



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA2 Approaches to Text

Mark Scheme

2006 examination - June 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 rehorsal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

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

JUNE 2006

INTRODUCTION

ASSESSMENT OBJECTIVES

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.

GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

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

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

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

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

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

ALTERNATIVE SPELLING OF CHARACTERS’ NAMES

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

40-50 marks

Answers in this range will demonstrate very good knowledge of the set text 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.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2

Sophocles: Antigone – 1(a)

What effects would you wish the Chorus to create for your audience at the beginning of the play? Outline and justify your ideas for presenting the Chorus, in terms of their number, gender, and appearance, and then explain how you would direct them, up to the point where Antigone is first brought before Creon, in order to achieve your preferred effects.

Candidates' answers will vary according to their interpretation of the Chorus and their preferred effects for an audience. 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, creation of anticipation, funnelling of audience sympathy, a sense of sharing the Chorus' viewpoint
- justified decisions in relation to number/gender/appearance
- physical appearance, age, height, build, colouring, facial features/mask
- their vocal qualities, pitch, pace, tone, accent, delivery of speeches, choral speech/song
- movement, gesture, use of space, ensemble movement, dance, synchronisation
- facial expressions
- costume ideas – classical, transposed period or contemporary; colour, style, fabric
- choice of and use of mask; half-mask or full-face mask; make-up
- accessories, use of props
- stage positioning
- performance ideas related to, for example:
 - function of the Chorus in relation to the exposition of the story of the House of Laius
 - their delivery of the first choric ode
 - their interaction with Creon
 - the role of the Leader, if appropriate to the interpretation
 - the Chorus' reaction to Creon's decree
 - their reaction to the news of the Sentry
 - their commentary on the dangers of challenging the gods and of inhumanity
 - their fear as Antigone is led on by the Sentry
- use of stage
- engagement with 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 directorial techniques in relation to desired effect(s)
- appropriate interpretation of the Chorus, in relation to number and form of the Chorus, their vocal and physical qualities; movement, use of costume/properties
- sensitivity to the shifting moods within and between the Choral odes

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 Chorus
- suggestions for costume or mask appropriate to the Chorus
- appropriate interpretation of content/style
- the role of the Chorus within the social and religious purpose 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 Chorus for an audience
- clearly defined intentions in relation to effects for an 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 Chorus, calculated exactly to generate the specified 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 Chorus, clearly intended to generate the specified 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 realisation of the Chorus with the general intention of generating the specified 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 or appropriate way; consequently, the Chorus will not be realised, directing ideas will be ineffectual and unlikely to generate the specified 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 scant, appropriate, practical realisation of the Chorus; no attention will be accorded to generating effects for an audience.

Sophocles: Antigone – 1(b)

*How would you want your audience to respond to the change in Antigone when faced with the reality of her imminent death? Explain how you would perform the role of Antigone, in her brief exchange with Ismene when both sisters have been condemned to death **and** in her final appearance, in order to achieve your aims.*

Candidates' answers will vary according to their performance ideas 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, pity, fear, sympathy, empathy, regret, a reversal of earlier feelings towards her or a continuation of them
- Antigone's physical appearance, height, build, facial features, colouring
- Antigone's appearance in each scene in terms of posture, gait, use of eye contact, use of mask/make-up
- costume, props
- her vocal qualities, pace, pitch, pause, intonation, delivery of lines
- her demeanour and facial expressions
- her relationship with the Chorus and with the audience
- performance ideas to convey, for example:

In the exchange with Ismene

- her reaction when Ismene claims to have helped with the burial
- the delivery of her harsh words to Ismene
- her rejection of Ismene's appeal
- her abuse of Ismene, when she suggests that her care is more for Creon
- her commitment to death as an ideal

In her final appearance

- her self-pity; her pride
 - engagement with Creon
 - fear of mockery
 - painful recollections of the curse of the house of Laius
 - her anticipation of reunion with her family after death
 - her address to Polyneices' spirit
 - resignation to her fate
 - attitudes towards Creon
 - her pitiful exit
- 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:

- candidates' appropriate interpretation of Antigone
- appropriate application of performance techniques to elicit the preferred responses
- awareness of the significance of the audience's last image of Antigone for their response to Creon's fate

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
- the religious and social purpose of Antigone's death sentence
- 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 Antigone
- 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 Antigone in the two sequences, calculated exactly to elicit 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 a clear, but less detailed, realisation of Antigone in the two sequences, clearly intended to elicit 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 a partial, but mainly apt, realisation of Antigone in the two sequences, with the general intention of eliciting 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 or appropriate way; consequently, any suggestions for the realisation of Antigone in the two sequences may lack apt performance ideas or be unlikely to elicit 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 performing Antigone in the two sequences and no attempt to elicit their preferred audience response.

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

*As a designer, outline and justify how you would use **two or more** of the following elements: setting, costume, lighting, sound, special effects, in order to create your interpretation of the fairy world for your audience.*

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

- interpretative, justified ideas about the fairy world as a place of mystery, magic, prettiness or malevolence, menace
- design suggestions for realising moments of action from the fairy world, which might include, for example, the entrances of Puck and the Fairy; the entrances/exits of Oberon/Titania; action involving invisibility; action involving Titania's bower; the introduction of the mortals into the fairy world
- setting ideas might include references to a natural/supernatural woodland setting and might include, for example:
 - staging form
 - scale, colour, texture
 - trees, flowers, bushes, grass, tree-stumps, rocks
 - the moon
 - levels, galleries, balconies, pits/traps
 - water
 - places to sit/fly/hide
 - alternative interpretations of the wood, for example, Peter Brook-style metal coils/Noble's light bulbs
 - various ideas for Titania's bower
 - moving scenery/transformational gauzes
- costume design ideas to suggest, for example, the other-worldliness of the fairies, the hierarchy amongst them; their affinity with nature, wings/horns; costume ideas to facilitate movement/agility, specific references to Puck, Oberon, Titania and her train, Cobweb, Mustardseed, Peaseblossom, Moth
- costume design details, for example:
 - garments such as tunics, trousers, dresses, cloaks, body suits
 - style/cut/fit
 - colour
 - shape/texture
 - fabric
 - make-up/wig ideas; accessories
- lighting, sound and special effects ideas, for example:
 - 'signature tune' for the fairies; music
 - sound effects to signal invisibility
 - use of gauzes, smoke machines, bubble machines
 - use of a microphone for Puck and/or other fairy characters
 - effect of lighting on costume and set
 - mixed media techniques, slide/film; shadow-play

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of the world of the fairy
- appropriate reference to a range of design elements
- specific, appropriate, reference to 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:

- sensitivity to the comic style of the play and the magical properties of the wood
- indication of period in terms of costume and properties
- reference to Elizabethan notions of fairies and the supernatural

Potential effectiveness for an audience

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

- clarity and coherence of design ideas
- clearly defined intentions in terms of the interpretation of the fairy world for the audience
- attention to the actor/audience relationship in staging/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 a vivid and coherent realisation of the fairy world, calculated exactly to convey their interpretation 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 a clear, but less detailed, realisation of the fairy world, clearly intended to convey their interpretation 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 a partial, but mainly apt, realisation of the fairy world, with the general intention of conveying their interpretation to the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for realising the fairy world may not be adequately focused upon conveying their interpretation 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 realising the fairy world and no attention accorded to conveying their interpretation to the audience.

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

In Act One, Scene Two, Shakespeare introduces 'the Mechanicals' for the first time. As a director, outline your ideas for staging this scene and explain what effects you would wish to create for your audience.

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

- preferred effects might include, for example, creating comedy; continuing the theme of rivalry; introducing the egotism of Bottom; creating a social contrast to the world of Athens and the concerns of the court
- justified choice of appropriate location
- design ideas to suggest an appropriate setting for the first meeting place of the Mechanicals
- use of space, levels, furnishings
- casting ideas for Quince, Bottom, Flute, Snug, Snout, Starveling; their physical appearance, build, height, facial features
- costume ideas for the Mechanicals – style, period, shape, cut, line, fabric, colour
- make-up/wig ideas; accessories to indicate individual trades
- possible use of caricature
- vocal characteristics, accent, pace, pitch, pause, delivery of lines
- interaction between characters; comic business; use of props
- lighting and sound ideas, 'signature tune' for the Mechanicals
- directorial ideas in relation to establishing some of the following:-
 - the comic rivalry between Quince and Bottom
 - Bottom's self-importance
 - the adulation/exasperation that Bottom elicits from the other Mechanicals
 - the silliness of the *Pyramus/Thisbe* plotline
 - the comic potential of actors playing characters who are bad actors
- use of stage

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of the world of the Mechanicals
- appropriate reference to a range of production and/or performance elements in their staging decisions

- specific, appropriate, reference to the scene in 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:

- sensitivity to the comic style of the play in staging decisions
- indication of period in terms of costume and properties
- reference to Elizabethan notions of class/hierarchy

Potential effectiveness for an audience

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

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

Mark Bands

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

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

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

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

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

Jonson: *Volpone* – 3(a)

Explain how your set design for Act One, set in Volpone's bedchamber, and your costume designs for Volpone and for his personal 'household' (Mosca, Nano, Castrone and Androgyno) would help to convey Volpone's love of luxury and excess.

Candidates' answers will vary depending upon their interpretation of Volpone's taste 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 appropriate staging form
- choice of period setting, Italian late Renaissance style or justified transposed setting
- choice of period costume
- positioning of Volpone's bed and his 'shrine' of gold, windows, doors
- style and dimensions of Volpone's bed; for example, four-poster style bed with drapes; heaps of silken pillows/cushions
- evidence of decadence in fabrics and furnishings
- sumptuous hangings, gorgeous fabrics, colourful decoration
- displays of wealth, ostentation, statues, pictures, mirrors
- the shrine as an obvious, almost blasphemous, 'centre piece'
- costume suggestions to suggest Volpone's love of luxury, for example, furs, satins, silks for Volpone; a livery for the household or individually expensive-looking costumes; Mosca as butler/fly or poorer version of his master; outlandish costumes for the 'freaks'
- costume, make-up, mask ideas to indicate the animal characteristics of Volpone and Mosca
- use of stage
- sketches to support design ideas

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the design ideas to the style of the play
- appropriate selection of design elements: use of scale/colour/fabric/texture/shape
- inventiveness in relation to the design brief
- practicality/effectiveness of ideas 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
- the satirical style of the play and use of exaggeration
- Jonson's intentions to expose folly to ridicule

Potential effectiveness for an audience

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

- clarity and coherence of the design ideas for an audience
- clearly defined intentions for an audience
- attention to the actor/audience relationship in staging/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 Act One, calculated exactly to convey Volpone's love of luxury and excess.

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 Act One, clearly intended to convey Volpone's love of luxury and excess.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial but appropriate designs for Act One, generally suited to conveying Volpone's love of luxury and excess.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the designs for Act One will be imperfectly realised or unlikely to convey Volpone's love of luxury and excess.

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 designs and any suggestions made will fail to convey Volpone's love of luxury and excess.

Jonson: *Volpone* – 3(b)

How would you want your audience to respond to the role of Celia in Act Three? Explain how you would perform the role in order to achieve your aims.

[Act and scene divisions vary in different editions of this play. You should focus on the section of the Act where Corvino brings Celia to Volpone's bedchamber and ends when Bonario rescues Celia from Volpone's clutches. The section begins with Mosca's line, "Death on me! you are come too soon, what meant you?" and ends with the exit of Celia and Bonario.]

Candidates' answers will vary depending upon their interpretation of Celia 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 sympathy, pity, amusement, engagement, contempt, satisfaction, admiration
- Celia's physical appearance; age, height, build, colouring, facial features and expressions
- vocal qualities, pitch, pace, accent, pause, volume, delivery of lines
- movement, gait, gesture, idiosyncrasies
- interaction with other characters, Corvino, Mosca, Volpone, Bonario; eye contact, spatial relationships
- costume, wig, make-up, props
- Jonson's presentation of her as a virtuous woman in a corrupt world
- use of the stage
- performance ideas to convey some of the following:
 - Celia's initial innocence/ignorance of her imminent fate
 - the slow dawning of realisation upon her
 - her religious faith and fear for her soul
 - her preference for death over dishonour and lack of fear in the face of Corvino's threats of violence
 - her horror at Corvino's mercenary design
 - her shock at Volpone's apparent strength of feeling
 - her implorations for mercy and attempts to escape Volpone's lust
 - her grateful reaction to the arrival of Bonario
- possible relationship with 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:

- candidates' appropriate interpretation of Celia's character in the scene

- appropriate application of performance techniques to elicit the preferred response
- awareness of Jonson’s purpose in creating only two virtuous characters in 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:

- 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 Celia
- 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, calculated exactly to achieve their desired audience response to Celia.

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 Celia.

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 Celia.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role may lack apt performance ideas or be unlikely to achieve their desired audience response to Celia.

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 Celia.

Middleton: *The Changeling* – 4(a)

As a director, explain how you would use design ideas and/or performance methods to create tension and horror in the scenes in which De Flores accepts Beatrice's commission to murder Alonzo and then immediately lures him to his death.

[You should consider the section from De Flores' line to Beatrice, "It's a service that I kneel for to you" (towards the end of Act Two) to De Flores' removal of Alonzo's finger on the line, "So, now I'll clear/The passages from all suspect or fear."]

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

Design ideas to facilitate the creation of tension and horror

- choice of staging form
- period setting
- design ideas for achieving a transition between a room in Vermandero's castle and for the dungeon, for example, use of levels, staircases, inner stage, drapes, backcloths, cyclorama, revolves, trucks
- ideas for increasing a sense of horror between the scenes in design terms, increasing shadows or gloom as Act One draws to a close
- use of colour within the design
- creation of a dungeon setting for the murder, sense of confinement, darkness, damp, danger
- lighting ideas as the action moves from relative light to relative darkness, for example, or more dramatic thunder, storm/lightning effects
- sound effects to evoke the dungeon, for example, dripping sounds or non-naturalistic sound effects/music to heighten tension

Performance methods to facilitate the creation of tension and horror

- casting suggestions for Beatrice/De Flores/Alonzo in terms of their physical appearance, build, height, facial features
- vocal qualities, pitch, pace, pause, volume, accent, emphasis, delivery of speeches
- make-up suggestions, stage gore
- costume ideas and props, for example, the bloody finger
- directorial ideas in relation to, for example:
 - De Flores' murderous infatuation with Beatrice
 - Beatrice's cold-blooded manipulation of De Flores and indifference to Alonzo's plight
 - the horrific selfish joy of each as they see their desires about to be fulfilled

- each ignorant of the truth of the situation
 - the delivery of Beatrice's 'aside' and De Flores' soliloquy before he encounters Alonzo
 - Alonzo's innocence and trust of De Flores
 - De Flores' portrayal of a kindly host/guide
 - Alonzo's gradual realisation of the trap, too late
 - De Flores' brutality and gruesome sense of humour
 - his unfeeling act of barbarity on the dead body and dispassionate execution of disposing of the body
- interaction, use of spatial relationships, eye contact
 - use of stage, stage positioning, movement

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of the action and characters of the scene
- appropriate application of performance techniques to create the preferred effects
- appropriate application of design ideas

Social and cultural context, genre and style

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

- indications of period in setting, costume and performance 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 scenes through appropriate directorial ideas, calculated exactly to create tension and horror.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scenes through fairly appropriate directorial ideas, clearly intended to create tension and horror.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scenes through acceptable directorial ideas, with the general intention of creating tension and horror.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the scenes will be unlikely to create tension and horror.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the scenes and no attempt to create tension and horror.

Middleton: *The Changeling* – 4(b)

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

(The scene begins with Isabella's line, "Why, sirrah? Whence have you commission/To fetter the doors against me?" and ends with Alibius' final line of the scene, "By madmen and by fools we both do thrive.")

Candidates' answers will vary according to their interpretation of Isabella 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, sympathy, empathy, admiration, comparison with Beatrice
- casting ideas: Isabella's physical appearance, age, height, build, colouring, facial features
- her vocal qualities pitch, pace, tone, accent, delivery of speeches
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- interaction with the other characters, Lollo, Franciscus, Antonio, Alibius
- costume, accessories, use of props
- performance ideas in relation to, for example:
 - Isabella's objection to being penned in by Lollo
 - her reaction to Lollo's provocative lines and *doubles entendres*
 - her spirited responses
 - her sympathy for the plight of the madmen
 - her reactions to Lollo's abuse of Franciscus
 - her exchanges with Antonio and her evident virtue
 - her rejection of Lollo's advances
 - her patience and evident obedience to Alibius
 - her evident sanity
- use of stage and 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:

- appropriate application of performance techniques
- appropriate interpretation of the character, in relation to vocal and physical qualities; movement, use of costume/properties
- awareness of Middleton's intended parallels

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:

- suggestions for a performance style appropriate to the character/period
- appropriate interpretation of Isabella in the context of the Jacobean madhouse
- Jacobean staging conventions if appropriate

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 Isabella in the nominated 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 Isabella in the nominated 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 Isabella in the nominated 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 or appropriate way; consequently, any suggestions for the realisation of the role of Isabella in the nominated 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 Isabella in the nominated scene, and no attention accorded to eliciting the preferred audience response.

Chekhov: Three Sisters – 5(a)

As a director, how would you stage the second part of Act Three, from the point where Chebutykin drops the clock to the end of the Act? Explain what effects you would wish to achieve for your audience.

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

- intended effects, which might include, for example, creation of an unsettled atmosphere, creation of a sense of growing disillusionment among the sisters, or a sense of disintegration of the family unit, a mood of resignation to unhappiness, a state of tension between the siblings, a glimmer of hope for Masha's and Vershinin's relationship, for Irina and the Baron
- choice of staging form, for example, proscenium arch, thrust, in-the-round
- identification of a production style and indications of period
- setting design details for the action, the cramped conditions of a shared bedroom
- costume ideas to reflect the middle-of-the-night
- lighting and sound ideas to convey the chaos of the fight against the fire
- casting ideas for the sisters and other selected characters
- directorial ideas in relation to some of the following:
 - the context of the dropping of the clock
 - the moment of horror as Chebutykin drops the clock
 - Chebutykin's drunken challenge to everyone to acknowledge Natasha's affair with Protopopov and the various reactions to it
 - Vershinin's attempt to deflect attention from the tense situation
 - the shared humming of Vershinin and Masha, which reveals their secret love
 - the resignation of Fedotik to the loss of all he had
 - Tuzenbakh's devotion to Irina
 - Masha's irritation with Kulygin despite his slavish adoration of her
 - Olga's attempt to comfort Irina in her despair; the insight into her own unhappiness
 - Solyony's jealousy of the Baron
 - Masha's confession of her love for Vershinin
 - Andrey's unsuccessful attempt to repair his relationship with his sisters
 - the depressing prospect of the loss of the brigade
- performance suggestions in relation to delivery of lines, movement, interaction, stage positioning
- use of props
- use of stage

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of directorial ideas
- sensitivity to the shifting moods within the section
- appropriate selection of performance methods
- understanding of the night-time setting and the effect of the fire on all the characters

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
- sensitivity to Chekhovian 'texture' in the Act
- consideration of the 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 directorial ideas for an audience
- clearly defined intentions in terms of the creation of specific effects for an 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 nominated section, calculated exactly to create the preferred effects for an audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the nominated section, clearly suited 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 generally apt, realisation of the nominated section, largely suited to create 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 or appropriate way; consequently, any ideas for the realisation of the nominated section may be unsuitable in terms of 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 suggestions for the realisation of the nominated section, and no attention accorded to creating the preferred effects for an audience.

Chekhov: Three Sisters – 5(b)

How would you want your audience to respond to Irina? 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 Irina 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, admiration, sympathy, engagement, disappointment, indulgence
- the physical characteristics of Irina, her initial youthful appearance, age, build, height, facial features, colouring
- her drawn appearance in Act Two
- her vocal qualities, pace, pitch, tone, accent, delivery of speeches
- her movement, posture, gestures and stance; her facial expressions
- interaction with other characters, spatial relationships, eye contact, manner; her changing attitudes and demeanour in Act Two
- costume ideas, in white in Act One
- use of stage
- use of props
- performance ideas relating to specific moments, for example:

In Act One

- her excitement at the celebrations of her name day
- her evident affection for Chebutykin; mock horror at the gift of the samovar
- her insistence on being no longer a child, despite evidence to the contrary
- her sympathy with Masha's unhappiness
- her pleasure in meeting Vershinin
- her 'enthusiasm' for Moscow
- her sisterly pride in Andrey and his 'achievements'
- her passion for work
- her indifference towards Tuzenbakh

In Act Two

- her exhaustion after a day's work
- her self-criticism
- her disgust at Andrey's gambling losses
- her childish pleasure in Fedotik's gifts
- her disappointment at the cancellation of the carnival party
- her response to Solyony's declaration of love
- her bewilderment as Natasha commandeers her room for Bobik

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate selection of performance elements
- apt suggestions for her interaction with the other characters, her sisters, her brother, the others
- apt ideas for demonstrating the change in her 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 Irina 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 Irina 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 Irina in the specified Acts of the play, 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 or appropriate way; consequently, the role of Irina 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 Irina and no attention accorded to audience response.

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

How would you want your audience to respond to Mrs Grigson and her husband, Adolphus? Briefly outline and justify your casting decisions for the characters and then explain how you would direct the actors in order to achieve your aims.

Candidates' answers will vary according to their preferred audience response and their directorial ideas. 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, sympathy or pity for Mrs. Grigson, admiration for her resilience, amazement at her devotion to her 'Dolphie'; amusement at, or contempt for, Adolphus, his bombast and his cowardice; sympathy for the pair as victims of their circumstances
- casting suggestions for each character, in relation to O'Casey's stage directions
 - Mrs. Grigson : slovenly, grimy
 - Adolphus, forty-five, well-fed, lively, fresh-faced
- costume ideas
- props, for example, Adolphus' hat and umbrella
- physical qualities, build, height, colouring, age, facial features and expressions
- vocal qualities, accent, pitch, pause, tone emphasis, delivery of lines
- movement, gesture, posture, gait, mannerisms
- interaction with each other and with Seumas and Davoren, eye contact, physical contact, spatial relationships
- directorial ideas in relation to, for example:

Mrs Grigson

- her anxiety for her husband's welfare
- her lack of sensitivity to being unwelcome in the room of Seumas and Davoren
- her tearfulness and tolerance of her husband's faults
- her embarrassment by Adolphus' manifest drunkenness
- her reaction to Adolphus' threats of physical violence
- her nervous habit with her hair
- her genuine fear of the consequences of the raid
- her initial, dismissive attitude to Minnie Powell
- her relief at 'Dolphie's' survival
- her hysterical reaction to Minnie's face and abrupt *volte face*

Adolphus Grigson

- his drunken and boisterous first appearance
- his indifference to the privacy of Davoren and Seumas
- his despicable attitude towards his wife
- his sycophancy toward Davoren – the shadow of a gunman
- his apparent patriotism and bogus sentimentality
- his abrupt sobering-up in response to the sound of an imminent raid
- his evident fear
- his boastful and nonchalant re-appearance after the raid

- his hasty exit in panic

- use of stage

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate casting and directorial ideas
- use of performance ideas calculated to elicit the preferred responses
- consonance of ideas 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 naturalistic style demanded by the play
- sensitivity to O'Casey's tragi-comic style

Potential effectiveness for an audience

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

- clarity and coherence of ideas for creating plausible characters for an audience
- inventiveness in the application of performance methods
- 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 Grigsons, calculated exactly to elicit the nominated audience responses.

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

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

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the realisation of the Grigsons may be impractical or may not be adequately focused upon eliciting the nominated audience responses.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the realisation of the Grigsons and no attention accorded to eliciting the nominated audience responses.

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

How would you perform the role of Davoren in Act One in order to reveal his growing interest in Minnie Powell?

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

- Davoren’s physical characteristics, appearance, build, height, colouring, facial features
- his vocal qualities, pace, pitch, tone, accent, delivery of specific lines
- his movement, posture, gestures and stance; his facial expressions
- interaction with Minnie and with other characters, spatial relationships, eye contact, manner
- use of stage
- use of props
- performance ideas relating to specific moments, for example:
 - Davoren’s initial self-absorption
 - his irritation at a further interruption
 - his obliviousness to Minnie’s ‘ruse’ over the milk and ‘Mr Shields’
 - his indifference to her charms gradually overcome
 - his engagement with Minnie’s enthusiasm and liveliness
 - his response to Minnie’s flirtatiousness and realisation of her feminine charms
 - decreasing stage space between them as she examines first the weeds, then the poem
 - his amusement at her ignorance
 - his susceptibility to her admiration of him as a ‘gunman on the run’
 - his physical response to her, the build-up to kiss
 - his irritation at being disturbed by Tommy
 - his maintained interest in her during the episode with Mr Gallogher’s letter
 - furtive glances exchanged
 - his immediate desire to take up where they left off, once left alone with Minnie
 - his ready acquiescence in her wish to see their names linked in type
 - body language, leading up to the kiss, the kiss accomplished
 - his response to her hurried exit
 - his thoughtlessness in toying with Minnie’s affections

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate selection of performance elements
- apt suggestions for his interaction with Minnie, as opposed to the other ‘intruders’
- focus on his growing interest in Minnie

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 Davoren, calculated exactly to reveal his growing interest in Minnie.

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 Davoren, clearly intended to reveal his growing interest in Minnie.

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 Davoren, with the general intention of revealing his growing interest in Minnie.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Davoren will be imperfectly realised and unlikely to reveal his growing interest in Minnie.

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 Davoren and no attention accorded to revealing his growing interest in Minnie.

Lorca: Yerma – 7(a)

How would you want your audience to respond to Victor? Explain how you would perform the role in each of his brief appearances in order to achieve your aims.

[Victor appears at the end of Act One, Scene One, at the end of Act One, Scene Two and at the end of Act Two, Scene Two.]

Candidates' answers will vary according to their interpretation of the role of Victor 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, engagement, frustration, sympathy, sense of waste
- Victor's appearance, age, height, build, colouring, facial features
- his movement, gesture, mannerisms, facial expressions
- his vocal qualities; accent, pitch, tone, pace, emphasis, volume, delivery of specific lines
- costume ideas
- performance ideas for specific moments, for example:

In Act One, Scene One

- possible interpretation of the shepherd as Victor
- his initial scripted appearance, possibly looking for Juan
- his apparently genuine interest in Yerma's well-being
- his good-natured enquiries; his misunderstanding
- Victor's advice for Juan; insensitivity to Yerma's deep feelings
- his casual farewell

In Act One, Scene Two

- the delivery of Victor's song
- his flattering greeting of Yerma
- his comment about Yerma's sadness and about Juan's greater sadness
- the intense moment between Victor and Yerma
- the breaking of the moment
- his reaction to Juan's arrival

In Act Two Scene Two

- his initial enquiry for Juan
 - his trembling announcement of his imminent departure
 - his awkwardness
 - the delivery of the sub-text beneath the apparently mundane exchanges about farming matters
 - his ambiguous replies to Yerma's direct question about his motives for leaving
 - his guarded exchanges with Juan
 - his sincere farewell
 - his sensitivity to Yerma's unspoken thoughts
- use of stage space
 - use of props

- interaction with other characters, eye contact, spatial relationships, playing of the sub-text
- delivery of Lorca's language

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 to communicate Victor's character
- justified suggestions for the performance of specific moments
- consonance of ideas with Lorca's poetic style
- suggestion of the enigmatic nature of 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:

- indications of period and setting in terms of costume
- the heightened acting style demanded by 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 Victor's character in the scenes for an audience
- sensitivity to an appropriate audience response to the character of Victor
- 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 Victor, 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 Victor, 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 Victor, 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 or appropriate way; consequently, any suggestions for the realisation of the role of Victor 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 Victor and no attention accorded to eliciting the preferred audience response.

Lorca: Yerma – 7(b)

Explain how you would cast the roles of Yerma and Maria and how you would direct them in their exchanges in Act One, Scene One and Act Two, Scene Two, in order to convey their very different attitudes towards motherhood.

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

- the attitudes of the two women towards motherhood, Maria's fairly pragmatic and natural approach as opposed to Yerma's increasingly obsessive yearning
- casting ideas in terms of physical appearance, age, height, build, colouring, facial features
- their vocal qualities; accent, pitch, tone, pace, emphasis, volume, delivery of specific lines
- their movement, gesture, mannerisms, facial expressions
- costume ideas
- directorial ideas for specific moments, for example:

In Act One, Scene One

- Maria's arrival during Yerma's singing; Maria's excitement
- Yerma's amazement at Maria's good fortune in only five months; her curiosity
- Maria's initial reluctance to discuss intimate matters with Yerma; her innocence and natural fears
- Yerma's advice and assumption of expertise
- their girlish exchanges
- Yerma's articulation of her impatience to be a mother; her refusal to accept the drawbacks of maternity
- Yerma's willingness to undertake the sewing for the new baby
- Yerma's longing expressed by her touching of Maria's belly

In Act Two, Scene Two

- Maria's reluctance to call in to see Yerma, fearful of her envy and misery
 - Maria's apparently unsympathetic feelings towards Yerma and appreciation of a life without the burden of children
 - Yerma's sense of uselessness without children; low self-esteem and feelings of futility
 - Yerma's bitterness and incipient delusions
 - her confession that the family thinks she likes another man and avowal of fidelity to honour as a poor substitute for maternity
 - Maria's no-nonsense approach and attempts to reconcile Yerma to her lot
 - Yerma's self-awareness as she gently pushes Maria away
- use of stage space
 - use of props
 - interaction with each other, eye contact, physical contact, spatial relationships
 - delivery of Lorca's language

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate casting ideas
- 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
- sensitivity to the style of the play
- sensitivity to the role of motherhood within 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 characters of Yerma and Maria in the scenes for an audience
- sensitivity to Lorca's aims in creating a female confidante for 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 roles of Yerma and Maria, calculated exactly to convey their very different attitudes towards motherhood.

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 Yerma and Maria, clearly intended to convey their very different attitudes towards motherhood.

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 Yerma and Maria, with the general intention of conveying their very different attitudes towards motherhood.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the roles of Yerma and Maria may not be adequately focused upon conveying their very different attitudes towards motherhood.

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 roles of Yerma and Maria and no attention accorded to conveying their very different attitudes towards motherhood.

Bond: Restoration – 8(a)

How would you want your audience to respond to Bob in Part One of the play? Explain how you would perform the role in Scenes One, Two and Four in order to achieve your aims.

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, for example, amusement, sympathy, frustration, irritation, pity
- physical appearance, age, build, height, colouring, facial features and expressions
- 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
- use of props
- performance ideas, to convey, for example:

In Scene One

- his innocence and surprise in his encounter with Lord Are
- his gullibility and response to Lord Are's instruction to 'graze'
- his shy yet determined 'courtship' of Rose

In Scene Two

- his understated affection for his mother
- his pleasure in introducing Rose to his mother

In Scene Four

- his initial irritation with Frank
- playfulness in tying Frank to the chair
- strength of purpose in supporting his mother and searching for the missing spoon
- his assertion of authority over Rose
- his resolute support of the laws of the ruling class
- his indifference to both Frank's pleas and Rose's arguments
- the delivery of his song – Song of the Calf
- his inability to understand Rose but willingness to take the blame for Frank's escape

- 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:

- appropriate application of performance ideas to achieve dramatic intentions

- awareness of Bond’s use of Bob 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 Bob, 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 Bob, 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 Bob, 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 or appropriate way; consequently, any suggestions for the realisation of Bob 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 Bob and no attention accorded to audience response.

Bond: Restoration – 8(b)

Explain how your designs for setting and costume in Part One, Scenes Two and Three of the play would help to establish Bond's presentation of Restoration society for your audience.

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

- choice of staging form, proscenium arch, thrust, in-the-round
- the style of the design ideas, realistic or exaggerated/comic
- composite setting or discrete settings
- period setting, indicated through backdrops, authentic furnishings and props
- period furniture, set dressing
- design ideas to contrast the opulence of the Drawing Room at Hilgay Hall with the more Spartan servants' quarters
- use of cyclorama, backdrops, gauzes
- costume designs to show excesses of the rich, especially Lord Are's extravagance; reference to Restoration styles, colours, fabric, cut
- costume designs to show the distinction between the servants and masters/mistresses, reference to livery
- wigs, accessories, make-up
- provision of space to accommodate the action of the scenes
- suggestions for transitions, if appropriate

Assessment Criteria (AO2)

Knowledge and understanding

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

- knowledge of Restoration styles in costume and furnishings
- appropriate application of setting design ideas
- appropriate costume design
- staging methods to facilitate scene changes

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
- 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 design ideas for an audience
- clearly defined intentions in terms of creating Bond's picture of Restoration society 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 create Bond's picture of Restoration society 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 clear, but less detailed designs, clearly suited to creating Bond's picture of Restoration society 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 partial, but generally apt designs, largely suited to create Bond's picture of Restoration society 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 or appropriate way; consequently, any design ideas offered may be unsuitable in terms of creating Bond's picture of Restoration society 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 design suggestions and no attention accorded to creating Bond's picture of Restoration society for an audience.