



# General Certificate of Education

## Drama and Theatre Studies 5241/6241

### *DRA5 Text into Performance*

# 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.

### Shorthand/symbols for Examiners – DRA5

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

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

**JUNE 2006**

### **INTRODUCTION**

#### **ASSESSMENT OBJECTIVES**

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

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

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

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

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

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

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

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

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

#### **ALTERNATIVE SPELLING OF CHARACTERS' NAMES**

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

### **40-50 marks**

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

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

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

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

### **30-39 marks**

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

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

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

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

### **20-29 marks**

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

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

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

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

### **10-19 marks**

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

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

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

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

**0-9 marks**

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

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

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

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

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

*Briefly outline and justify your casting decisions for Phèdre and Aricia and then explain how you would direct each of them in their scenes of interaction with Hippolytus in order to convey the contrast between the women.*

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

- Phèdre's and Aricia's physical appearance to convey the contrast between the women in terms of their age, height/build, facial features, colouring; Aricia's fresh beauty; Phèdre's fading looks
- their movement, gesture, gait, energy, tempo, mannerisms, facial expressions
- their contrasting styles and use of costume
- their use of props and accessories
- their differing vocal qualities; pitch, pace, pause, accent, tone, delivery of specific lines
- performance suggestions to convey, for example:

*Phèdre*

- Phèdre's all-consuming passion for Hippolytus, visibly sapping her strength
- her initial, ambiguous approach to Hippolytus
- her attempt to confess her forbidden love; initially tentative then more brazen
- her agony at his rejection of her
- her swift desire for death at his hands
- her despair and sense of self-revulsion and impotence when he leaves her, rejected

*Aricia*

- Aricia's modesty in conversation with Hippolytus
  - her obvious maidenly admiration of him
  - her gracefulness
  - her amazement at Hippolytus' intention to renounce the throne in her favour
  - her silent wonder as he declares himself
  - her tender parting with him
  - her sympathy for Hippolytus' plight and delivery of good advice
  - her willingness to flee with Hippolytus, her honour intact
- use of stage area
  - interaction; spatial relationships, eye contact, physical contact

***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 strategies
- appropriate interpretation of the characters in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of plausible yet contrasting characters who might be seen to represent 'virtue' and 'vice'
- a sense of the tragic significance of the role of Phèdre

*Social and cultural context, genre and style*

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

- the Neo-classical style of the play
- setting/properties/costume appropriate to the content/style/period
- indication of period through mannerisms and utterance style

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the characters for an audience
- clearly defined intentions in terms of creating a contrast between the characters for the audience
- consideration of empathy/sympathy/distance
- attention to the actor/audience relationship



### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the characters, resulting in a vivid realisation of the roles of Phèdre and Aricia, calculated exactly to convey the contrast between them.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the characters, resulting in a clear, but less detailed, realisation of the roles of Phèdre and Aricia, clearly intended to convey the contrast between them.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the characters, resulting in a partial realisation of the roles of Phèdre and Aricia, generally intended to convey the contrast between them.

*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 roles of Phèdre and Aricia may appear not to be understood and will be imperfectly realised and unlikely to convey the contrast between them.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of the roles of Phèdre and Aricia and no attention accorded to the contrast between them.

**Racine: Phèdre – 1(b)**

*Explain how you would perform the role of Oenone, at specific moments in the play, in order to show her journey from a position of security, as Phèdre’s confidante and adviser, to suicidal despair.*

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

- Oenone’s physical appearance, her age, build, height, facial features
- her movement, gesture, posture, gait, mannerisms, facial expressions
- her vocal qualities, pitch, pace, pause, accent
- delivery of specific speeches
- her relationship with Phèdre; interaction, eye contact, physical contact and support
- performance ideas which highlight her journey from security to despair, for example:
  - her initial physical vigour, in contrast to Phèdre’s sickness and decline
  - her motherly and authoritative attitude towards Phèdre in her weakness
  - her freedom to chastise her mistress, having brought her up from a baby
  - her horror at Phèdre’s confession turned adroitly to pragmatism at news of Theseus’ death
  - Oenone’s delivery of the news that Theseus is alive, her decisive plan of action and venom towards Hippolytus
  - her forcefulness with Phèdre but fear of the consequences of maintaining Phèdre’s ‘honour’
  - her loyalty to Phèdre and ability to deceive even Theseus
  - her support of her mistress up to Phèdre’s savage dismissal of her
  - her reaction to Phèdre’s vicious attack
- use of stage space
- use of costume and/or props
- desired audience response to Oenone

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- the appropriateness of the interpretation of Oenone in the chosen scenes
- appropriate reference to a range of performance ideas
- creation of a plausible character
- sensitivity to Oenone’s loyalty to Phèdre and the suddenness of her fall from favour

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of audience response
- consideration of empathy/sympathy in relation to Oenone
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Oenone, resulting in a vivid realisation of the role, calculated exactly to show her journey from security to despair.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character of Oenone, resulting in a clear but less detailed realisation of the role, clearly intended to show her journey from security to despair.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Oenone, resulting in a partial realisation of the role, generally intended to show her journey from security to despair.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Oenone will be imperfectly realised and/ or may not be adequately focused upon her journey from security to despair.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Oenone and her journey from security to despair may be unconsidered.

***Sheridan: The Rivals – 2(a)***

*Briefly outline and justify your casting decisions for the role of Mrs Malaprop and then explain how you would direct your actor, in two or three separate scenes from the play, in order to create comedy for your audience.*

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

- casting ideas in relation to Mrs Malaprop's physical appearance, age, build, height, facial features, her quest for eternal youth
- her vocal qualities, pitch, pace, pause, accent, her delivery of the famous 'malapropisms'
- movement, gesture, posture, gait, mannerisms, facial expressions
- delivery of specific speeches
- her relationship with the audience
- use of exaggerated style of costume
- use of props, fan, reticule or other types of handbag, handkerchief, lorgnette
- her interaction with her niece, with Sir Anthony, with Lucy, with Jack and with Sir Lucius
- ideas for the creation of comedy through Mrs Malaprop's performance in specific scenes, for example:

*Act One, Scene Two*

- her slightly flirtatious interaction with Sir Anthony
- her ridiculous pronouncements about the education of women
- her dealings with Lucy

*Act Three, Scene Three*

- her interview with Jack, ignorant that she is entertaining 'Beverley'
- her very obviously flirtatious behaviour with him
- her gullibility faced with Jack's schemes
- her attempted concealment as she listens in to Jack's wooing of Lydia; her incomprehension

*Act Four, Scene Two*

- her frustration with Lydia as she tries to persuade her to accept Jack's proposal
- her dual nature exposed as she tries to be polite to Sir Anthony whilst chiding Lydia
- the slow dawn of realisation that she has been duped by Jack

*Act Five, Scene One*

- her terrified entrance as she comes to warn Lydia and Julia of the impending duel
- the revelation of her 'secret' self of Delia; her disappointment
  
- use of stage space
  
- application of comic method, including timing

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- the appropriateness of the comic interpretation of Mrs Malaprop in each of the chosen scenes
- awareness of Sheridan's purpose in presenting Mrs Malaprop as a representative of the older generation, flawed by her ignorance
  
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- sensitivity to comic style through application of performance elements
- indications of period in terms of costume, properties; performance style
  
- reference to eighteenth century mores, where appropriate

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of creating comedy
  
- suggestions for arousing a specific response from the audience

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the character of Mrs Malaprop, resulting in a vivid realisation of the role, calculated exactly to create comedy for the audience in the chosen scenes.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the character of Mrs Malaprop, resulting in a clear but less detailed realisation of the role, clearly intended to create comedy for the audience in the chosen scenes.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Mrs Malaprop, resulting in a partial realisation of the role, generally intended to create comedy for the audience in the chosen scenes.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Mrs Malaprop will be imperfectly realised and/or may not be adequately focused upon creating comedy for the audience in the chosen scenes.

*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 Mrs Malaprop, and no attempt to create comedy for the audience.

***Sheridan: The Rivals – 2(b)***

Explain how your setting and costume designs for **one** interior scene from “*The Rivals*” would help an audience to understand the play’s context and characters.

Candidates’ answers will vary according to their selected scenes 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 stage, theatre-in-the-round
- identification of the play’s context, its period setting or justified transposed setting
- design within a single composite set with additions or a separate, discrete setting
- choice of period furnishings and fabrics
- choice and use of materials, fabrics, colours, textures, tones, scale
- setting design ideas for the interior scenes, for example:
  - Lydia’s dressing room within Mrs Malaprop’s lodgings which might include evidence of Lydia’s romantic character, feminine touches, light fabrics, satins and silks, pastel colours, cushions, fripperies, drapes, mirrors, ornaments, paintings, comfortable furnishings, a *chaise longue*
  - Captain Absolute’s lodgings which might offer more masculine aspects, darker colours, leather furnishings, drinks’ table, risqué paintings, military-style organisation
  - Julia’s dressing room, feminine but more sensible furnishings, subdued colours, neat arrangements
  - Mrs Malaprop’s lodgings decorated with reference to her personal vanity and extravagance, gaudy colours and excessively decorated fabrics and furnishings; flowers, a screen for her to hide behind
  - Acres’ lodgings, scope for comic setting ideas, paraphernalia of the countryside alongside more fashionable furnishings
- costume ideas appropriate to individual characters, for example:
  - Lydia dressed in youthful and becoming costumes, light colours, romantic cut, flowing lines, flattering design, pretty accessories, feminine features, natural coiffured hairstyle
  - Julia in attractive but more subdued fashionable clothes of the period, natural coiffured hairstyle
  - Mrs Malaprop in brightly coloured clothes, clashing patterns, slightly outdated fashions, tight-fitting bodice/enhanced bosoms, heavily coiffured wig and various accessories
  - Jack, dashing in regimental dress, coat and breeches, high boots
  - Sir Anthony, out of fashion and shape in tailcoat, stock, breeches and stockings
  - Bob Acres, initially countrified in hunting-frock, leather breeches and boots; later transformed into an exaggerated form of English urbanite in high heels and stockings, gaudy waistcoat, excessively frilly shirt and cuffs
  - Faulkland in more restrained version of man about town, tightly buttoned coat, spectacles
  - Servants Lucy, Fag and David in appropriate liveries/costumes fitting their humble station
- design fundamentals clearly supported by appropriate sketches

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- apt suggestions for a setting and costume designs appropriate to the play's style and action
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for conveying both context and character
- clear sense of purpose

*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 Georgian style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of settings/costumes consistent with 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 design ideas for an audience
- attention to the actor/audience relationship in design ideas
- sensitivity to the effects for an audience of design ideas exploited in performance



### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid setting and costume designs for the chosen scene, calculated exactly to help an audience to understand the play's context and characters.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, setting and costume designs for the chosen scene, clearly intended to help an audience to understand the play's context and characters.

*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, setting and costume designs for the chosen scene, with the potential to help an audience to understand the play's context and characters.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for setting and costume designs may be inappropriate or be unlikely to help an audience to understand the play's context and characters.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical setting and costume designs offering scant opportunity to a director to help an audience to understand the play's context and characters.

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

*How would you want your audience to respond to the role of Khlestakov? Explain how you would perform the role, in **two** or **three** short sections from the play where he interacts with **different** characters, in order to achieve your aims.*

*[In some editions of the play, this character is called Hlestakov.]*

Candidates' answers will vary depending upon their interpretation of the character and their choice of sections. 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, amusement, sympathy, contempt, disdain
- Gogol's own suggestions for the character, young man, twenty-three, scatter-brained, speaks and acts without forethought, fashionably dressed
- alternative justified suggestions for his physical appearance, build, height, colouring, facial features
- vocal qualities, pitch, pace, pause, accent, affectation
- delivery of specific lines
- movement, gestures, gait, posture
- costume ideas ; use of properties
- use of the stage and the setting
- comic business, slapstick
- performance ideas for the character, for example:
  - in his initial appearance, his interaction with and futile attempt to command Osip, bullying
  - in his interaction with the waiter, frustration at his treatment; rudeness
  - his self-pity and ungrateful attitude when lunch is served
  - his first interaction with the Mayor; his initial terror giving way to opportunism
  - his growing confidence and graciousness to the Mayor
  - his reactions to his sudden change of fortune
  - his obvious enjoyment of the attention of others
  - his outrageous lies to the Town Councillors
  - his flirtation with both Anna and Maria
  - his increasingly incredible lies, lack of self-control and self-awareness
  - his increasing drunkenness
  - Khlestakov's acceptance of bribe after bribe from a variety of characters
  - his lack of surprise at his good fortune
  - his exchanges with the townspeople
  - his romantic overtures to Maria
  - his dilemma over which of the women to 'love', his exchanges with both Anna and Maria
  - his surprise at being engaged
  - his susceptibility to Osip's advice

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriateness of performance ideas to the comic style of the play
- satirical portrayal of the character
- awareness of the relationship of the character to the other exaggerated caricatures within the play
- comic invention in performance ideas, if appropriate

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of audience response
- 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 Khlestakov in the selected sections, 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 Khlestakov in the selected sections, 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 Khlestakov in the selected sections, generally intended 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 or appropriate way. Any suggestions for the realisation of the role of Khlestakov will be imperfect or inappropriate or may not be adequately focused upon eliciting the preferred audience response.

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

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

*How would you want your audience to respond to the final humiliation of the Mayor? Briefly outline and justify your casting decisions for the character and then explain how you would direct the Mayor, in two or three specific sections of the play, in order to achieve your aims.*

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

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

- audience response, for example, amusement, disappointment, satisfaction, pity
- casting ideas which might take account of Gogol's description of the role: "long in service", "coarse", "conducts himself with dignity"
- the Mayor's physical appearance, age, build, height, facial features
- movement, gesture, posture, gait, mannerisms, facial expressions
- his costume and selection of personal props; Gogol's suggestion that he customarily wears "uniform with collar tabs and top-boots with spurs"
- vocal qualities, pitch, pace, pause, accent
- delivery of specific speeches
- his relationship with the members of the Town Council
- his relationship with his wife and daughter
- his sycophancy towards Khlestakov
- use of props
- performance ideas at specific moments to affect an audience's response to his humiliation, for example:
  - his evident self-esteem
  - his hectoring attitude towards the Town Council
  - his alarm about the possibility of being scrutinised by a 'Government Inspector'
  - his fawning manner with Khlestakov
  - his gullibility at the hands of a nonentity
  - his awe at Khlestakov's ever more excessive claims
  - his uneasy relationship with his wife
  - his increasing sense of security as his relationship with the 'Government Inspector' flourishes
  - his blindness to the impropriety of his wife and daughter
  - his misplaced joy at the 'engagement' of his daughter
  - his complacent acceptance of a rosy future
  - his brutality with the ordinary townspeople
  - his complete collapse as he listen to Khlestakov's far from flattering description of himself
  - his ruin

- use of stage space
- use of costume and/or props
- application of comic method

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- the appropriateness of the interpretation of the Mayor in each of the chosen sections
- awareness of Gogol's purpose in presenting the Mayor as a figurehead for the wider corruption in the town
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- sensitivity to comic style through application of performance elements
- indications of period in terms of costume, properties; performance style
- application of caricature

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of the desired audience response
- suggestions for arousing a specific response from the audience

### ***Mark Bands***

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

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

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

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of the Mayor will be imperfectly realised and/or may not be adequately focused upon eliciting a response to the final humiliation of the Mayor.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of the Mayor, and no attempt to consider the audience response to the final humiliation of the Mayor.

***Ibsen: Hedda Gabler – 4(a)***

*Briefly outline and justify your casting decisions for Hedda and Thea Elvsted and then explain how you would direct the roles, in specific sections of the play, in order to highlight their contrasting characters.*

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

- casting ideas for each of the roles, in relation to, for example:
  - physical appearance, age, height, build, colouring, facial features
  - vocal qualities; pitch, pace, accent, volume, emphasis
  - movement, gesture, gait, posture, idiosyncrasy, mannerisms, facial expression
- Ibsen's own suggestions for the contrasting appearance of the two women in relation to colouring, hairstyle, build, demeanour
- costume suggestions for each character, Hedda's sense of style, Thea's slightly out-dated costume
- interaction with each other and with other characters, eye contact, spatial relationships
- directorial ideas to convey, for example:

*Hedda*

*In Act One*

- her self-centred nature
- her aristocratic pedigree
- her contempt for her husband and for his aunt
- her willingness to trifle with others' feelings for her own amusement
- her revulsion at the prospect of motherhood
- her manipulation of Thea
- her flirtation with Brack
- her indifference to Tesman's genuine concerns about their future

*In Act Two*

- her flirtation with Brack
- her mockery of her husband
- her evident pleasure in seeing Lövborg
- her flirtation with him and taunting of him in front of Tesman
- her jealousy of Thea
- her thoughtless destruction of a fellow human being
- her 'idealism'

*In Act Three*

- her indifference to Tesman's late return
- her excitement at the prospect of owning the manuscript
- her disappointment in Lövborg's exploits
- her uneasiness at Brack's subtle threats
- her callousness as she watches Lövborg lie about the manuscript and reject Thea
- her pleasure in sending Lövborg to a 'beautiful' death



*In Act Four*

- her indifference to Aunt Julle's suffering
- her immorality in insinuating her love for Lövborg
- her abhorrence at Brack's news about Lövborg
- her sense of entrapment by Brack
- her sense of uselessness
- her choice of death over shame/scandal

*Thea*

*In Act One*

- her initial nervousness in approaching the Tesmans for help
- her reticence with Hedda
- her evident concern for Lövborg
- her susceptibility to Hedda's calculating manipulation
- her courage and firmness in her decision to leave her husband
- her simpering gratitude to Hedda for her help

*In Act Two*

- her pleasure in seeing Lövborg
- her discomfort under Hedda's gaze
- her anxiety as Hedda attempts to control Lövborg
- her horror at Hedda's betrayal of her fears
- her distress and misery as Lövborg goes back on his oath of temperance

*In Act Three*

- her exhaustion and anxiety having waited up all night for Lövborg
- her despair at Lövborg's assertion that he has destroyed the manuscript
- her refusal to return to her husband
- her abject misery at the loss of her 'child' and comrade

*In Act Four*

- her confusion at Brack's news about Lövborg
  - her dismay at Hedda's pronouncement of nobility and beauty
  - her eagerness to salvage Lövborg's lost book
  - her compliance with Tesman's suggestions about the book and about moving in with Aunt Julle
  - her passivity as Hedda caresses her hair
- use of stage area
  - use of props

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriate application of performance techniques
- appropriate interpretation of the characters in relation to vocal and physical qualities; movement, interaction with others, in order to highlight the contrast between the characters
- creation of plausible characters within the naturalistic style of the play
- attention to the effects being created for an audience

*Social and cultural context, genre and style*

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

- reference to period or transposition to justified alternative
- costume appropriate to the style and period of the play
- indication of period through mannerisms and utterance style
- directorial suggestions consonant with the style of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of selected sections for an audience
- consideration of 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 characters of Hedda and Thea, calculated exactly to highlight their contrasting characters.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Hedda and Thea, clearly intended to highlight their contrasting characters.

*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 Hedda and Thea, generally intended to highlight their contrasting characters.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any discussion of the role of Hedda and Thea may lack apt performance ideas or may not be adequately focused upon highlighting their contrasting characters.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the characters of Hedda and Thea and no attention accorded to highlighting their contrasting characters.

**Ibsen: Hedda Gabler – 4(b)**

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

Candidates' answers will vary according to their choice of sections, their preferred audience response and the performance methods selected to achieve them. 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, empathy, respect, pity, contempt, amusement
- Tesman's physical appearance, height, build, colouring, facial features
- Ibsen's own description of Tesman, "youngish looking man of thirty-five", "stoutish with a round, frank, happy face", "fair-haired", "he wears glasses"
- choice of costume
- vocal qualities, pitch, pace, tone, accent
- movement, gesture, gait, posture, demeanour and facial expressions
- delivery of lines
- performance ideas to convey, for example:

*In Act One*

- his evident affection for his aunts; his sentimentality
- his devotion to Hedda and willingness to perform her every whim
- his desire for harmony between his wife and his aunt
- his apparent obliviousness to Hedda's spitefulness towards his aunt and her indifference to himself
- his somewhat foolish behaviour during Mrs Elvsted's visit, inability to remember her married name
- his alarm at news of Lövborg's book and possible rivalry for the professorship
- his bourgeois view of romance; his concern to live within his means

*In Act Two*

- his studiousness but lack of originality
- his concern for his dying aunt
- his middle-class sense of propriety in relation to Ejlert dining with Hedda
- his anxiety about his post
- his naivety as Hedda talks sweetly to him in front of Lövborg
- his innocence about the past relationship between Hedda and Lövborg

*In Act Three*

- his sheepish return after a night out
- his misguided belief that Hedda might have been concerned about him
- his admission of feeling envious of Lövborg over his book
- his concern to return the manuscript

- his pathetic plea to Hedda to accompany him to visit the dying Aunt Rina

*In Act Four*

- his grief at the death of his aunt
  - his error in believing that Hedda has destroyed the manuscript for love of him
  - his joy at the realisation that Hedda is pregnant
  - his horror at Lövborg's death
  - his absorption in the task of salvaging Lövborg's book
  - his obliviousness to Hedda's unhappiness
  - his prosaic reaction to her death
- use of space
  - use of props
  - interaction with others, eye contact, spatial relationships

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriate interpretation of Tesman compatible with the play's style and action
- appropriate selection of performance details
- attention to a range of moods and emotions within the character
- appropriate attention to the style of the play

*Social and cultural context, genre and style*

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

- sensitivity to tragic/serious style of the play
- the naturalistic style demanded by the play
- choice of performance elements and costume consistent with the period of the play (or justified transposition)

*Potential effectiveness for an audience*

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

- clarity and coherence of performance ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the preferred audience response

### **Mark Bands**

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

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

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

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

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Tesman; audience response may be unconsidered.

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

*Briefly outline and justify your casting decisions for Old Dogsborough and his son, Young Dogsborough, and then explain how you would direct your actors, in specific sections of the play, in order to achieve your preferred effects for the audience.*

Candidates' answers will vary according to 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:

- preferred effects might be, for example, to create humour through their 'double act', create pathos for Old Dogsborough's situation, create a sense of honesty in a corrupt world, or of anticipation of their corruption, or to create a sense that Ui should have been 'resistible'
- casting decisions in terms of the physical appearance of the two actors; ages, build, height, facial features, family resemblance
- if candidates have chosen to present Young Dogsborough as a puppet, appropriate reference should be made to its appearance (casting) and manipulation (direction)
- echo of Hindenburg in Old Dogsborough's appearance
- Young Dogsborough as a carbon copy or shadow of his father
- deportment, gait, movement, gesture, mannerisms
- their vocal qualities, pitch, pace, accent, pause, refinement in contrast with the 'gangster' characters
- delivery of specific lines
- their interaction with each other and with other characters, eye contact, spatial relationships, physical contact
- costume suggestions
- directorial ideas for their presentation, for example:

*Prologue*

- Dogsborough's brief appearance in the Prologue, apparently unashamed

*In Scene 2*

- the united front presented by the Dogsboroughs
- Young Dogsborough's parroting of his father's words
- Dogsborough's gentlemanly appearance and manners
- their apparent distaste for dishonest business
- the temptation of Dogsborough
- Young Dogsborough's unerring agreement with his father
- their susceptibility to persuasion

*In Scene 4*

- Old Dogsborough's unease in his new country house

- their alarm at news from the City Hall
- their immediate rejection of Ui's proposals
- their fear of violence and worse

*In Scene 5*

- Old Dogsborough's appearance at the City Hall, petrified and horrified by what he has become involved in

*In Scene 9b*

- Dogsborough's remorseful composition of his will
- delivery of the language
- use of props
- use of stage space

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriateness of the directorial interpretation of the play
- relevant suggestions for performance in terms of both physical and vocal expression
- awareness of Brecht's intentions in creating the initially unassailable duo

*Social and cultural context, genre and style*

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

- indications of period /historical parody in costume and performance ideas
- the political content and intent of the play
- apt ideas about the style of performances required
- reference to social/cultural context
- directorial ideas consistent with the style and conventions of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas



- clearly defined dramatic intentions
- focus upon audience response; distancing/alienation
- attention to the actor/audience relationship

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the presentation of the Dogsboroughs, calculated exactly to create their preferred effects.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound directorial approach to the presentation of the Dogsboroughs, clearly intended to create their preferred effects.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable directorial approach to the presentation of the Dogsboroughs, which has some potential for creating their preferred effects.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any directorial suggestions for the presentation of the Dogsboroughs may not be adequately focused upon the need to create their preferred effects.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible directorial suggestions for the presentation of the Dogsboroughs and no attention accorded to creating specific effects.

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

*Explain how you would perform the role of Roma, in specific sections of the play, in order to demonstrate his personal commitment to the rise of Arturo Ui.*

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

- his physical appearance in terms of build, height, facial features and expressions
- his movement and gestures, posture, gait, mannerisms
- his vocal qualities, pitch, pace, accent, delivery of his speeches
- echo of Rohm in appearance, mannerisms, costume
- gangster parody
- performance of Roma in specific scenes, for example:

*In Scene 3*

- Roma's attempts to galvanise Ui into action
- his pragmatism and encouragement of Ui, his effort to rally his spirits
- his flattery of Ui whom he protects from the insinuations of the others

*In Scene 4*

- his support of Ui in intimidating Dogsborough; bullying tactics to bolster Ui's ego

*In Scene 5*

- his understated but significant presence at City Hall

*In Scene 7*

- his stage-management of the murder/corruption of witnesses on Ui's behalf

*In Scene 10*

- his attempt to warn Ui of the treachery around him and re-establish himself as Ui's right-hand man

*In Scene 11*

- his complete faith in Ui and willingness to sacrifice himself; his bewilderment as Ui condones his murder

*In Scene 14*

- his delivery of an 'epitaph' on the friendship he shared with Ui

- interaction with Ui and with other characters; eye contact, spatial relationships, physical contact
- interaction with the audience, if appropriate
- use of stage space
- use of costume and/or props
- audience response to Roma which might include pity, admiration, contempt

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- the appropriateness of the interpretation of the character in each of the chosen scenes
- clear definition of the potential effects of the performance
- awareness of Brecht's purpose in his presentation of Roma
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- sensitivity to epic style through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the political purpose/parallel of the role
- reference to the social context of the play
- awareness of Brechtian acting conventions, where appropriate

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions
- appropriate ideas for arousing the critical detachment for the audience, if appropriate

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the role of Roma which will be vividly realised in the selected scenes and calculated exactly to demonstrate his personal commitment to the rise of Arturo Ui.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the role of Roma which will be effectively realised in the selected scenes and clearly intended to demonstrate his personal commitment to the rise of Arturo Ui.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the role of Roma which will be realised occasionally in the selected scenes with the general intention of demonstrating his personal commitment to the rise of Arturo Ui.

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

*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 Roma and no attention accorded to his commitment to the rise of Ui.

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

*Explain how your choice of staging form and your set design(s) would accommodate the play's various locations, both indoors and outdoors, and help you to achieve an appropriate production style.*

Candidates' answers will vary according to their choice of staging form and set designs and their preferred production style. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the production, which may include its political nature, its folk elements, its universality as a parable
- choice of an appropriate period for the play which might reflect its original context or might be a more contemporary treatment
- choice of staging form to accommodate the various locations, proscenium, thrust, traverse
- a composite set design or a series of discrete settings
- acknowledgement of the size of the cast and the need for several 'crowd scenes'
- the numerous locations of the play to be accommodated, for example:
  - the snowy canal wharf
  - the public house
  - the churchyard
  - the street
  - the stable/Musgrave's bedroom
  - the market place
  - the prison cell
- the need for fluent transitions between locations
- settings to reflect both day-time and night-time
- effect of lighting on set designs
- creation of both private and public spaces
- attention to accommodating crucial properties, such as the skeleton on the flag-pole and the Gatling gun
- use of levels, galleries, windows
- positioning of entrances and exits
- use of space, props and furniture within the set design
- selection of an appropriate colour palette

***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 design fundamentals, for example, materials/scale/shape/colour/texture
- appropriate application of design ideas
- appropriate sense of production style
- sensible staging strategies

*Social and cultural context, genre and style*

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

- indications of period/universality in design ideas
- the acting style demanded by the play
- Arden's political purpose/the parable style
- 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 approach of set design for an audience
- attention to the actor/audience relationship in staging ideas
- clearly defined intentions of the design for an audience

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs for the play and offering excellent suggestions for the choice of staging form and set design, calculated exactly to accommodate the play's various locations, both indoors and outdoors, and help to achieve an appropriate production style.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs for the play and offering good suggestions for the choice of staging form and set design, clearly intended to accommodate the play's various locations, both indoors and outdoors, and help to achieve an appropriate production style.

*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, setting design for the play and offering some suggestions for the choice of staging form and set design with the potential to accommodate the play's various locations, both indoors and outdoors, and help to achieve an appropriate production style.

*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 a staging form or set design for the play may be inappropriate or be unlikely accommodate the play's various locations or help to achieve an appropriate production style.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical setting design suggestions for the play offering scant opportunity to a director to accommodate the play's various locations or achieve an appropriate production style.

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

*As a director, explain in detail how you would use performance and/or production methods to create dramatic tension in **one** of the following scenes from the play:*

*Act One, Scene Three – set in the churchyard;*

*Act Two, Scene Three – the death of Sparky;*

*Act Three, Scene One – the climax of the play, Musgrave's 'dance'.*

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

- choice and use of staging form, proscenium arch, traverse, thrust; actor/audience relationship
- setting ideas
- lighting states and changes
- sound effects
- performance suggestions; casting of characters, vocal and physical characteristics
- interaction of the characters, physical closeness/distance, eye contact
- delivery of specific lines
- stage groupings
- movement; use of stage/space
- costume ideas
- use of props
- directorial suggestions for creating tension in the chosen scene, for example:

*Act One, Scene Three*

- the outdoor setting in a churchyard
- creation of a dark and cold atmosphere
- sound of night birds
- the threatening presence of the colliers in the shadows
- the nervous whistling of Hurst
- the initially quiet exchanges of the soldiers
- the hostility of the colliers
- the tense exchanges between Musgrave and his men

*Act Two, Scene Three*

- the split stage and split focus
- the men's anticipation of Annie's arrival
- Hurst's rejection of Annie's overtures



- Musgrave's nightmare and the comfort of Mrs Hitchcock
- the development of the relationship between Sparky and Annie; their escape plan
- the altercation between Hurst and Sparky
- the accidental stabbing of Sparky; the horror and guilt of Attercliffe
- the attempted break-in; danger and panic
- the arrival of the constable

*Act Three, Scene One*

- the revelation of Musgrave's 'logic'
- tension and fear as the crowd/audience are confronted by the weapons
- the handling of the Gatling gun
- the hoisting of the skeleton and the reaction to it
- Musgrave's 'dance'
- Annie's misery
- the Bargee's cynical manipulation of the situation
- the arrival of the Dragoons and another soldier killed

- audience responses to the directorial ideas

***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 ideas for the application of performance/production elements
- appropriate ideas for creating tension
- sensitivity to Arden's intentions

*Social and cultural context, genre and style*

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

- indications of period/universality in suggestions for costume/setting
- the acting style demanded by the play
- Arden's political purpose

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in affecting the audience and creating tension
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to the chosen scene

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of performance and/or production methods which are applied exactly to create dramatic tension for the audience.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of performance and/or production methods which are clearly applied in order to create dramatic tension for the audience.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of performance and/or production methods which are generally applied in order to create dramatic tension for the audience.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any discussion of performance or production methods may not be appropriately applied to create dramatic tension for the audience.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible understanding evident and no practical suggestions for the application of performance or production methods.

**Weiss: *The Marat/Sade* – 7(a)**

With close reference to **at least three** sections from the play, explain how, as a director, you would use production and/or performance elements in order to create your preferred style(s) for the play.

Candidates' answers will vary according to their preferred style(s) of production and to their chosen sections. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- chosen style(s) which might include, for example, “theatre of cruelty”, physical theatre, epic theatre, Artaudian, Brechtian, didactic, dialectic, absurdist, total, grotesque
- choice of staging form, for example, proscenium arch, thrust stage, traverse, theatre-in-the-round, ‘installation’ venue, found space
- the actor/audience relationship
- the ‘play within a play’ format
- the creation of an appropriate period
- style of set design, for example, realistic, stylised, grotesque, cartoon, taking account of the needs of the play, for example:
  - the creation of a bathhouse in an asylum, possible reference to historic setting of the Charenton bathhouse
  - Weiss’ fairly prescriptive suggestions for the set and costume
  - the need to create a distinction between the inmates and the ‘audience’ – the Coulmier family
  - the need for the prominence of Marat, even though static in his bath
  - bathtubs and showers; benches and massage tables; white tiled walls; curtained rails
  - dais for Marat’s bath; dais for Sade’s chair
  - raised areas for the Coulmier family and for the musicians
- the effect of lighting on the setting; the use of light and shadow, use of silhouette, colour
- use of sound to create appropriate effects on audience
- style of costume designs for inmates/nurses/Singers/players/the Coulmier family, including choice of period or universal-style; colour, fabric, cut, fit; for example:
  - Sade’s good quality costume, breeches with bows, ornamental shirt, white shoes
  - Marat draped in a cloth
  - hospital uniforms – aprons and head cloths
  - inmates’ hospital shirts, with additional bits and pieces of costume worn on top
  - Corday’s revealing Empire-cut blouse, ribboned hat, high heeled boots
  - ‘revolutionary’- style accessories, tri-colour sashes
  - harlequin smock and two-pointed cap for the Herald
  - the elegant period costumes of the Coulmiers providing the historical context of the ‘performance’
  - costume accessories, wigs, hairpieces, headdresses, jewellery
- performance style, for example:
  - physical appearance of the actors; use of make-up and wigs
  - suggestions for physical and/or vocal characteristics in line with chosen style
  - use of noises/sounds produced by the Patients as extras and chorus

- delivery of verse, songs, pitch, pace, tone, volume, wailing, groaning, shrieking, muttering
  - chanting, rasping, breathing, orgiastic sound
  - use of instruments, music, cymbals, bells and organ
  - use of tableaux, mimes and chorus
  - physical theatre techniques, ensemble work
  - use of shock tactics
- use of the acting space
  - interaction with/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:

- application of appropriate style(s)
- suitable selection of design fundamentals, scale, shape, colour, materials, texture, furnishings in relation to nominated style(s)
- sensitivity to Weiss' aims

*Social and cultural context, genre and style*

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

- indications of period and setting in terms of costume, stage design
- the heightened style(s) demanded by the play
- integration of chosen styles into the total effect of the play

*Potential effectiveness for an audience*

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

- clarity and coherence or incoherence of chosen style(s) for an audience
- sensitivity to the intended dramatic effects to be created for the audience
- attention to the actor/audience relationship

### ***Mark Bands***

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering vivid ideas for the use of production and/or performance elements, calculated exactly to create their preferred style(s) for the play.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, offering clear, but less detailed, ideas for the use of production and/or performance elements, clearly intended to create their preferred style(s) for the play.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, offering partial, but mainly apt, ideas for the use of production and/or performance elements, with the general intention of creating their preferred style(s) for the play.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the use of production and/or performance elements may be impractical or be unlikely to create their preferred style(s) for the play.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible ideas for the use of production and/or performance elements, and scant attempt to create their preferred style(s) for the play.*

**Weiss: *The Marat/Sade* – 7(b)**

*Briefly outline and justify your casting decisions for Marat and then explain how you would direct your actor, at specific moments in the play, in order to achieve your preferred audience response.*

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

- audience response, for example, revulsion and horror, sympathy for Marat, or revulsion from him, uneasiness, alienation
- casting ideas for the role, in relation to, for example:
  - physical appearance, age, height, build, colouring, facial features
  - vocal qualities; pitch, pace, accent, volume emphasis
  - movement, gesture, gait, posture, idiosyncrasy, mannerisms, facial expression
- costume
- stage positioning of Marat in his bath
- interaction with others, for example, Sade, Simonne and Charlotte Corday; eye contact, physical contact
- delivery of specific lines
- directorial ideas to convey, for example:
  - Marat's vulnerability
  - his disabilities
  - his relationship with Simonne, as she constantly tends to his bandages
  - his verbal exchanges with Sade; the cut and thrust of their argument
  - his disillusionment with the after-effects of Revolution
  - the build-up of anticipation for the 'murder'
  - his response to Corday's sexual provocation
  - the sense of the inevitability of the climax
- suitable sections might include:
  - Homage to Marat
  - I am the Revolution
  - Death's Triumph
  - Conversation Concerning Life and Death
  - Marat's Liturgy
  - Continuation of the Conversation
  - These Lies They Tell
  - The Faces of Marat
  - The National Assembly
  - Poor Marat
  - Corday's Third and Last Visit
- use of stage area
- use of theatre-of-cruelty techniques, shock tactics

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriate application of performance techniques
- appropriate interpretation of the character in relation to vocal and physical qualities; movement, interaction with others
- creation of a plausible character within the non-naturalistic style of the play
- attention to the effects being created for an audience

*Social and cultural context, genre and style*

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

- Weiss' idiosyncratic style; amalgam of epic and cruelty styles; total theatre
- the complex blend of violence and eroticism
- indication of period through mannerisms and utterance style
- stylisation and creation of spectacle

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of selected scenes for an audience
- consideration of audience response, alienation/sympathy/shock/fear/revulsion
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the role of Marat, resulting in a vivid realisation of specific moments, calculated exactly to achieve the candidate's preferred audience response.

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

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

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

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



***Wertebaker: Our Country's Good – 8(a)***

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

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

- audience response, for example, sympathy, empathy, pity, admiration
- his physical appearance in terms of build, height, facial features and expressions
- his movement and gestures, posture, gait, mannerisms
- his vocal qualities, pitch, pace, accent, delivery of his speeches
- performance of Wisehammer in specific scenes, to convey, for example:

*Act One Scene 1*

- his fear and need of comfort

*Act One Scene 10*

- his admiration of Mary
- his intelligence and love of words
- his diffidence

*Act One Scene 11*

- his willing participation in the rehearsal/ his involvement
- his strong ethical values
- his belief in himself faced with Ross' accusations
- his response to Ross' anti-Semitism

*Act Two Scene 1*

- his protestation of his innocence
- his straightforwardness/honesty

*Act Two Scene 5*

- his response to the intrusion and brutality of Ross

*Act Two Scene 7*

- his romantic feelings for Mary
- his concerns for her well-being
- his pride in his prologue and disappointment at Ralph's response to it
- his rivalry with Ralph
- his insight into the purpose of theatre
- his attempts to protect and comfort Mary

*Act Two Scene 11*

- his commitment to the colony
  - his involvement in the community
  - his literary ambitions
  - his pleasure in his achievement
- interaction with other characters; eye contact, spatial relationships, physical contact
  - use of stage space
  - use of costume and/or props

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- the appropriateness of the interpretation of the character in each of the chosen scenes
- clear definition of the potential effects of the performance
- awareness of Wertebaker's purpose
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- indications of period in terms of costume, performance style
- reference to the political purpose of the play
- reference to the social context of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions
- appropriate ideas for arousing the critical detachment for the audience, if appropriate

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the role of Wisenhammer which will be vividly realised in the selected scenes and calculated exactly to elicit the preferred audience response.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the role of Wisenhammer which will be effectively realised in the selected scenes and clearly intended to elicit the preferred audience response.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the role of Wisenhammer which will be realised occasionally in the selected scenes with the general intention of eliciting the preferred audience response.

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

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

**Wertenbaker: *Our Country's Good* – 8(b)**

*Briefly outline and justify your casting decisions for Captain Phillip and Major Ross and then explain how you would direct your actors, in specific sections of the play, in order to illustrate their contrasting views about the treatment of the convicts.*

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

- casting ideas for the appearance of the two characters in terms of age, height, build, colouring, facial features
- movement, gesture, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent
- delivery of specific lines
- costume ideas, use of props
- directorial ideas to suggest their views about the treatment of the convicts, for example:

*Captain Phillip*

*Act One, Scene Three*

- he voices his opinions about law and order; the convicts and rehabilitation; punishment; the potential value of the theatre

*Act One, Scene Six*

- he reveals his views about the reformation of the convicts; his belief in Rousseau's philosophy on slavery and freedom; the role of education; the nature of civilization

*Act Two, Scene Two*

- he exhorts Ralph to continue with the play; he expresses his belief in redemption

*Act Two, Scene Ten*

- he deals impartially and kindly with Liz and shows no distinction between his treatment of the convicts and the officers under his jurisdiction

*Robbie Ross*

*Act One, Scene Six*

- he reveals his contemptuous attitude towards the play; his savage attitude towards the convicts; his general bigotry and philistine attitude towards life

*Act One, Scene Eleven*

- he exposes his sadism, his anti-Semitism and his lack of respect for fellow-humanity

*Act Two, Scene Five*

- this is compounded by subjecting the convicts to humiliation and abuse and exposes his weakness as he reverts to violence to meet the dignity of the convicts

*Act Two, Scene Ten*

- he reveals his obduracy in refusing to change his mind about a convict; he questions Liz aggressively without care for the truth; his prejudices are exposed
- interaction with each other and with other characters, through eye contact; use of stage space; physical contact; body language
- use of stage and space

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- application of appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertebaker's purpose in showing the dialectic between Phillip and Ross

*Social and cultural context, genre and style*

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

- indications of period in setting, costume
- sensitivity to Wertebaker's use of epic style
- acting style which could be epic or naturalistic
- political purpose of the characters within Wertebaker's design

*Potential effectiveness for an audience*

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

- clarity and coherence of interpretation of the roles for an audience through performance elements
- clearly defined intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the actors

### **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 characters of Phillip and Ross, calculated exactly to reveal their contrasting views about the treatment of the convicts.

*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 Phillip and Ross, clearly intended to reveal their contrasting views about the treatment of the convicts.

*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 Phillip and Ross, generally intended to reveal their contrasting views about the treatment of the convicts.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any discussion of the roles of Phillip and Ross may lack apt performance ideas or may not be adequately focused upon revealing their contrasting views about the treatment of the convicts.

*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 characters of Phillip and Ross and no attention accorded to revealing their contrasting views about the treatment of the convicts.