

A-LEVEL

# Drama and Theatre Studies

DRAM3 Further Prescribed Plays including Pre-Twentieth Century  
Mark scheme

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2240  
June 2015

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Version/Stage: 1.0: Final

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

## A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY) MARK SCHEME

**JUNE 2015**

### INTRODUCTION

This unit assesses Assessment Objectives 2 and 3 in greater depth than in AS Unit 1. In their study of further selected plays representing both pre-Twentieth Century and Twentieth Century/Contemporary texts, candidates extend the skills required for AS Unit 1.

**AO2 requires that candidates ‘demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology’.**

**AO3 requires that candidates ‘interpret plays from different periods and genres’.**

Section A increases the demands of AS Unit 1 in its requirement that candidates adopt a creative overview of their chosen set text, and, additionally, that they make appropriate selection from the text to illustrate their answers.

Section B, in addition to requiring a creative overview, makes synoptic demands of candidates who must bring together their theatrical knowledge and experience in a new context as they offer a complete realisation of a short extract from their chosen set text, demonstrating their understanding of the inter-relationship between dramatic theory and practice.

In both sections the weightings for the AOs are 10% for AO2 and 20% for AO3.

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed in this unit. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

### Assessment Objectives Grid for Unit 3 (DRAM3)

| Assessment Objective | Marks for Section A | Marks for Section B | Total Marks |
|----------------------|---------------------|---------------------|-------------|
| AO1                  | 0                   | 0                   | 0           |
| AO2                  | 17                  | 17                  | 34          |
| AO3                  | 33                  | 33                  | 66          |
| AO4                  | 0                   | 0                   | 0           |
| <b>Total Marks</b>   | <b>50</b>           | <b>50</b>           | <b>100</b>  |

## DRAMA AND THEATRE STUDIES (DRAM3)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓


very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

argument difficult to follow/confusion/muddle =  in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or (re)hersal [underline or ring]

example needed = **eg?**

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 answer, which relates clearly to the individual AOs.

**Question 1 - Middleton/Tourneur: The Revenger's Tragedy**

*As a director, discuss the production **and/or** performance methods you would employ in order to convey the corruption of the Duke's court in **at least two** separate sections of the play.*

**The demands of the question:**

- a director's perspective
- production and/or performance methods calculated to convey the corruption of the Duke's court
- reference to at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Production methods
  - Set
    - choice of staging form; actor/audience relationship; distance/engagement
    - setting design to highlight the decadence/corruption of the Duke's court
    - choice of sumptuous materials, fabrics, colours
    - set-dressing, furnishings, drapes, beds, chairs, sofas, thrones
  - Performance methods
    - to highlight the incestuous/perverse relationship between Spurio and the Duchess
    - to highlight the depraved natures of the Duke and of Lussorioso
    - to highlight the jealousy and murderous scheming of Ambitoso and Supervacuo
    - to highlight Gratiana's readiness to prostitute her daughter to the lust of Lussorioso
    - to highlight the corrosive effect of the court on the revengers, Vindice and Hippolito

With reference to:

- physical appearance: height, build, facial features, colouring
- vocal qualities, pitch, pace, tone, accent; speaking the verse
- delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up/accessories
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – Jacobean period and Revenge tragedy genre
  - Costume
    - costume design to accentuate decadence/corruption; style, fit, condition, ornamentation
    - choice of headgear, footwear, jewellery and accessories
    - contrast of luxurious/opulent costumes at court with the relative austerity/plainness of Gratiana's and Castiza's costumes
    - bodices, necklines, hemlines; amount of flesh on show
  - Lighting
    - angle, focus, colour, intensity, shadow, silhouette, chiaroscuro
    - use of gobos, lenses, barn doors
    - use of projection; gauzes
    - use of darkness, blackout
    - use of strobes to 'blur' or semi-obscure 'corrupt' action

**Question 2 - Middleton/Tourneur: The Revenger's Tragedy**

*Discuss how you would perform the role of Gratiana in **two** sections of the play in order to reveal her transformation from a sinful mother to a repentant mother.*

**The demands of the question:**

- a performer's perspective
- focus on revealing Gratiana's transformation from a sinful to a repentant mother
- performance ideas for at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Gratiana's appearance; height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent; speaking the verse
- delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up/accessories
- use of props
- specific performance ideas, clearly intended to reveal Gratiana's transformation, for example:
  - in Act Two, Scene One where she too readily accedes to the blandishments of Vindice/Piato
  - her rebuke of Castiza in the same scene for her reluctance to perform a 'dishonourable act'
  - her obliviousness to her own dishonour as she attempts to coax, then goad Castiza into accepting Lussorioso's lewd proposals
  - in Act Four, Scene Four where Gratiana denies having been corrupted by 'Piato'
  - her horror when she discovers that her tempter was her own son in disguise
  - her apparently sincere repentance, sworn to her sons and spoken solo
  - her anguish at Castiza's apparent acceptance of Lussorioso's 'suit'
  - her reconciliation with Castiza and promise to be a 'glass' for 'mothers'
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – Jacobean period and Revenge tragedy genre

**Question 3 - Molière: Tartuffe**

*Discuss how you would perform the role of Tartuffe in **at least two** sections of the play in order to highlight the difference between his real character and his pretence at piety.*

**The demands of the question:**

- a performer's perspective
- focus on highlighting the difference between Tartuffe's real character and his pretence at piety
- performance ideas for at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Tartuffe's appearance; height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation used)
- delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up/accessories
- use of props
- specific performance ideas, clearly intended to reveal the different aspects of Tartuffe's 'personality' in separate sections of the play, for example:
  - his first appearance in the play in Act Three where he puts on a great act of piety and self-mortification
  - his rebuke of Dorine for exposing the temptation of her bosom; his pose of offended modesty
  - his delight in Elmire's company as he abandons his piety and speaks from the 'heart'
  - his declaration of love
  - his horror when Damis steps from his hiding place
  - his ability to outface Damis and to throw himself on Orgon's mercy
  - his disingenuous defence of Damis and sly triumph over him as Orgon disinherits Damis in favour of Tartuffe; his fraudulent gratitude to the 'will of God'
  - his entrapment by Elmire in Act Four and recovery as he plays his 'trump' card
  - his final comeuppance in Act Five when the tables are turned on his fake piety and he is exposed as the imposter he is
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – seventeenth century period and satirical genre



**Question 4 - Molière: Tartuffe**

*As a director, discuss the effects that you wish to create through your direction of the young lovers, Mariane and Valere in **two or more** sections of the play where they appear **either** together **or** separately with other characters.*

**The demands of the question:**

- a director's perspective
- defined effects for the audience
- directorial strategies to achieve these effects through the direction of Mariane and Valere
- directorial ideas for at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- intended effects, for example, comedy, pathos, satire; amusing representation of the younger generation/upper classes; latterly, respect for the sincerity of their love
- the appearance of Mariane and Valere : age, physical appearance, height, build, colouring, facial features; similar to look at or contrasting
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; exploitation of verse (depending upon the translation used)
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific moments, clearly intended to create the nominated effects, for example:

## In Act Two

- Mariane's reception of Orgon's dreadful news that she is to be married to Tartuffe
- Mariane's expression of helplessness to Dorine
- Valere's angry entry and hostility
- the silly accusations and counter-accusations between the lovers
- the dependence of the lovers upon Dorine's common sense
- their innocence of the ways of the world
- their insecurities as they each try to appear 'grown-up'
- their affectations and final reconciliation

## In Act Four

- Mariane's touching pleas to be allowed to enter a convent rather than marry Tartuffe

## In Act Five

- Valere's courage in attempting to save Orgon
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – seventeenth Century period and satirical genre

**Question 5 - Farquhar: The Recruiting Officer**

Explain how your design ideas for **at least two scenes** from 'The Recruiting Officer' would support the style of the play and accommodate action that takes place both indoors and outdoors. You may refer to your designs for **one or more** of the following elements: setting, costume, lighting, sound

- **The demands of the question:**
  - a designer's perspective
  - clearly defined style for the play
  - designs for at least two scenes, calculated to accommodate both indoor and outdoor action

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- an appropriate style for the play; Restoration or justified transposed setting/period; emphasis on supporting the comic style of the play
- outdoor/indoor locations
- the staging form chosen, for example, proscenium, thrust, traverse, in-the-round
- discrete settings or part of a composite design
- set design fundamentals; scale, space, materials, colour, texture
- backdrops, flown scenery, trucked scenery, set dressing; gauzes, projections
- authentic furnishings for the designated style and period
- costume design to support the style of the play and complement the indoor/outdoor settings – hats, coats, cloaks, sticks, parasols for outdoor scenes
- lighting/sound design to support the indoor/outdoor scenes, for example, choice of lanterns, angle, focus, colour, gobos, specials; ambient sound, volume, position of speakers
- design consonant with the action/location of the scenes, for example:
  - recruiting in the market square
  - Melinda's apartment
  - Justice Balance's house
  - the market place where Plume meets Rose
  - the courtroom
  - the 'Conjuror's' tent
  - the river walk
- the variety of entrances and exits needed
- particular design requirements of each scene
- transitions, if appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context:- Restoration period and comic genre

*Candidates are expected to include sketches and/or diagrams in answers to design questions.*

**Question 6 - Farquhar: The Recruiting Officer**

*As a director, what effects would you wish to create through your presentation of the women in the play? Discuss how you would direct **two** scenes, involving **one or more** of the female characters, in order to achieve your aims.*

**The demands of the question:**

- a director's perspective
- defined effects for the audience from the presentation of the women in the play
- directorial strategies to achieve these effects in two scenes

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- intended effects might include, for example, admiration for Silvia, disapproval of Melinda, amusement at Rose, wariness of Lucy; other effects might include making the audience aware of the divide between the upper class women and their servants/inferiors and/or highlighting the importance of money in seventeenth century society; women as deceivers/lovers/victims might also be considered
- the appearance of the four women : age, physical appearance, height, build, colouring, facial features
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to achieve the nominated effects, depicting, for example:
  - the initial encounter/altercation between Melinda and Silvia in Act One, Scene Two
  - Silvia's reunion scene(s) with Plume in Act Two, Scene One and Act Five, Scene Seven
  - Melinda's contrasting scenes with Worthy in Act Three, Scene Two and Act Five, Scene Three
  - Silvia's various 'adventures' as Jack Wilful in the latter part of the play
  - Rose's 'adventures' with Plume and 'Wilful' in Acts Three, Four and Five
  - Silvia's relationship with her father, Justice Balance in Acts One and Five
  - Lucy's relationship with Melinda in Act Four
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – Restoration period and comic genre

**Question 7 - Goldoni: The Servant of Two Masters**

*What effects would you wish to create through your presentation of the father and son relationship between Dr Lombardi and Silvio? Discuss how you would direct these characters in **at least two** scenes where they appear together, in order to achieve your aims.*

**The demands of the question:**

- a director's perspective
- defined effects for the audience from the presentation of the relationship between Dr Lombardi and his son, Silvio
- directorial strategies to achieve these effects in at least two scenes

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- intended effects might include, for example, comedy; empathy; a reflection upon filial duty/parental responsibility; respect for Dr Lombardi's concern for Silvio's happiness; amusement at the similar temperaments of the two men; satisfaction at the outcome of the lovers' plot
- the appearance of the two men: age, physical appearance, height, build, colouring, facial features; family resemblance or complete contrast
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions; similar idiosyncrasies
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to achieve the nominated effects, depicting, for example:
  - Dr Lombardi's obvious pride in his son as the favoured suitor of Clarice in Act One
  - Silvio's apparent indifference to his father's presence as he is focused on Clarice; his response to his father's pedantry
  - their shared indignation at the arrival of 'Federigo' – both quick to anger
  - Dr Lombardi's attempt to prevent Silvio from making a fool of himself at Pantalone's house at the beginning of Act Two
  - Silvio's acceptance of his father's advice
  - Dr Lombardi's support and encouragement of his son in the reconciliation scene with Clarice
  - Silvio and Dr Lombardi join forces to persuade Clarice to forgive Silvio in Act Three
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – eighteenth century period and commedia genre

**Question 8 - Goldoni: The Servant of Two Masters**

*Discuss how you would perform the role of Smeraldina, in **at least two** separate scenes in order to demonstrate her different attitudes towards Clarice, Pantalone and Truffaldino.*

**The demands of the question:**

- an actor's perspective
- defined attitudes towards Clarice, Pantalone and Truffaldino
- performance strategies for demonstrating these attitudes in at least two scenes

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Smeraldina's attitudes towards the three characters might be defined as envy of Clarice as well as protectiveness towards her; fear of, but not respect for, Pantalone; attraction towards Truffaldino
- Smeraldina's appearance: age, physical appearance, height, build, colouring, facial features
- her vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to convey her different attitudes, for example:

## Act One

- Smeraldina's envy of Clarice, being engaged to Silvio
- her 'dumb' insolence towards Pantalone
- her instant attraction to Truffaldino

## Act Two

- Smeraldina's protectiveness towards Clarice as she berates Silvio
- her flirtatiousness with Truffaldino; suddenly coy; her mischievousness
- her rudeness to Pantalone and sense of betrayal by Truffaldino

## Act Three

- Smeraldina's confusion; then delight, as she is finally betrothed to Truffaldino

- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – eighteenth century period and commedia genre

**Question 9 - Wilde: Lady Windermere's Fan**

*Discuss how you would perform the role of Lord Windermere in **at least two** sections of the play in order to demonstrate his devotion to Lady Windermere.*

**The demands of the question:**

- an actor's perspective
- performance strategies calculated to demonstrate Lord Windermere's devotion to his wife
- reference to at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Lord Windermere's appearance: age, physical appearance, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to convey his devotion to Lady Windermere, for example:

## Act One

- Lord Windermere's restraint in dealing with Lady Windermere's (understandable) increasingly aggressive accusations in Act One
- his desperate acknowledgement that Lady Windermere would die of shame if she knew the identity of Mrs Erlynne

## Act Two

- his attempts to talk to Lady Windermere and to warn her; pleading with her to trust him

## Act Three

- his outrage when he believes that Lady Windermere is concealed at Lord Darlington's

## Act Four

- the tenderness of his reconciliation with Lady Windermere
- his attempt to protect Lady Windermere from discovering the truth about her mother, shown through his confrontation with Mrs Erlynne

- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – nineteenth century period and comedy of wit genre

**Question 10 - Wilde: Lady Windermere's Fan**

*As a director, discuss the effects you would want to create through your presentation of the mother and daughter relationship between the Duchess of Berwick and Agatha, and explain how you would direct the pair in **two** separate sections of the play in order to achieve your aims.*

**The demands of the question:**

- a director's perspective
- defined effects for the audience from the presentation of the relationship between the Duchess and her daughter, Agatha
- directorial strategies to achieve these effects in two separate sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- intended effects might include, for example, comedy; amusement at Agatha's lack of voice and the Duchess's brand of 'pushy' parenting; reflection upon filial duty/parental responsibility, highlighting the role/lot of women in 19<sup>th</sup> century society
- the appearance of the two women : age, physical appearance, height, build, colouring, facial features; family resemblance or complete contrast
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions; similar idiosyncrasies
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to achieve the nominated effects, depicting, for example:
  - the Duchess's concern that Agatha is not tainted by Lord Darlington in Act One; her bossiness with Agatha and Agatha's prompt compliance
  - the Duchess' manipulation of Agatha in Act Two to ensure that she snares Mr Hopper; Agatha's silent assent to the dance card being tampered with
  - the Duchess's delight in the outcome of her machination; pride in Agatha's achievement; Agatha's ability to appear compliant even when defiant

Although Agatha says little, the direction of this character may be focused on her facial expressions, eye-contact, gestures, movement and her responses to the unfolding action and the dialogue of other characters

- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – nineteenth century period and comedy of wit genre

**Question 11 - Chekhov: The Seagull**

Discuss how your direction of **two** separate sections of the play would emphasise the unfulfilled dreams or ambitions of **one or more** characters.

**The demands of the question:**

- a director's perspective
- focus on emphasising the unfulfilled dreams or ambitions of one or more characters
- directorial strategies for directing two separate sections to achieve this emphasis

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the key themes of the play: artistic/literary ambition – fulfilled and unfulfilled; unrequited love; anticipation and disillusionment ; hope and regret
- the contrast/similarities between the younger and older generation in relation to these themes
- the appearance of the selected characters: age, physical appearance, height, build, colouring, facial features
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- creation of 'Chekhovian texture' in groupings and interactions
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific sections, clearly intended to emphasise 'unfulfilled dreams or ambitions' for example:

## Act One

- Masha's unrequited passion for Konstantin
- Konstantin's despair at the reception of his play
- Sorin's reflections upon his disappointing life
- Nina's dream of becoming an actress

## Act Two

- Nina's innocent vision of 'fame'
- Trigorin's regret at having given up his youth to become a writer
- Konstantin's comparison of himself with Trigorin, both as man and writer

## Act Three

- Konstantin's despair at having lost Nina along with his ability to write
- Arkadina's realisation that she may be displaced in Trigorin's affections

## Act Four

- Masha's regret at having married Medvedenko
- Konstantin's dissatisfaction with his own writing and his despair after Nina's visit
- Sorin's summing up of his life - 'The Man who wanted to'

- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – nineteenth century period and naturalistic genre



### Question 12 - Chekhov: The Seagull

Discuss how you would perform the role of Konstantin in order to show his tortured relationship with his mother in **at least two** sections of the play.

#### The demands of the question:

- an actor's perspective
- performance strategies calculated to demonstrate Konstantin's tortured relationship with his mother
- reference to at least two sections

**Additionally**, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Konstantin's appearance: age, physical appearance, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific scenes, clearly intended to convey his tortured relationship with his mother, for example:

#### Act One

- Konstantin's obsession with his mother as conveyed to Sorin as he plucks the petals – 'she loves me, she loves me not'; exchanged quotations from *Hamlet*
- his anger and misery as Arkadina sabotages his play with her facile remarks

#### Act Three

- Konstantin's dependence on his mother expressed as she dresses his wound
- the sudden escalation of hostility between them as Konstantin begins to deprecate Trigorin
- the tearful reconciliation

#### Act Four

- the tension between them as Arkadina all but ignores Konstantin
  - Konstantin's final spoken thoughts reveal him fearful of upsetting his mother
- Thematic/theoretical aspects of the play, its genre and style; its original cultural context: – nineteenth century period and naturalistic genre

## Section A – Performance Bands for all questions

| <b>Band</b>       | <b>AO2</b>  | <b>AO3</b>  | <b>Band</b>       |
|-------------------|---|---|-------------------|
| <b>1</b><br>13-17 | <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in the application of a good range of appropriate performance and/or production elements</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised and expressed; appropriate terminology is used accurately and confidently</li> </ul> | <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is coherent and the interpretation of the aspect that forms the focus of the question is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to the question set</li> <li>Purposeful reference is made to period/genre</li> <li>Focused attention is given to fulfilling the precise demands of the question</li> </ul>                          | <b>1</b><br>25-33 |
| <b>2</b><br>8-12  | <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive in the application of a range of suitable performance and/or production elements</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised and expressed and appropriate terminology is used accurately</li> </ul>                          | <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is quite unified and the interpretation of the aspect that forms the focus of the question is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to the question set</li> <li>Useful reference is made to period/genre</li> <li>Useful attention is given to fulfilling the precise demands of the question</li> </ul>   | <b>2</b><br>16-24 |
| <b>3</b><br>4-7   | <ul style="list-style-type: none"> <li>The candidate is sometimes inventive in the application of acceptable performance and/or production elements</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly for the candidate's meaning to be conveyed. There is some use of appropriate terminology</li> </ul>           | <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is a little disjointed and the interpretation of the aspect that forms the focus of the question is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to the question set</li> <li>Brief relevant reference is made to period/genre</li> <li>Some attention is given to fulfilling the precise demands of the question</li> </ul>                         | <b>3</b><br>8-15  |
| <b>4</b><br>1-3   | <ul style="list-style-type: none"> <li>The candidate identifies some performance and/or production elements</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>Information is not always well-organised or clear. Appropriate terminology is applied sparingly</li> </ul>  | <ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of the aspect that forms the focus of the question</li> <li>A few textual illustrations are selected but they are largely inappropriate to the question set</li> <li>A few references may be made to period/genre</li> <li>A little attention is given to fulfilling the precise demands of the question</li> </ul> | <b>4</b><br>1-7   |

**SECTION B: QUESTIONS 13-18**

As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

**Question 13 - Lorca: Blood Wedding**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - the cultural expectation of goodness/purity/unsullied reputation in a prospective bride
  - the Mother's emotional dependence on and protectiveness of the Bridegroom
  - the Bridegroom's desire to please his mother
  - the shared fears of the Mother and Neighbour
  - the Mother's obsession with the Felix family
- Directorial suggestions for the actors:
  - their physical appearance, where significant to the interpretation
  - vocal qualities, pitch, pace, tone, accent; speaking the verse; delivery of Lorca's poetic text
  - interaction with others; eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expressions
  - creation of pace and tension
- Setting
  - the staging form chosen
  - scale; architectural design; use of cyclorama/gauzes/ backdrops
  - design and use of levels, ramps, steps, balconies; provision of appropriate entrances/exits
  - Andalusian setting or appropriate transposition
- Costume
  - styles of costumes; indications of selected period setting; suggestions of universality or justified transposition
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, footwear; personal props
- Lighting
  - lighting design to create mood/atmosphere
  - use of colour, intensity, positioning and angles, focus
  - use of floorlights, creation of shadows
- Sound
  - live or recorded sound to create atmosphere
  - use of music
  - naturalistic sound effects or symbolic sounds/noises
- the preferred style and atmosphere of the section with reference to Lorca's intentions
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

**Question 14 - Brecht: The Good Person of Szechwan**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - Brecht's presentation of the 'feckless poor', scrounging off Shen Teh
  - the morality of Shui Ta tempered by Shen Teh's innate goodness
  - Brecht's presentation of work as a factor in improving one's conditions 'honourably'
  - Shen Teh's need to harden her heart against Yang Sun in order to survive – goodness unable to thrive in a wicked world
- Directorial suggestions for the actors:
  - their physical appearance where significant to the interpretation
  - vocal qualities, pitch, pace, tone, accent
  - delivery of specific lines; delivery of the political message of the play
  - interaction with others, eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting
- Setting
  - the staging form chosen
  - Brecht's ideas about design – representational settings/authentic props
  - design and use of levels, ramps, steps, balconies, interior and/or exterior settings
  - provision of appropriate entrances/exits
  - suitable geographical location
  - use of cyclorama/gauzes/backdrops/ projections
  - montage
- Costume
  - style of costumes; indications of selected period setting; suggestions of universality or justified transposition or oriental style
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, footwear; personal props
- Make-up/mask
  - style of make-up; use of mask for Shen Teh/Shui Ta if selected
- Lighting
  - Brecht's views on lighting
  - use of colour, intensity, positioning and angles, focus, if appropriate
- Sound
  - live or recorded, if appropriate; use of music
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

**Question 15 - Miller: A View from the Bridge**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - Rodolpho's obliviousness to Eddie's feelings; Marco's growing awareness of them
  - the tension between Beatrice and Eddie
  - the theme of respect
  - notions of family
  - Eddie's over-protectiveness of his niece
  - Catherine's defiance of Eddie as she invites Rodolpho to dance
- Directorial suggestions for the actors:
  - their physical appearance where significant to the interpretation
  - vocal qualities, pitch, pace, tone, accent; delivery of specific lines
  - interaction with others, eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expressions
  - creation of tension/pace
- Setting
  - the staging form chosen
  - Miller's stage directions, if appropriate
  - design and use of levels, interior and/or exterior settings; provision of appropriate entrances/exits
  - indications of social context; period features
  - use of cyclorama/gauzes/backdrops; trucks
- Costume
  - style of costumes; indications of selected period setting
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, footwear; personal props
- Lighting
  - lighting design to help differentiate between locations and to create atmosphere, if appropriate
  - use of colour, intensity, positioning and angles, focus, if appropriate
- Sound
  - live or recorded to help to create atmosphere ; use of music
- the preferred style and atmosphere of the section with reference to Miller's intentions
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

**Question 16 - Berkoff: The Trial**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - the presentation of the Chorus
  - themes of time and fatalism
  - the illogicality of the law; the impossibility of 'justice'
  - K's bewilderment; diminishing self-control; despair
  - K's relationship with authority figures and with women
- Directorial suggestions for the actors:
  - their physical appearance, where significant to the interpretation
  - multi-roling; chorus work; mime; physical theatre; expressionism
  - vocal qualities, pitch, pace, tone, accent; delivery of specific lines
  - interaction with others, eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expression
- Setting
  - the staging form chosen
  - Berkoff's ideas about design
  - design and use of stage space; levels, ramps, steps; provision of appropriate entrances/exits; acting space
  - the fluency of the action; shifting locations throughout the play
  - use of cyclorama/gauzes/backdrops; use of screens; Berkoff's approach to stage images
- Costume
  - style of costumes; indications of selected period setting; suggestions of universality or justified transposition
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, footwear; personal props
- Make-up/mask
  - use of mask, if appropriate to the interpretation
- Lighting
  - lighting design to help differentiate between locations and to create atmosphere, if appropriate
  - use of shadow, silhouette; use of colour, intensity, positioning and angles, focus
- Sound
  - live or recorded to help differentiate between locations and to create atmosphere
  - use of music; actor-generated sound
- the preferred style and atmosphere of the section with reference to Berkoff's intentions
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

**Question 17 - Wertebaker: Our Country's Good**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - the importance of the theatre/the play to the various individuals in the scene
  - the significance of imagination, expression; of language and of words
  - rivalry between Ralph and Wisehammer
  - the new found sense of community of the convicts; their concern for Liz
- Directorial suggestions for the actors:
  - their physical appearance where significant to the interpretation; multi-roling
  - vocal qualities, pitch, pace, tone, accent; delivery of specific lines
  - interaction with others, eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expressions
- Setting
  - the staging form chosen
  - design and use of stage space; levels, ramps, steps; provision of appropriate entrances/exits; acting space
  - the fluency of the action; shifting locations throughout the play
  - indications of Australian setting or universal alternative; period features; stage furnishings
  - use of cyclorama/gauzes/backdrops
- Costume
  - style of costumes; indications of selected period setting; suggestions of universality or justified transposition; adaptability for multi-roling officers and convicts
  - uniforms to depict hierarchy
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, ornamentation, weapons, belts, footwear; personal props
- Make-up
  - style of make-up; body make-up
- Lighting
  - lighting design to help differentiate between locations and to create atmosphere, if appropriate
  - use of shadow, silhouette in night-time scenes; use of colour, intensity, positioning and angles, focus
- Sound
  - live or recorded
- the preferred style and atmosphere of the section with reference to Wertebaker's intentions
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context



**Question 18 - Edmundson: Coram Boy**

*As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.*

**The demands of the question:**

- a director's perspective
- interpretation of the extract
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- the application of relevant research
- appropriate sketches and/or diagrams

**Additionally**, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

**Indicative material:** in answering this question and answering the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Points of interpretation which might include, for example:
  - themes of parenthood; mothers and children
  - the restoration of the relationship between Melissa and Alex
  - love, trust and hope; fear and disgust
  - sexuality and sexual awareness
- Directorial suggestions for the actors:
  - their physical appearance where significant to the interpretation; multi-roling
  - vocal qualities, pitch, pace, tone, accent; delivery of specific lines
  - interaction with others, eye contact, spatial relationships, physical contact; use of space
  - movement, gesture, gait, posture, energy, demeanour and facial expressions
  - creation of atmosphere, build of tension
- Setting
  - the staging form chosen
  - design and use of stage space; levels, ramps, steps; provision of appropriate entrances/exits
  - the fluency of the action; shifting locations throughout the play
  - use of cyclorama/gauzes/backdrops
  - stage furnishings
  - creations of setting by the company/ensemble
- Costume
  - style of costumes; indications of selected period setting; suggestions of universality or justified transposition
  - colour, fabric, cut, fit, condition
  - costume accessories; headgear, jewellery, ornamentation, footwear; personal props
- Make-up/mask
  - style of make-up
- Lighting
  - lighting design to help differentiate between locations and to create atmosphere, if appropriate
  - use of shadow, silhouette; use of colour, intensity, positioning and angles, focus, if appropriate
- Sound
  - live or recorded to help differentiate between locations and to create atmosphere
  - use of music; actor-generated sound
- the preferred style and atmosphere of the section with reference to Edmundson's intentions
- relevant research underpinning their interpretation **where appropriate**
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

- Section B – Performance Bands for all questions

| Band       | AO2  | AO3  | Band       |
|------------|--|--|------------|
| 1<br>13-17 | <ul style="list-style-type: none"> <li>• In interpreting the extract, the candidate offers very inventive directorial strategies and a good range of fully developed staging ideas</li> <li>• Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised and expressed; appropriate terminology is used accurately and confidently</li> </ul> | <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is coherent and is entirely appropriate</li> <li>• Purposeful reference is made to the playwright's dramatic style, and/or to the period/genre of the play</li> <li>• There is very clear evidence of relevant research, underpinning ideas</li> <li>• Focused attention is given to the audience experience of the extract in performance</li> </ul>                                    | 1<br>25-33 |
| 2<br>8-12  | <ul style="list-style-type: none"> <li>• In interpreting the extract, the candidate offers considerable directorial invention and a range of well-developed staging ideas</li> <li>• Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised and expressed and appropriate terminology is used accurately</li> </ul>                       | <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is quite unified and is appropriate</li> <li>• Useful reference is made to the playwright's dramatic style, and/or to the period/genre of the play</li> <li>• There is clear evidence of relevant research, underpinning ideas</li> <li>• Useful attention is given to the audience experience of the extract in performance</li> </ul>  | 2<br>16-24 |
| 3<br>4-7   | <ul style="list-style-type: none"> <li>• In interpreting the extract, the candidate offers occasional directorial invention and a few, partially developed, staging ideas</li> <li>• Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly for the candidate's meaning to be conveyed. There is some use of appropriate terminology</li> </ul>  | <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate</li> <li>• Brief relevant reference is made to the playwright's dramatic style, and/or to the period/genre of the play</li> <li>• There is some evidence of relevant research, although its application is not clearly shown</li> <li>• Some attention is given to the audience experience of the extract in performance</li> </ul> | 3<br>8-15  |
| 4<br>1-3   | <ul style="list-style-type: none"> <li>• The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>• There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>• There are a few references to the text in action</li> <li>• Information is not always well-organised or clear. Appropriate terminology is applied sparingly</li> </ul>   | <ul style="list-style-type: none"> <li>• The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>• A few references may be made to the playwright's dramatic style, and/or to the period/genre of the play</li> <li>• There may be some references to research but little evidence of it having been applied</li> <li>• A little attention is given to the audience experience of the extract in performance</li> </ul>  | 4<br>1-7   |