



## General Certificate of Education

# Drama and Theatre Studies 5241/6241

### *DRA2 Approaches to Text*

## Mark Scheme

### *2006 examination – January series*

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

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

## 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**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

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.

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

**JANUARY 2006**

**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.

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

*How would you want your audience to respond to Creon in the early part of the play? Briefly outline and justify your casting decisions for the role and then explain how you would direct the actor in his exchanges with the Chorus and with the Sentry in order to achieve your aims.*

*[The section that you should consider ends with the Sentry's final exit, having brought Antigone before Creon. In some editions, the Sentry appears as the Soldier or Guard.]*

Candidates' answers will vary according to their interpretation of Creon and their intended 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 include, for example, admiration, awe, dislike, mistrust
- casting ideas: Creon's physical appearance, age, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent, delivery of speeches
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- interaction with the Chorus, eye contact, spatial relationships, use of levels
- performance qualities required for the exchanges between Creon and the Chorus and Creon and the Sentry
- costume, mask, accessories, use of props
- performance ideas to convey, for example:
  - Creon's arrogance, complacency and pride
  - Creon's anger and indignation at the news of the Sentry
  - Creon's response to the Leader's suggestion about the 'work of the gods'
  - Creon's threats and intimidation of the Sentry; his angry exit
  - Creon's reaction to the Sentry's arrest of Antigone
  - Creon's initial attitude towards Antigone and his abrupt dismissal of the Sentry
- use of stage and of stage furnishings

***Assessment Criteria (A02)***

*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, use of costume/properties
- awareness of the significance of the first impression created by Creon within the whole 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:

- Classical Greek staging conventions in relation to the opening scene
- suggestions for costume or mask appropriate to the character
- appropriate interpretation of content/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 relation to audience response
- attention to the actor/audience relationship



### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of Creon through eminently appropriate casting and directing decisions, 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 Creon through largely appropriate casting and directing decisions, 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 realisation of Creon through acceptable casting and directing decisions, 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, the role of Creon will be imperfectly realised; casting and directing ideas will be ineffectual and unlikely to elicit the preferred audience response.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of Creon and negligible casting and/or directing ideas; no attention will be accorded to audience response.

***Sophocles: Antigone – 1(b)***

*What effects would you wish to create for your audience through your performance of the Messenger? Explain how you would perform the role in order to achieve your aims.*

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

- effects for the audience might include, for example, a heightening of suspense, the creation of a sense of foreboding, sadness for Antigone and Haemon, pity for Eurydice, a purging of pity and fear in relation to Creon's tragic recognition
- the context of the Messenger's entrance
- the physical stage setting and the Messenger's use of it
- the appearance of the Messenger, age, build, height, demeanour, facial expression or use of mask
- costume, props
- his vocal qualities, pace, pitch, pause, intonation, delivery of lines
- his relationship with the Chorus and with the audience
- the delivery of his initial speech about the nature of fortune
- his relation of the death of Haemon
- his more faltering speech to Eurydice
- his alarm at her determined exit; his pursuit of her
- his return and delivery of the horrid news of Eurydice's suicide
- his attitude towards Creon
- his part in escorting Creon into the palace

***Assessment Criteria (A02)***

*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 Messenger
- appropriate application of performance techniques to create the preferred effects
- attention to the declamatory style of the Messenger's speeches

*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 Greek staging conventions where violent deeds were committed off-stage but reported on-stage
- the religious and social purpose of the play and its outcome
- appropriate treatment of the language

*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 audience response to the Messenger
- 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 Messenger, calculated exactly to achieve 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 a clear, but less detailed, realisation of the Messenger, clearly intended to achieve 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 a partial, but mainly apt, realisation of the Messenger, with the general intention of achieving 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 Messenger may lack apt performance ideas or be unlikely to achieve their preferred effects for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for performing the Messenger and no attempt to define their preferred effects for an audience.

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

*How would you perform the role of Bottom in his first appearance with the Mechanicals in Act One, Scene Two and in the final scene of the play, where he appears as Pyramus, in order to create comedy for your audience?*

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

- Bottom's physical appearance; age, height, build, posture, attractiveness, facial features, colouring, hairstyle
- vocal qualities, accent, pitch, pace, emphasis, delivery of lines
- posture, movement, gesture, mannerisms, facial expressions
- interaction with other characters; body language, eye contact, spatial relationships, physical contact
- costume ideas for each appearance, first as himself and finally as Pyramus
- ideas for props, related to his trade as a weaver in the first scene and to his role of Pyramus in the final scene
- performance ideas to create comedy through, for example:

*In Act One, Scene Two*

- his self-importance
- his rivalry with Quince and attempts to take over the director's role
- his blithe acceptance of the adulation of his fellow Mechanicals
- his showy nature and need to be centre of attention
- his acting abilities in relation to the rest of the company

*In Act Five, Scene One*

- his performance in mime during Quince's prologue
  - his performance proper
  - melodramatic/farcical delivery
  - his interaction with the Courtiers and with Theseus
  - his prolonged 'death'
  - his antics during the 'Bergomask'
- use of props
  - use of stage

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of Bottom
- some awareness of Bottom's place within the play's motif of love in all its forms

*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
- apt ideas about the style of performance required
- reference to the comic style of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of performance ideas
- clearly defined dramatic intentions 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 the role of Bottom in the scenes, precisely calculated 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 the role of Bottom in the scenes, with the potential 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 the role of Bottom in the scenes, 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 the role of Bottom in the scenes may not be adequately focused upon creating comedy for the audience.

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

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

*Briefly outline and justify your casting decisions for the roles of Hermia and Helena and then explain how you would direct your actors in Act Three, Scene Two in order to create your preferred effects for an audience.*

*[You should focus on the section which begins with Hermia's entrance as Demetrius says to Lysander, "Look where thy love comes; yonder is thy dear" and concludes at the end of the scene.]*

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

- preferred effects which might include, for example, comedy, an insight into the nature of 'friendship', or into the effects of magic or of love
- casting ideas for Hermia and Helena
  - physical appearance; age, height, build, attractiveness, facial features, colouring
  - reference to Shakespeare's textual clues that Hermia is short and dark while Helena is tall and fair
  - vocal qualities, accent, pitch, pace, emphasis, delivery of verse, musicality
  - posture, movement, gesture, mannerisms, facial expressions
- suggestions for establishing a context for the section; Helena's confusion
- body language, eye contact, spatial relationships, physical contact
- costume ideas
- suggestions for a stage setting for the scene
- use of stage and stage space or setting features, for example, bushes, briars, trees/'doors', water-feature
- directorial suggestions for moments in the nominated section, for example:
  - Hermia's initial relief at finding 'her' Lysander
  - Helena's initial relief in seeing her old friend
  - their individual reactions to Lysander's rejection of Hermia
  - Helena's outraged verbal attack on Hermia; Hermia's bewilderment
  - Helena's increasing distress and antagonism towards Hermia
  - Hermia's desperate attempts to cling on to a reluctant Lysander; her gradual realisation that he is in earnest
  - Hermia's spirited attack on Helena and Helena's response to it
  - the girls' reactions to the intervention of Lysander and Demetrius
  - their several exits and exhausted/dishevelled returns to the stage during the closing moments of the scene
- use of props



***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of Hermia and Helena
- sensitivity to Shakespeare's purpose in presenting the trials of young love
- reference to the 'knock-on' effects of the magic flower

*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
- apt ideas about the style of performance required
- reference to the comic style of the play

*Potential effectiveness for an audience*

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

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

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the roles of Hermia and Helena in the scene, precisely calculated to create the preferred effects for an audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the roles of Hermia and Helena in the scene, with the potential to create the preferred effects for an audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the roles of Hermia and Helena in the scene, with the general intention of creating the preferred effects for an audience.

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

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the roles of Hermia and Helena in the scene and no attention accorded to creating the preferred effects for an audience.

**Jonson: Volpone – 3(a)**

Explain how you would direct the opening scenes of Act One, up to the entry of Voltore, in order to establish the nature of the relationship between Volpone and Mosca for your audience.

[The scenes begin with Volpone's line, "Good morning to the day; and next, my gold!" and end with Volpone's line, "He comes, I hear him - uh! uh! uh! uh! O!"]

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

- the nature of the relationship between Volpone and Mosca, for example, Master/Servant, host/parasite, their social and intellectual inequality; their mutual dependence and abuse; distinction between Mosca and Volpone's other servants
- choice of staging form and indication of setting to be used; the prominence of the bed and the positioning of the gold
- casting ideas for Volpone and Mosca
- suggestions for their physical appearance, height, build, physical features, facial features of the characters
- vocal qualities, accent, pace, pitch, use of pause
- delivery of specific lines
- costume suggestions; make-up, mask; indications of fox/fly characteristics or social relationships
- directorial suggestions for conveying some of the following:
  - Mosca's entrance and actions before Volpone wakes
  - their initial interaction
  - Volpone's self-satisfaction in his possessions
  - Mosca's apparent pleasure in Volpone's good fortune
  - Volpone's patronage of Mosca; Mosca's sycophancy
  - Mosca's role in 'stage-managing' Volpone's entertainment/day/life
  - Volpone's reception of Mosca's efforts
  - the delivery of Mosca's song
  - their apparent co-operation preparing for the legacy hunters; Volpone's dependence upon Mosca and his ingenuity
  - their shared 'values' and contempt for the 'gulls'
  - the unpleasantness of their 'alliance'
- comic business
- interaction with each other/with the audience
- use of stage
- audience response to the characters

***Assessment Criteria (A02)***

*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 darkly comic nature of their relationship
- appropriateness of ideas for the characterisation of the roles and the direction of the scenes
- practicality/effectiveness of staging ideas, if offered, to accommodate the 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:

- indications of period in setting, costume, delivery style
- the satirical style of the play and use of exaggeration
- Jonson's intentions to expose folly to ridicule
- appropriate treatment of language

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the scenes for an audience
- clearly defined intentions 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 a vivid realisation of the scenes, calculated exactly to establish the nature of the relationship between Volpone and Mosca.

*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, clearly intended to establish the nature of the relationship between Volpone and Mosca.

*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 realisation of the scenes, generally suited to establishing the nature of the relationship between Volpone and Mosca.

*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 scenes will be imperfectly realised or unlikely to establish the nature of the relationship between Volpone and Mosca.

*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 scenes and any suggestions made will fail to establish the nature of the relationship between Volpone and Mosca.

**Jonson: *Volpone* – 3(b)**

*How would you want your audience to respond to the role of Sir Politic Would-be in Act Two of the play? Explain how you would perform the role in order to achieve your aims.*

*[Sir Politic’s appearance in Act Two begins with his line, “Sir, to a wise man, all the world’s his soil” and ends, after Volpone’s performance as the Mountebank, with Peregrine’s line, aside, “This knight,/ I may not lose him, for my mirth, till night.”]*

Candidates’ answers will vary depending upon their interpretation of Sir Politic 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, engagement, pity, contempt, irritation
- Sir Politic’s physical appearance; age, height, build, colouring, facial features
- vocal qualities, pitch, pace, accent, pause, volume
- movement, gait, gesture, idiosyncrasies
- costume, wig, make-up, use of mask
- Jonson’s presentation of him as silly, obsessive, gullible and delusionary and, especially, as an example of an Englishman abroad
- use of the stage
- use of props
- performance ideas for some of the following moments:
  - his initial exchanges with Peregrine revealing his obsession with plots
  - his evident paranoia
  - his gullible reception of Peregrine’s ‘news’
  - his exaggerated responses
  - his boastful claims to know all that is going on in Europe
  - his willingness to instruct Peregrine
  - his ready approbation of Volpone, disguised as a Mountebank
  - his rapt attention
  - his susceptibility to Peregrine’s suggestion that he is the target of a ‘design’
- application of comic methods

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of Sir Politic's character in the Act
- appropriate application of performance techniques to elicit the preferred response
- awareness of Jonson's satirical exploitation of the Englishman abroad

*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
- appropriate treatment of Jonson's language
- sensitivity to Jonson's satirical purpose

*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 audience response to Sir Politic
- attention to the actor/audience relationship
- application of a range of comic methods

### **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, calculated exactly to achieve their desired audience response to Sir Politic.

*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, clearly intended to achieve their desired audience response to Sir Politic.

*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, with the general intention of achieving their desired audience response to Sir Politic.

*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 may lack apt performance ideas or be unlikely to achieve their desired audience response to Sir Politic.

*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 performing the role and no attempt to define their desired audience response to Sir Politic.



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

*What effects would you wish to create for your audience in the opening scene of “The Changeling”? Explain how you would direct Act One, Scene One, up to the arrival of Vermandero, in order to achieve your aims.*

*[The scene begins with Alsemero’s first line, “’Twas in the temple where I first beheld her” and ends with Beatrice’s line, “My father, sir.”]*

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

- preferred effects for the audience might include the creation of anticipation, or a sense of fate/fortune at work, a sense of the ominous presence of De Flores, intrigue at Beatrice’s character or amusement at the light-hearted tone of both Diaphanta and Jasperino
- choice of staging form
- period setting or justified transposed setting
- casting suggestions for some of the characters in the scene in terms of their physical appearance, age, build, height, facial features
- vocal qualities, pitch, pace, pause, volume, accent, emphasis, delivery of speeches
- set design and costume ideas
- make-up suggestions
- directorial ideas in relation to, for example:
  - the delivery of Alsemero’s opening speech revealing his infatuation with Beatrice
  - Alsemero’s reluctance to set sail and Jasperino’s teasing
  - the initial appearance of Beatrice with her retinue
  - Alsemero’s impetuous kiss
  - the exchanges between Alsemero and Beatrice
  - De Flores’ initial appearance, emerging from the shadows or from some vantage point upon Beatrice
  - his delivery of his first aside to the audience, revealing his feelings
  - the obvious attraction between Alsemero and Beatrice
  - De Flores’ demeanour as he watches Beatrice with Alsemero
- interaction; use of spatial relationships, eye contact
- use of stage, stage positioning, movement

***Assessment Criteria (A02)***

*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 action and characters of the scene
- appropriate application of directorial methods to create the preferred effects
- attention to the complex texture of the 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
- appropriate treatment of Middleton's 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 effects
- 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 opening scene, through eminently appropriate directorial ideas, calculated exactly to achieve 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 a clear, but less detailed, realisation of the opening scene, through fairly appropriate directorial ideas, clearly intended to achieve 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 a partial, but mainly apt, realisation of the opening scene, through acceptable directorial ideas, with the general intention of achieving 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 scene will be unlikely to achieve their preferred effects for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the scene and no attempt to define their preferred effects for an audience.

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

*How would you want your audience to respond to the role of Alsemero in the final scene of the play?  
Explain how you would perform the role in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of Alsemero and their intended 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 include, for example, pity, admiration, dislike
- casting ideas: Alsemero's physical appearance, age, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent, delivery of speeches
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- interaction with the other characters, with Jasperino and Beatrice in particular
- costume, accessories, use of props
- performance ideas in relation to, for example:
  - Alsemero's disillusionment with Beatrice
  - his self-pity
  - his abrupt exchanges with Beatrice
  - his bitterness and unwillingness to believe that Beatrice, was originally motivated by love for him
  - his revulsion from her and violent disposal of her into the closet
  - his attitude towards De Flores and violent reaction to him
  - the reaction to Vermandero's news
  - his reaction to Beatrice's confession and death
  - his delivery of the epilogue
- use of stage and of stage furnishings

***Assessment Criteria (A02)***

*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, use of costume/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:

- Jacobean staging conventions in relation to the final scene
- suggestions for a performance style appropriate to the character/period
- appropriate interpretation of the final scene

*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 relation to audience response
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Alsemero in the final scene, 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 Alsemero in the final scene, 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 Alsemero in the final scene, 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 Alsemero in the final scene 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 creating the role of Alsemero in the final scene and no attention accorded to eliciting the preferred audience response.

***Chekhov: Three Sisters – 5(a)***

*Explain how your design ideas for the opening and closing Acts of “Three Sisters” would help to convey the play’s movement from hopefulness and celebration to resignation and regret.*

*You should give some attention to two or more of the following design elements: setting, costume, lighting, sound.*

Candidates’ answers will vary according to their chosen design elements and 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, in-the-round
- identification of a style of design, for example, naturalistic, symbolic, representational
- indications of period
- setting design details for Act One and Act Four, an interior and exterior setting
- creation of the drawing room and ballroom for Act One and the garden for Act Four or justified alternative settings for the Acts
- setting details for Act One to suggest, for example:
  - ideas for the creation of a sense of space to accommodate the bustling atmosphere
  - appropriate furnishings, set dressings and/or props
  - indications of Irina’s birthday and lunchtime festivities
  - May-time setting
  - cheerful colours
- setting details for Act Four to suggest, for example:
  - ideas for the creation of a garden space suitable for the action of the scene
  - suggestions for creating the avenue of trees, the stream, the wood
  - creation of the veranda/terrace and the outside of the house
  - Autumnal setting, sense of decay
  - sombre colours
- use of perspective and scale
- use of cyclorama or backdrop(s)
- variety of costume design ideas considering style, colours, texture, weight, for each Act and for the sisters, the officers, the civilians and, in Act Four, the musicians and passers-by
- lighting and sound ideas to convey the Spring day atmosphere of Act One and the Autumnal setting of Act Four, for example, use of colour, shadow, angle, intensity, use of projections, gobos, ‘specials’
- use of music and sound to complement the moods of each Act and the movement from hopefulness and celebration to resignation and regret; off-stage singing, gunshot, ambient sound

***Assessment Criteria (A02)***

*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 costume design in relation to period
- appropriate selection of design elements: use of levels/scale/shape/texture/perspective
- technical knowledge and understanding
- sense of space

*Social and cultural context, genre and style*

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

- indications of period and class in costume and setting
- the naturalistic style of the play
- consideration of original staging conventions if appropriate

*Potential effectiveness for an audience*

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

- clarity and coherence of design ideas for an audience
- clearly defined intentions in terms of the creation of distinctive moods for 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 each Act, calculated exactly to convey the play's movement from hopefulness and celebration to resignation and regret.

*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 each Act, clearly suited to convey the play's movement from hopefulness and celebration to resignation and regret.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating partial, but generally apt designs for each Act, largely suited to convey the play's movement from hopefulness and celebration to resignation and regret.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any design ideas may be unsuitable in terms of conveying the play's movement from hopefulness and celebration to resignation and regret.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions and no attention accorded to conveying the play's movement from hopefulness and celebration to resignation and regret.

***Chekhov: Three Sisters – 5(b)***

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

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

- audience response, for example, contempt, pity, sympathy, empathy
- the physical characteristics of Andrey, his appearance, age, build, height, facial features
- his vocal qualities, pace, pitch, tone, accent
- delivery of specific lines
- his movement, posture, gestures and stance; his facial expressions
- interaction with other characters, spatial relationships, eye contact, manner
- use of stage
- use of props
- performance ideas relating to specific moments, for example:

*In Act One*

- his embarrassment when his sisters tease him
- his polite indifference to meeting Vershinin
- his awareness of his sisters' 'enthusiasm' for Moscow
- his keenness to escape from the company
- his air of a man in love, optimism
- his sensitivity to Natasha's distress and embarrassment
- his sincerity in declaring his love

*In Act Two*

- his change of attitude towards Natasha
- his lack of decisiveness in the face of Natasha's bossiness
- his air of resignation to his diminished prospects
- his embarrassment about the cancellation of the carnival party
- his eagerness to leave the house with Chebutykin

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate selection of performance elements
- apt suggestions for his interaction with the other characters, his sisters, Natasha, the officers
- apt ideas for demonstrating the change in his attitudes in Act Two

*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 the following:

- indications of period in setting, costume
- 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 character for an audience through performance elements
- 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 realisation of the role of Andrey in the specified Acts of the play, 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 Andrey in the specified Acts of the play, 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 appropriate picture of the role of Andrey in the specified Acts of the play, with the general intention to elicit the preferred audience response.

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

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

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

*Explain how your set and costume designs for “The Shadow of a Gunman” would help to communicate the living conditions of the characters and the social context of the play.*

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

- the social context of the play, set in a working-class district of Dublin in a tenement building
- the cramped living conditions of the characters and the complete lack of privacy of Donal and Seumas
- choice of staging form, for example, proscenium arch, thrust, in-the-round
- naturalistic or non-naturalistic design ideas
- the creation of a setting to reflect the squalid conditions of an Irish tenement building
- suggestions for furnishings for the room
- positioning of the necessary items of furniture, for example, the beds, the table, the typewriter, the window, the door
- set-dressing and props to communicate the simplicity of the tenement room, signs of poverty, spare floor covering, worn blankets, peeling wallpaper
- religious pictures and icons
- costume ideas to create the appropriate period, some reference to O’Casey’s stage directions
- evidence of poverty in the costumes of Mrs Henderson and Mrs Grigson despite the attempts of each to keep clean and tidy
- the striking quality of Minnie Powell’s costume, neat, tidy and with some attempt at ‘fashion’
- use of colour, fabrics, texture
- the effect of lighting upon the set and costumes

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriateness of the designs to the style of the play
- appropriate attention to all aspects of design: scale, shape, colour, texture, fabric
- consonance with the play's action, period and location

*Social and cultural context, genre and style*

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

- indications of the social context in setting, costume
- the style of the play
- sensitivity to O'Casey's intentions

*Potential effectiveness for an audience*

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

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

**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, calculated exactly to communicate the living conditions of the characters and the social context of the play.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs, clearly intended to communicate the living conditions of the characters and the social context of the play.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs, with the general intention of communicating the living conditions of the characters and the social context of the play.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any design suggestions may be impractical or may not be adequately focused upon communicating the living conditions of the characters and the social context of the play.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions and no attention accorded to communicating the living conditions of the characters and the social context of the play.

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

*How would you perform the role of Minnie Powell in order to elicit sympathy for her from your audience?*

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

- the physical characteristics of Minnie, her youthful appearance, build, height, colouring, facial features
- her vocal qualities, pace, pitch, tone, accent
- her movement, posture, gestures and stance; her facial expressions
- interaction with other characters, spatial relationships, eye contact, manner
- use of stage
- use of props
- performance ideas relating to specific moments/sympathetic qualities, for example:

*In Act One*

- her confident entrance
- her enthusiasm for life
- her innocence/ignorance
- her susceptibility to Davoren’s ‘charm’
- her inquisitiveness
- her romanticism
- her innocent flirtation with Davoren
- her naïve sense of patriotism
- her misplaced concern for Davoren’s safety
- her frustration when Tommy arrives
- her admiration for the letter
- her impatience with Tommy’s bragging
- her willing submission to the kiss

*In Act Two*

- her frantic appearance during the raid
- her selfless concern for Davoren and indifference to her own safety
- her presence of mind contrasted with Davoren, faint with fear
- her act of love in taking the bombs



***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate selection of performance elements
- apt suggestions for her interaction with the other characters
- focus on sympathy

*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 the following:

- indications of period in setting, costume
- the naturalism of the suggested performance techniques
- 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 the interpretation of the character for an audience through performance elements
- 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 realisation of the role of Minnie Powell, calculated exactly to elicit audience sympathy.

*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 Minnie Powell, clearly intended to elicit audience sympathy.

*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 Minnie Powell, with the general intention of eliciting audience sympathy.

*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 Minnie Powell will be imperfectly realised and unlikely to elicit audience sympathy.

*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 Minnie Powell and no attention accorded to audience response.

**Lorca: Yerma – 7(a)**

*How would you want your audience to respond to Yerma at the end of the play? Explain how you would perform the role in the final scene in order to achieve your aims.*

*[You should consider Yerma's performance in the whole of the final scene.]*

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

- audience response, which might include, for example, sympathy, empathy, irritation, pity, fear
- Yerma's appearance, age, height, build, colouring, facial features
- movement, gesture, mannerisms, facial expressions
- her vocal qualities; accent, pitch, tone, pace, emphasis, volume
- delivery of specific lines
- costume ideas
- performance ideas for specific moments from the scenes, for example:
  - her participation in the ritual
  - her downcast appearance
  - her exchange with the Old Woman
  - her horrified reaction to the Old Woman's proposal
  - her offended sense of honour
  - her miserable sense of her own plight
  - her irrational responses to Juan's words
  - her increasingly dark and dangerous mood
  - her rejection of Juan's attempts to embrace
  - her frenzied attack on Juan
  - her final expression of loss
- use of stage space
- use of props
- interaction with other characters, eye contact, spatial relationships
- delivery of Lorca's poetic language

***Assessment Criteria (A02)***

*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 to communicate Yerma's character
- justified suggestions for the performance of specific moments
- consonance of ideas with Lorca's poetic 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
- the heightened acting style demanded by the play
- reference to Yerma's situation within the culture and society of the play
- sensitivity to 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 approach in interpreting Yerma's character in the scene for an audience
- sensitivity to an appropriate audience response to the character of Yerma
- 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 Yerma in the final scene, 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 Yerma in the final scene, 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 Yerma in the final scene, 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 Yerma in the final scene 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 creating the role of Yerma in the final scene and no attention accorded to eliciting the preferred audience response.

**Lorca: Yerma – 7(b)**

*Explain how your design ideas for the two scenes in Act One would help to convey the play's rural Spanish setting and atmosphere.*

*You should give some attention to **two or more** of the following design elements: setting, costume, lighting, sound.*

Candidates' answers will vary according to their choice of design elements. 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
- stage setting, first an interior scene, then an exterior scene, set 'in the fields'
- choice of composite setting or separate scenes
- use of cyclorama and/or gauze
- setting/furnishing ideas for Scene One including, for example, white walls, earth-coloured floor, shuttered windows, wooden door, wooden table and chairs, rush-seated furniture, rocking chair, sewing basket, pitchers, jugs
- setting ideas for Scene Two including, for example, suggestions for creating the outdoor scene, olive groves, fields, bushes
- costume designs to denote both period and Andalusian style, working clothes for the men and simple skirts, blouses and head scarves for the women; fabrics, colours, fit and style
- lighting design to denote interior and exterior scenes, capturing the ferocity of the sun, and the use of shadow
- sound effects, such as the chiming clock, sounds of the Andalusian countryside, for example, cicadas

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate design choices in relation to the Andalusian setting
- appropriate reference to a range of design ideas
- consonance of ideas with Lorca's poetic style
- sensitivity to the mood and period 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:

- authentic Andalusian design ideas
- sensitivity to Lorca's poetic style
- creation of an appropriate setting for the action of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of approach for an audience
- clearly defined intentions in terms of the desired audience response
- attention to 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 first Act of the play, calculated exactly to conveying the play's rural Spanish setting and atmosphere.

*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 first Act of the play, clearly suited to conveying the play's rural Spanish setting and atmosphere.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating partial, but generally apt designs for the first Act of the play, largely suited to conveying the play's rural Spanish setting and atmosphere.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any design ideas may be unsuitable in terms of conveying the play's rural Spanish setting and atmosphere.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the first part of the play and no attention accorded to conveying the play's rural Spanish setting and atmosphere.



**Bond: Restoration – 8(a)**

*How would you want your audience to respond to Mrs Hedges? Briefly outline and justify your casting decisions for the role and then explain how you would direct Mrs Hedges in Part One, Scenes Two and Four, in order to achieve your aims.*

*[In some editions of the play, Mrs Hedges is referred to as Mother.]*

Candidates' answers will vary according to their interpretation of the character 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 which might include, for example, sympathy, frustration, pity, engagement
- casting ideas in terms of Mrs Hedges' appearance, age, build, height, colouring, facial features
- vocal qualities, pace, pitch, accent, volume, pause
- delivery of specific lines
- movement, gesture, posture, gait, idiosyncrasy
- interaction with others, eye contact, spatial relationships
- costume ideas
- performance ideas, to convey, for example:

**In Scene Two**

- her generally pleasant demeanour
- her deference to her employer and his new wife
- her apparent concern for the Parson
- her consciousness of her social position
- her interaction with Bob, undemonstratively affectionate
- her initial shock at Rose's appearance but ready acceptance of her as Bob's choice

**In Scene Four**

- her confidence within the realm of her own kitchen
- awareness of her duties and insistence on the law
- her unwitting complicity with the upper classes in her attitude to Frank's theft
- her down-to-earth approach to life's vicissitudes
- her attitude towards the silver
- delivery of her song, 'Man Groans', with Rose

- use of stage space

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate application of directorial ideas to achieve dramatic intentions
- awareness of Bond's use of Mrs Hedges to convey political ideas
- sensitivity to the potential effects of the scenes; comedy; social commentary, dramatic suspense

*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, performance methods
- reference to Bond's appropriation of 'Restoration' themes and conventions within a contemporary play
- awareness of 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 the role within the scenes
- clearly defined dramatic intentions
- 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 Mrs Hedges, calculated exactly to elicit their 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 Mrs Hedges, with the potential to elicit their 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 Mrs Hedges, likely to elicit their 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 Mrs Hedges may lack apt performance ideas or may not be adequately focused upon eliciting their 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 Mrs Hedges and no attention accorded to audience response.

**Bond: Restoration – 8(b)**

*Outline your staging ideas for Part One, Scene Five of the play and explain how you would create comedy for your audience from the scene which depicts the fatal stabbing of Lord Are's wife, Ann, and the 'framing' of Bob.*

Candidates' answers will vary according to 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, proscenium arch, thrust, in-the-round
- the style of the play, in which comedy can be extracted from 'murder'
- period setting, indicated through set design, furnishings, costumes and props
- period furniture, set dressing
- costume design to show the distinction between the servants and masters; period costume, colour, fabric, cut
- directorial suggestions for the comic presentation of, for example:
  - Lord Are's initial appearance in ludicrous costume
  - Ann's disguised voice and ridiculous garb
  - Lord Are's immediate reaction to the 'ghost' and apparent indifference to its portent
  - Lord Are's relationship with the audience as he contemplates his position discussing his wife with a ghost
  - Ann's relationship with the audience as she confides her intention to frighten Are to death
  - Lord Are's irrepressible selfishness and 'sang froid' in the presence of the ghost
  - his sudden action in going for his rapier and comic return, 'armed'
  - his defeat of the ghost
  - his surprise at discovering that he has killed his wife
  - his comic disrespect for the dead
  - Bob's horror when he sees the 'ghost'
  - Lord Are's easy manipulation of Bob
  - Bob's comic 'terror' and acceptance of Lord Are's word
  - Lord Are's complete disrespect for the feelings of Mrs Hedges and Bob, expressed in comic, cynical asides
  - Mrs Hedges' gullibility and 'comic' distress

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate application of staging ideas
- appropriate selection of design elements if selected
- use of space
- staging methods to facilitate physical 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 and class in costume and setting
- the complex style of the play - blend of Restoration Comedy with contemporary political message
- Bond's use of comedy for political purposes
- consideration of original Restoration staging conventions if appropriate

*Potential effectiveness for an audience*

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

- clarity and coherence of staging ideas for an audience
- 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, creating a vivid and coherent realisation of the scene, 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 the scene, 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 a partial, but generally apt, realisation of the scene, largely intended to create 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 ideas for the realisation of the scene may be unsuitable in terms of 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 the realisation of the scene and no attention accorded to creating comedy.