening sequence: shocking change from listlessness to wild physical animation
 - Homage to Marat: the Patients adore Marat in his bath and carry him around the stage in a triumphal procession
 - Stifled Unrest: the Patients’ uprising subdued by Nurses with sticks, chains, water
 - Corday’s arrival in Paris/Death’s Triumph: the Patients mime a range of Paris ‘types’; the creation of the horse; convulsions; Patients mime the preparation of the guillotine and the gruesome execution; they play ball with the decapitated head
 - the whipping of Sade by Corday
 - the Murder: the Patients’ mad ‘dance’ and ecstasy
 - A Regrettable Intervention: the incoherent Patient is overpowered
 - These Lies they Tell: growing unrest
 - madmen out of control; images of rape and murder
 - the terrifying advance upon the audience
- theatre-of-cruelty techniques
- dramatic effects created might include the heightening of tension, the generation of shock, arousal of political awareness, creating grotesque comedy, adding to the theatrical texture of the play

Assessment Criteria (AO2)*Knowledge and understanding*

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

- application of appropriate physical theatre 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
- understanding of physical theatre as a performance style

Social and cultural context, genre and style

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

- indications of period and setting in terms of costume, stage design
- the heightened acting style demanded by the play
- 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 physical theatre 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 physical theatre techniques in the chosen sections, calculated exactly to enhance the dramatic effectiveness of the production.

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

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

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any directorial ideas for the use of physical theatre techniques in the chosen sections may be inappropriate or be unlikely to enhance the dramatic effectiveness of the production.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible, practical, directorial suggestions for the use of physical theatre techniques in the chosen sections and little attention accorded to enhancing the dramatic effectiveness of the production.

Weiss: *The Marat/Sade* – 7(b)

Briefly outline your casting and costume ideas for Coulmier, his wife and his daughter, and then explain what effects you would wish to create for your audience through your direction of Coulmier and his family at specific moments in the play.

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

- intended effects for the audience, for example, empathy, sympathy, alarm, concern, sense of danger
- Weiss' description of the family:
 - Coulmier: "Director of the mental home, in elegant light grey clothing, with coat and top hat, he wears pince-nez and carries a walking stick. He likes to adopt a Napoleonic pose."
 - Coulmier's Wife and Daughter: "form a composite pattern of colour from pale mauve to pearl grey, sprinkled with jewels and glittering silver."
- suggestions for their physical appearance, ages, heights, build, colouring, facial features and expressions
- movement, gesture, posture, stillness
- choice of period for costume, justification for a specific style
- costume detail, fabrics, textures, cut, line, colour
- accessories, hairstyles
- their contrast with the inmates
- Coulmier's vocal qualities; pitch, pace, accent
- the vocal qualities of his wife and daughter, if appropriate
- interaction with each other, spatial relationships, eye contact
- reaction to the political debate and to the scenes of apparent mayhem enacted before them
- performance suggestions for the Coulmier family might relate to some of the following:
 - the silent/terrified/absorbed reactions of Coulmier's wife and daughter to the presentation of the inmates' play
 - their reactions to the Patients' proximity
 - Coulmier's continued vigilance and occasional interruptions of the performance; frequent agitation at the nature of the performance and its political implications; earnest interjections
 - Coulmier's evident distress during the "First Rabble-Rousing of Jacques Roux"
 - Coulmier's involvement and address to Sade in "These Lies They Tell"
 - Coulmier's role in the Epilogue and his response to the frenzy of the Patients
- stage positioning in relation to the Patients and audience
- use of stage area in relation to the Patients and audience
- use of props

Assessment Criteria (AO2)*Knowledge and understanding*

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

- appropriate application of performance techniques
- appropriate interpretation of the characters in relation to their appearance, their vocal and physical qualities and costume
- creation of plausible characters, whose roles are mainly re-active within the non-naturalistic style of the play
- understanding of Weiss' purpose in having representatives of the 'sane'/civilised world on stage

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' non-naturalistic style and the concept of total theatre
- the complex political message of the piece
- Coulmier's historical character as a priest
- costume appropriate to the style and period of the play
- indications of period through mannerisms and utterance style

Potential effectiveness for an audience

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

- clarity and coherence of the interpretation of the characters for an audience
- consideration of audience response, sympathy/alarm/distance
- attention to the actor/audience relationship

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's complete understanding of the characters, resulting in a vivid realisation of the roles of Coulmier and his family, calculated exactly to create the candidate's 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, creating the impression of a director's sound understanding of the character, resulting in a clear, but less detailed, realisation of the roles of Coulmier and his family, clearly intended to create the candidate's 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, creating the impression of some understanding of the character, resulting in a partial realisation of the roles of Coulmier and his family, generally intended to create the candidate's 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, the roles of Coulmier and his family may appear not to be understood and will be imperfectly realised and unlikely to create the candidate's nominated effects for the audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of the roles of Coulmier and his family and no attention accorded to creating the candidate's nominated effects for the audience.

Wertebaker: Our Country's Good – 8(a)

Explain how you would perform the role of Liz Morden, in **two** or **three** scenes, in order to demonstrate her development to your audience.

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

- Liz's appearance, height, build, colouring, facial features and expressions, hairstyle
- Liz's vocal qualities; pitch, pace, accent, pause, volume
- movement, posture, gait, tempo
- costume
- 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 attitudes in the early part of the play
 - aggression towards the other women
 - insolence towards Ralph
 - insecurity masked by violence
 - hostility towards Ketch
 - abilities as an actress
 - fear of the power of Ross and Campbell
 - her desire to return home
- performance ideas to convey Liz's attitudes in the latter part of the play
 - deadpan relay of her life's history
 - growing assurance, rehearsing in chains
 - refusal to co-operate with the hangman
 - loyalty towards Ralph and the cast
 - finding her voice to defend herself
 - optimism for the future
 - her desire to return home
- 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
- appropriate staging ideas
- sensitivity to Wertebaker'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 Wertebaker'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 Wertebaker's design

Potential effectiveness for an audience

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

- clarity and coherence of interpretation of the 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 complete understanding of the character, resulting in a vivid realisation of the role of Liz Morden, calculated exactly to demonstrate her development 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 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 her development to the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial, but mainly apt, realisation of the role of Liz Morden, with the general intention of demonstrating her development to the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for the realisation of the role of Liz Morden may lack apt performance ideas, suggest a lack of understanding, or may not be adequately focused upon demonstrating her development to the audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the role of Liz Morden and no attention accorded to demonstrating her development to the audience.

Wertebaker: Our Country's Good – 8(b)

Explain how you would use a selection of design elements within your production of "Our Country's Good" to suggest an appropriate historical and geographical setting for the play.

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

- the historical setting of the play in the 1780s
- the geographical location - Aboriginal Australia/Sydney, Australia
- the range of locations to be presented within the wider geographical context - a convict ship en route to Sydney; Sydney Cove; Ralph Clark's tent; a rowing boat on the river; a prison house; a beach; backstage
- the Aboriginal presence
- choice of appropriate style of scenic design to match the play's requirements, for example, representational, realistic or epic style
- choice of staging form
- need for fluent scene changes; versatility
- period furniture and/or props
- choice of fabrics
- choice of construction materials, for example, wood, canvas, hessian
- period costumes for officers and convicts
- wigs/make-up/accessories/body paint
- traditional costume for the Aborigine
- use of cyclorama
- use of epic devices, placards, projections, video footage
- use of colour
- use of light to create a sense of the outdoors by day and by night
- use of music/sound to indicate period and/or location

Assessment Criteria (AO2)*Knowledge and understanding*

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

- appropriate application of design ideas
- appropriate selection of design elements, for example, choice of materials/levels/scale/shape/colour/texture/perspective/furnishings
- use of space
- 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 and class in setting
- sensitivity to the epic style of the play and to Wertebaker's political message
- the complex style of the play – use of historicization

Potential effectiveness for an audience

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

- clarity and coherence of approach for an audience through 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 designs for the play, calculated exactly to suggest an appropriate historical and geographical setting for the play.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs for the play, clearly intended to suggest an appropriate historical and geographical setting for the play.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating generally apt designs for the play which are largely capable of suggesting an appropriate historical and geographical setting for the play.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any design suggestions made for the play may be unsuitable in terms of suggesting an appropriate historical and geographical setting for 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 designs to be employed. Such designs as are suggested will be totally unsuitable in terms of suggesting an appropriate historical and geographical setting for the play.

DRAMA AND THEATRE STUDIES (DRA5)**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 = !

literary argument = **lit**

generality = **G**

repetition = **R**

irrelevance = **I**

contradiction = **C**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = eg?

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.