

Teacher Resource Bank

GCE Drama and Theatre Studies

Candidate Exemplar Answers:

DRAM1/A and DRAM1/B



SAMPLE CANDIDATE ANSWERS

DRAM1/A and DRAM1/B

INTRODUCTION

The sample answers and commentaries which follow are provided to illustrate the application of the DRAM1/A and 1/B mark schemes in the new specification.

Marks have also been assigned but at this stage they have to be regarded as provisional. For an operational exam senior examiners' decisions are based on having seen and discussed a wide range of candidates' responses and definitive marks can only be awarded when the full standardisation processes have been completed.

Unit One, Section A

CANDIDATE 1

Outline the set design(s) in **one** live production that you have seen where the designer adopted a non-naturalistic approach, and evaluate the success of the designs in creating a suitable setting for the action, at particular moments from the play.

On the 17th November I saw a production of 'The Comedy of Errors' at the Grand Theatre, Wolverhampton.

The set designer, Katrina Lindsay, designed a non-naturalistic setting for the action in Ephesus which takes place in a variety of locations.

The play begins on the street in Ephesus where Egeon tells his woeful (long) story and is sentenced to death. The action of the play moves from place to place and three specific locations are suggested - the house of Antipholus of Ephesus, the house of the Courtesan and the Priory where the Abbess lives.

However, Katrina Lindsay was free to represent these abstractly. The play is hardly what we could call 'naturalistic' as the action contains the ludicrous plot of two sets of twins (a master and servant in each pair) who keep just missing meeting their 'other half' although they frequently meet the wrong master/servant.

The production was staged on a large proscenium arch stage and the set appeared to fill the whole space. The back 'wall' reached high into the flying space and the floor of the stage appeared to be 'paved', a bit like a market square.

The opening sequence set in the open street showed Ephesus to be a bustling and cosmopolitan port; Lindsay had to accommodate a large cast as well as a permanently visible set of musicians.

Another scene was set in a barber's shop - which was trucked on - but the general setting for the play was non-naturalistic and some of the features remained whichever scene was being played.

The pre-set revealed three large triangular sails, made of cream canvas, flown at varying heights. There was also a permanent mast, stage right, embedded in a platform that was used at different points in the action for sitting or standing on. In these ways, the designer succeeded in representing the sea-port non-naturalistically.

There was one large a-symmetrical entrance, shaped like an inverted sail, set in the back wall stage left and revealing behind it an expanse of cyclorama, wider at the top than the bottom. This was lit to suggest the bright sunlight striking the Mediterranean harbour; there were also clouds and water ripples projected upon it.

Lindsay was quite inventive in the use of this entrance - various characters could be seen walking or running past the aperture at various times during the play suggesting a life beyond the stage. This was funniest when one twin was on stage engaged in a conversation or looking out to the audience, while his 'other half' walked or skipped past the entrance, unseen by everyone except the audience!

The use of light on the cyclorama - as well as sound effects that suggested waves, seagulls and the hectic life of a busy harbour - helped to create a sense of place despite the setting being so abstract in concept.

The musicians were usually sat stage left of the entrance, on a small podium, and they feigned sleep when they were not required.

Interior scenes at the house of Antipholus were signalled by flying in a width of white curtaining material, while actors carried out scene changes with simple items of furniture. For example, in Act Two Scene One, while Adriana and her sister discuss men's 'liberty' a table and two chairs and a tray full of food were brought on, to suggest the dining room of the house. The cast, dressed as maids and waiters, did these simple changes in a seamless way and although the setting was not naturalistic, it offered enough of a suggestion of an interior to be effective in providing a suitable setting.

One of the set piece comic scenes in 'Comedy of Errors' is in Act Three, Scene One, when Antipholus returns home for lunch, along with his slave, Dromio, and two guests, only to find himself locked out of his own house (by Dromio of Syracuse).

The design for this scene is crucial since if the audience can see both sets of twins, the effect is funnier.

The designer dropped a simple canvas 'door' - with no locks, handles or hinges - between the two Dromios and the actors 'created' the reality of the door simply by appearing to believe in its strength. Knocking was acted out in mime and the sound effect was recorded.

At one point Antipholus and his two guests used Dromio as a human battering ram and, since the barrier between the 'inside' and 'outside' was so flimsy, the audience were able to see both sides and the facial expressions of both the Antipholus twins and both the Dromio twins. The design was simple but it was suitable to the comic action, even though it took some imagination to believe that the 'door' was really impossible to break down!

Another scene, in Act Two, was set in a barber's shop which was trucked onto the stage complete with six barber's chairs and mirrors and an array of wigs and hair pieces. The set even included a sleeping barber (who was bald) to enable the actors playing Dromio and Antipholus of Syracuse to use the barber shop props to make some Elizabethan jokes (which all seemed to be about hair!) more comprehensible to the modern audience.

This was not really successful since the barber's shop setting seemed a bit contrived - especially as neither Dromio nor Antipholus were either shaved or trimmed and the trucking on and off of the 'shop' was distracting.

A more successful scene change that created a suitable setting for the action was when the Conjuror, Dr Pinch, brought a travelling 'side-show' onto the stage. This comprised a cart, kitted out with a variety of magic potions and lotions and other vaguely medical looking bottles and herbs. This cart also had a skeleton on a stand. It was sturdy enough for Dr Pinch and his 'lovely' assistant to stand on while they worked their 'magic' and tried to cure the very unwilling patients, Dromio and Antipholus, of their 'madness'.

The most frequently used device to change the settings in this multi-locational play were a series of brightly coloured clothes on clothes rails that were wheeled about the stage creating various separate spaces within the stage area.

At one point they suggested the setting of a bustling market, at others they were moved, by the actors, to the side of the stage or turned round to reveal an entirely different set of 'clothes' and therefore a different setting.

The whole design was lit well, and because the sails and the back wall were neutral in colour, the lighting designer was able to suggest different times of day and different locations by using colour.

All in all, although the set was not the most memorable feature of this very funny production, it enabled the cast to keep up its frantic pace and it provided the space for the sometimes semi-acrobatic style of the action. The audience were never in doubt about where the scenes were supposed to be, whether indoors or out, by the harbour or outside the Priory. Lindsay's design created suitable settings for the action.

CANDIDATE 1

Commentary

- This is quite a clear description of some aspects of a non-naturalistic stage design, although a sketch would have been helpful.
- The choice of production is appropriate and there are several references to particular moments of action from the production.
- Assessment of the suitability of the settings is offered throughout the answer which is consistently focused on the set design; the answer also concludes with a simple evaluative statement.
- There are references to staging form, to scale, colour and shape as well as to some specific furnishings. The candidate also refers to the use of the cyclorama and to the devices used to alter the setting.
- References to lighting and sound reveal the candidate's understanding of how these elements support a non-naturalistic design.

A02

The candidate seems to understand the style of the production and the designer's aim to facilitate both the frantic pace of the play and the creation of comedy. The candidate discusses particular moments from the performance in a purposeful way. There is scope for more detail here, however. Expression is confident and information is well-organised; there is accurate use of specialist terminology.

Mark = 14 out of 17 (Band 1)

A04

The candidate displays a good degree of discrimination in the selection of a production which utilised a non-naturalistic set design. There is some purposeful evaluation of the suitability of the various settings described. The candidate shows sound critical appreciation of the way the set design was used to support the action.

Mark = 27 out of 33 (Band 1)

Total = 41 out of 50

CANDIDATE 2

Question 3

Explain how **one or more** performers used vocal, physical and facial expression to engage the audience at particular moments within **one** live production that you have seen, and assess the effectiveness of their performances.

On the 18th April 2007 I went to see 'The Woman in Black' at the New Theatre in Cardiff.

The two performers that impressed me greatly were "The Actor" played by Mark Healy and "Arthur Kipps" played by Robert Demeger.

The character of "The Actor" was a young professional actor who took on the role of 'Arthur Kipps' to reveal and attempt to recreate the events of Eel Marsh house. He is a typical young gentleman from London who wished to show he had a mysterious undermining presence to others around. Healy's performance clearly illustrated the transition from this undermining arrogance through to a petrified, withdrawn character at the end. I thought at the beginning Healy made me dislike him, when himself and 'Demeger' were acting in a realistic style he made his character out to be arrogant and overlooking of Demeger. However Healy's performance of this character was very convincing and contributed to the overall effect of the play.

A key moment that helped create the eerie, mysterious atmosphere was when 'Healy' was dropped off at Eel Marsh house for the first time. When trying to complete paperwork things weren't quite as simple.

'Healy' set the scene: he moved the wicker basket downstage right and perched on one of the stools and used the other as a table. His facial expression when, for the first time he began to hear noises clearly showed absolute terror, his eyes shot like daggers towards the closed door on the left hand side of the stage. His actions helped me to see the terror and torment that his character was feeling, this was a very effective moment, the atmosphere in the theatre felt all of a sudden very cold and damp, this had a sense of shock on the audience.

He performed in a realistic style, which I felt fitted the play. I think his intention was to create a genuine likeable "friend" to us as an audience who would feel sorry for him, this increased the responses from the audience when his character was in a nerving situation.

In the next key moment for me 'Healy's most impressive moment was the funeral scene. This is the first chance as an audience and 'Healy' get to

see 'The Woman In Black'. When she entered from the back of the auditorium, I genuinely had a chill down my spine. 'Healy' and 'Demeger' were up onstage out of the action. I felt part of the play, that 'Healy' and 'Demeger' were now watching us. When 'Healy' glanced very slowly to his left and saw the 'Woman in Black' his body became ridged and every movement became twice as hard. 'Healy's double take showed just how un-real the situation was, 'Healy's eyes were wide open, his mouth dropped open to the floor. His attempt at trying to tell 'Demeger' what was there made us all question if "the Woman in Black" was actually stood there or if it was just our vivid imaginations, going crazy. The tension of the increasing noises and the uncertainty of what's behind the truth of Eel Marsh house reached a crescendo as 'The Woman in Black' completely disappeared. I myself felt anticipation at what was to come.

I was also impressed with the performance of 'Robert Demeger' who took on the role of "Arthur Kipps", and also took on the role of many different characters.

He like 'Healy' performed in a naturalistic style which was appropriate even though he would change into many characters changing the depth of the scene.

One of the many things 'Demeger' had to do in order to take on a different character was to change his accent and his physical appearance. By changing his jacket he quickly changed into a new character and this was easy to see even before he began to speak.

One of the most impressive characters created for me was "Keckwick". "Keckwick" was the driver of the pony and trap, who was the only person who ventured near Eel Marsh house. "Keckwick" had minimal lines to say, he appeared rough and unsociable but with fantastic imagination I feel 'Demeger' created 'Keckwick' to perfection and brought him to life.

'Demeger' changed his outfit again this time to an oversized coat, hat and scarf that covered his mouth so his speech became muffled almost to suggest he knows what happened at Eel Marsh house and does not want to be effected by it as well.

Demeger pulled the oversized grey coat over him to show his withdrawn, closed body language, to show he is reclusive. 'Demeger' for 'Keckwick' spoke with a rural east angulia accent. He would speak slowly, with no emphasis or feeling to suggest his wise nature over 'Healy'.

'Demeger' still as 'Keckwick' created the pony and trap onstage. He moved the wicker basket centre stage and sat on it. With recorded sounds of horses playing he casually began to imitate a rider on a horse, bobbing up and down and moving his hands out in front as if holding reins.

This convinced me that he was really on a pony and trap. This made myself and the audience laugh at the idea of bouncing on a basket and horse noises really symbolising so clearly. It felt for us a chance to calm ourselves and prepare for whatever was to come next.

CANDIDATE 2

Commentary

This is a well focused response that offers some clear descriptions of the performances of the two actors, Mark Healy and Robert Demeger, from *Woman in Black* – an apt production for this question.

There is a sense of personal engagement in the candidate's answer which includes details about what the actors did to arouse a variety of responses. There is on-going assessment throughout the answer.

Reference to naturalism and realism suggests that the candidate does not fully appreciate the style of the production but the power of the play to shock and terrify is quite well recorded through the consideration of the actors' performances. At times the reader has to infer that the creation of atmosphere contributed to engaging the audience.

Expression is reasonably fluent with only occasional spelling mistakes. There are several useful references to particular moments of action from the production.

A02

The candidate seems to understand the production intentions, albeit the references to realism/naturalism are misplaced. The selection and discussion of particular moments from the performance are largely purposeful and quite detailed. Expression is generally confident with occasional lapses and there is some accurate use of specialist terminology.

Mark = 12 out of 17 (Band 2)

A04

This is a good choice of production to answer the question. Two actors are considered and their use of vocal, physical and facial expression is referred to throughout the answer. There is scope for further detail. However, there is sustained evaluation of the success of the actors in engaging the audience.

Mark = 24 out of 33 (Band 2)

Total = 36 out of 50

Unit 1, Section B**CANDIDATE 3****Question 1(a) – ‘Antigone’**

Explain how you would perform the role of the Sentry, in each of his two appearances, in order to reveal his change of attitude from his initial fear for his own life to his relief as he brings a guilty Antigone before Creon.

[In some editions, the Sentry appears as the Soldier or Guard.]

I am going to play the part of the Soldier. His first entrance shows absolute fear and nerves. I would play this by when I enter I would have my head down, tripping over my own feet, to show that I had been rushing. I would keep turning back to the entrance to show that I really didn't want to be here and that I was petrified and wanted to leave. To show my nerves with the guards I would struggle and look at them in desperation, eyes wide. I would like to play the soldier as a comedy role as I think this would enhance his role and would show his change from fear to guilt very nicely. As the guards leave the soldier I would stand with my body side on to the audience so that they could see my hands twiddling behind me. My head bowed in fear because I don't want to speak or look at Creon for fear of my life. 'My Lord Creon.....Sir!' For his opening speech to be comical I would say 'My Lord Creon' in a high pitched, scared voice, perhaps my voice shaking. I would then realise my mistake portray a shocked face of raised eyebrows then a frown, display a nervous laugh and say 'Sir!'. After which I think a nervous smile and wimper laugh would be appropriate. At this point my back would be slightly bent over peering up to Creon in my own battle not to look but trying to appear not scared. I would play this part with a clear 'cockney' accent as I think this again would add comedy and would also appeal to a modern audience, which is extremley important to me. I would speak very quickly so that what I was saying was clear yet rushed. This would show that I really don't want to be there and it is constant nervous chatter. I feel for this I would still be twiddling my hands behind my back and perhaps fiddle with my uniform. I would take very few breaths as it would make, 'If I can hardly speak for lack of breath' seem ironic. Lack of breath can also show my fear. I think some comedic moments to show his fear is to emphasise some of what he says 'Listen, don't hurry' and 'Hang about' things which are completely irrelevant in what he's trying to say. I would therefore emphasise these as it would show a greater contrast later. 'Listen, don't hurry' for this I would do it as if saying it to myself. With my back still hunched and hands behind my back I would reach my neck towards the audience and tilt it to the side. I would use some comedic facial expressions, big wide eyes, small

movements of the mouth and the occasional nervous twitches at the side of the mouth or smile. This I would do the same for 'Hang about' except I would raise one eyebrow cos he is questioning himself. I would continue to carry on rushing my words and overemphasising things which aren't important. Trying to be the perfect soldier, yet I'm not. Perhaps an immature character, never been in a situation like this, doing my best. This will show the big growth in the soldier from his fear now to his guilt when he realises what he's done and it's too late. Like with his rushed speech, it shows he rushes in too much before thinking even in situations like this. I suppose I would play him very naive at first.

You can immediately tell the change in the soldier just by reading his lines. The audience will also recognise this as my speech would have slowed down, it would be a lot clearer and more confident in front of Creon. 'A right mouthful....thanks very much'. It still a comedic line and shows a good change of attitude. Yet this time I would say it with direct contact with Creon, standing tall head up, hands by my side. Yet I think at this point he is just proud that he has caught Antigone and have achieved a sense of pleasure to the King, which he will be proud of. This is shown in 'This girl's your criminal' 'I caught her, I claim the credit for it' This is a moment where he is showing off to the King. Smiling in contempt and glee of his achievement. I then have a long speech in which I realise what I have done. I would constantly glance at Antigone making sure Creon didn't see, looking at her face, my eyes getting softer as I realise the consequences of my actions. I still try to appear strong in front of Creon, trying not to get emotionally involved in the situation. I would show my sorrow in my words during my long speech. Slowing my words down, sighing occasionally, looking up to the sky so I don't have to look at the pain of Antigone as I slowly realise. A very important line is 'Not so nice when you drop someone else up to the neck in it' I would glance at Antigone and stare at her very softly full of guilt perhaps my eyes sparkling as is close to tears but never showing. 'Your own life comes first I reckon.' Standing tall, just like a soldier, proud before Creon, as if I was giving my own life instead of hers. A resolved character I am now and a proper soldier.

CANDIDATE 3

Commentary

- The candidate focuses on the Sentry's fear initially but then refers to his change in attitude from fear to *guilt* throughout the answer; the question requires a change from fear to *relief*
- Reference to the Sentry having been rushing does not accord with the text
- Struggle with the guards needs to be justified
- The decision to play the Sentry as a comedy role is not convincingly justified; there are frequent assertions of intended comedy but the performance ideas do not support the intention
- There are some apt references to the role in action, although not all performance ideas are clearly expressed or adequately justified
- There is some generality and imprecision in the performance suggestions
- There is better detail given on achieving 'guilt', but this is not the focus of the set question

A02

The candidate offers occasional invention. There is a range of performance ideas; some are more suitable than others. The candidate appears to understand the situation that the Sentry is in but the application of comic method suggests a lack of understanding of Sophoclean tragedy. There is relevant use of text. Expression is mainly clear, although there are some awkward phrases.

Mark = 6 out of 17 (Band 3)

A03

The candidate's interpretation of the Sentry is not entirely compatible with the style of the play but there are some suitable suggestions made. There is a lack of context in terms of the play's period/genre, although some allusion is made to making the role appeal to a modern audience.

Useful attention is given to achieving the Sentry's change in attitude although the candidate has mistakenly focused upon guilt rather than relief.

Mark = 15 out of 33 (Band 3)

Total = 21 out of 50

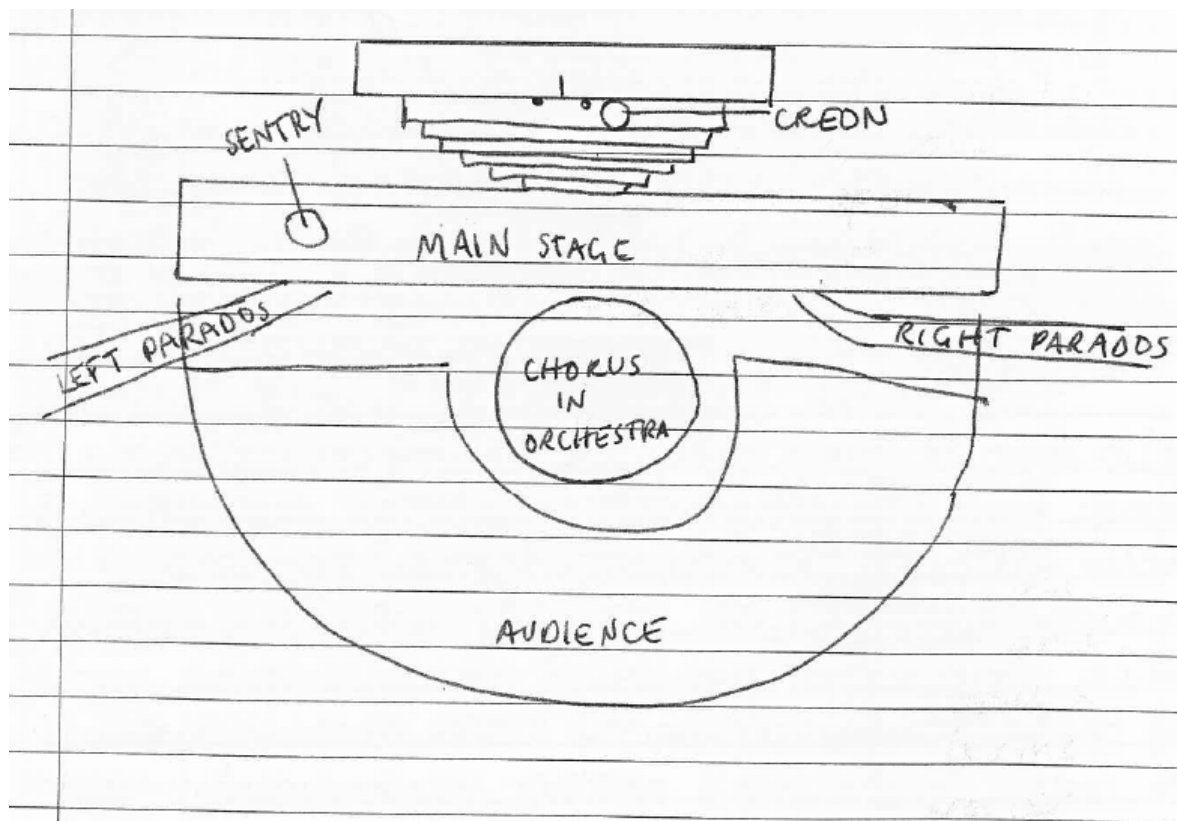
CANDIDATE 4

Question 1(a) – ‘Antigone’

Explain how you would perform the role of the Sentry, in each of his two appearances, in order to reveal his change of attitude from his initial fear for his own life to his relief as he brings a guilty Antigone before Creon.

[In some editions, the Sentry appears as the Soldier or Guard.]

The sentry should arrive from the left parados, hurrying and seeming out of breath. In performing this role, I would breathe quickly, bending over and leaning on my knees for support. Before speaking I would take a few deep breaths. Creon should be standing at the top of the palace stairs so when I do begin to speak I should look up at him. I am standing on the main stage, half way between Creon and the chorus who are standing in the orchestra. It should look like this:



The first word which the Sentry says is “Lord”. This should be said as though he is addressing Creon, so if performing this role, I would bow before him removing my hat. At this point, the sentry is very nervous, as he pulled the short straw and was sent by the other guards to bring bad news to Creon. When acting this role, I would make my nerves obvious to the audience by being shifty on my feet, and during my speech, flitting

my eyes between looking at Creon and at the floor. I would also still be holding onto my hat and would be nervously fiddling with it. My facial expression would be one of extreme fear, with fallen eyebrows, wide, fearful eyes and constant swallowing.

He beats around the bush for a while when talking to Creon. To show this if acting the role of the sentry, I would talk very inwardly, and quietly, not wanting Creon to hear what I'm saying. However, I would say the last sentence with conviction, looking at Creon:

"I come clutching one hope; that I will suffer nothing other than my destiny." Line 217-219. This is the sentry's plead not to be persecuted for bearing bad news, so he wants Creon to hear it.

When Creon then speaks, his voice should be a lot louder than the sentry so as the sentry, I would jump back in fear. This makes me return to my initial, timid voice. He goes on to plead with Creon, repeatedly saying that he didn't do it and it would be unfair for him to come to harm. In a boomy voice, Creon exclaims "Out with it! And then be gone!" Line 227. This scares the sentry further. His fear should be genuine. At this point, as the sentry, I would be glued to the spot with my feet tightly together. I would no longer be fiddling with the hat but gripping it tightly. Before speaking and telling Creon the bad news, I would take a few deep breaths and swallow. I would do it dramatically so it is obvious to the audience how scared I am. At this point I am speaking quieter than ever.

When Creon asks who did it, the sentry should have mixed feelings: relief having told him but also fear at what is to follow. His next lines should be rushed, and it should seem he is desperate to leave. His fear has taken hold of him a different way so as the sentry, I would act differently. No longer would I be tied to the spot but I would nervously be alternating between two spots on the stage, stepping forwards then backwards etc. The words should be spoken very quickly and alongside this my arms would be flailing animatedly as well as looking at different spots on the floor. I would not take breaths between every sentence to show nerves. I would wait so that when I do breathe, it is a gasp. It is not until the last sentence (:Lines 254-255) that I slow down and look at Creon. At this point I resume my guard-like position with my feet together and straight arms by my sides with my hat in one hand, while I wait for Creon's reaction.

After Creon's rather angry reaction, I am filled with more confidence. Again, I re-instate that I did not do the deed. On my leave, I am slightly cocky, trying to get out as soon as possible. On "Thanks very much to the gods", I would raise my hat upwards to the heavens and glance at Creon in his state of anger when leaving via the left parados.

When I return to the palace, I am with Antigone and have a very different attitude. I am much more confident and in a state of relief. I would drag Antigone onto the stage via the right parados by the chains around her wrists. I would have a smug smile on my face and would walk with confident strides. The audience should see a big change in my character. Once again, I address Creon saying "Lord" in the same way. When saying "Here she is," I would push her to the floor in front of Creon and would then clap my hands as though removing something dirty, showing I am free of persecution. I am now acting cockily to Creon, no longer afraid. I would raise my eyebrows, keep my head up and speak louder with a new-found confidence. "Are my words plain and clear?" Line 381. I would say this slowly as though speaking to someone stupid. When I tell Creon what happened, I would no longer rush but speak slowly, saying every word clearly. On my dismissal, I would nod at Creon in appreciation, throw Antigone a dirty look and smugly smile before walking across stage with a spring in my steps to leave via the right parados.

CANDIDATE 4

Commentary

- The candidate focuses on the Sentry's nervous entrance initially
- The sketch is not entirely necessary but does serve to reveal the candidate's knowledge of some Greek staging conventions
- There are some useful performance suggestions that are linked purposefully to the text in places
- The candidate includes details about the Sentry's reactions as well as his own speech and actions
- The candidate offers some good ideas for business with the hat in the first section
- The change of attitude from fear to relief is well realised
- A focused response

A02

The candidate is consistently inventive; there is a good range of appropriate performance ideas. The candidate reveals secure understanding of the text which informs the practical suggestions. There is purposeful use of text in places; occasionally the candidate gives line references rather than quoting which impedes the immediacy of the ideas. This is a well-organised and clearly expressed response, with accurate use of specialist terminology.

Mark = 13 out of 17 (Band 1)

A03

The candidate's interpretation of the Sentry is coherent and compatible with the role and function of the character. There is evidence of some understanding of the Greek tragic genre.

Focused attention is given to achieving the Sentry's change in attitude.

Mark = 25 out of 33 (Band 1)

Total = 38 out of 50

CANDIDATE 5**Question 6(a) – ‘Playhouse Creatures’**

How would you want your audience to respond to Mrs Farley’s disgrace? Explain how you would perform the role in Act Two, Scenes Two and Four in order to achieve your aims.

In Act Two, Scene Two, of “Playhouse Creatures,” I would want my audience to see Mrs Farley’s vulnerability and misfortune at getting pregnant. When talking about the laces on her dress, Mrs Farley says, “Pull ’em tight, Doll.” Doll responds, “I am pulling them.” Mrs Farley is visibly pregnant and Doll can’t get her dress to hold Mrs Farley’s belly in. At this point of the play, I would show Mrs Farley’s worry at people being able to see she is pregnant. If I was playing Mrs Farley, I would raise my tone of voice and demand that Doll tied my laces tighter. My pitch would be high and exaggerated to show my concern. Mrs Farley is clearly very concerned, as she offers Doll money. “You do it, and I’ll give you threepence.” Although Doll is happy to help when she’s being paid, she insists she cannot work “miracles”. When Doll says this, I would hang my head, and look to the stage floor with a deep sadness in my eyes.

When she goes on to the stage, Mrs Betterton is less than impressed with Mrs Farley’s “present way” and insists Mr Betterton will have to find a new, young actress to take over the role of Pipe. Mrs Marshall hits out at Mrs Farley with an unfair comment, “If we were all as careless as you, the theatre would have to close down.” Mrs Farley responds to this by saying, “It’s not my fault.” When playing her, I would have her look away in embarrassment when she says this and her voice would be very quiet and low pitched, barely audible.

When Mrs Farley attempts to abort her baby, I would want the audience to effectively feel her pain. I would have all the actresses knelt around, and, if I was playing Mrs Farley, I would lay on my back on the stage floor, with my legs wide apart. There would be a towel over my legs so the audience couldn’t see the needle actually being “inserted”. I would be crying, with sweat running across my forehead and looking desperately at Mrs Marshall to help me. When Mrs Farley cries out, “No. I can’t. I can’t,” I would sob on the floor for a few minutes as the actresses helped clean things up. As Mrs Farley leaves and offers the girls her petticoat in exchange for cash, I would show the ladies snubbing her, as if she had a disease. I would want this to create sympathy from the audience. As Nell buys the petticoat and lets Mrs Farley keep the money and the garment, I would show Mrs Farley give Nell a hug and a look of deep gratefulness.

In Act Two, Scene Four, the audience sees the final downfall of Mrs Farley. She has changed remarkably from her first scenes, preaching the

Holy Bible on the streets. In this scene, I would be wearing no shoes and it would be starting to rain. I would wear only my petticoat and my hair would be long, straggly and unwashed. I would show Mrs Farley as hardly being able to stand up, with bags under her eyes and severely cut and bruised skin. When she speaks, her voice would be like a small child's, very high but quiet and moany. Mrs Farley is desperate and homeless and has abandoned her baby. I want the audience to feel sympathy for a young girl who was led astray and then dumped. I would make it obvious to the audience that Mrs Farley is wearing the petticoat she tried to sell to the actresses. It would be cream and lacy, yet torn and muddy with stitched patches of odd materials and blood on it. I would finish the scene with Mrs Farley whispering, "It's getting dark, dark," as she wanders down a dirty, deserted street.

CANDIDATE 5

Commentary

- The candidate begins by stating what s/he wants the audience to see rather than how s/he wants them to *respond to* Mrs Farley's disgrace
- There are some suitable performance ideas for revealing Mrs Farley's attitude towards her pregnancy but these are not adequately linked to an audience response initially
- There is much narrative in this answer but eventually the candidate identifies an empathetic response: "I would want the audience to effectively feel her pain", which gives a sense of purpose to the performance ideas; however, there is no explicit mention of disgrace
- The picture created of Mrs Farley in Scene Four is a clear one; however, there are only a few performance suggestions for this scene, making the answer somewhat uneven

A02

The candidate's ideas are often practical and inventive and they reveal an understanding of the text. There are several useful references to the text in action, although some of these are embedded in narrative. The answer deals very briefly with the second scene but is, otherwise, quite well-organised. Expression is mainly clear. Appropriate terminology is used sparingly.

Mark = 10 out of 17 (Band 2)

A03

The candidate's interpretation of Mrs Farley is compatible with her role and function and some suitable suggestions are made. There is a lack of context in terms of the play's period/genre, although there is an awareness of the on-stage/back stage context.

Latterly, useful attention is given to achieving a sympathetic response from the audience but the candidate does not address the issue of Mrs Farley's disgrace explicitly although it is implied in the reference to her 'downfall'.

Mark = 16 out of 33 (Band 2)

Total = 26 out of 50

CANDIDATE 6

Question 6(a) – ‘Playhouse Creatures’

How would you want your audience to respond to Mrs Farley’s disgrace? Explain how you would perform the role in Act Two, Scenes Two and Four in order to achieve your aims.

Despite Playhouse Creatures being a comedy, my objective for these two scenes is to demonstrate Mrs Farley’s desperation in order to incite sympathy from the audience.

As Mrs Farley is pregnant, I would be wearing a small pregnancy pad around my stomach with a tight corset over the top. I would wear this to demonstrate her desperation by going to any lengths to keep her job, even if it means causing great discomfort by tightening her corset. For “Fly Fly...” I would enter slowly but with a look of determination on my face to show that I am aware of my pregnancy being illegal and its effects on my performance, yet my resolution to keep going. I would sing without fault and only “dry up” upon noticing the stares of my colleagues being fixated on my bump.

For “I’m not on long...” I would speak directly to Mrs Betterton with a fast, quiet voice as if to persuade her to let me stay. “Let’s get on with it” I would say loudly and assertively while taking my place and attempting to sing. I would do this to show that I am forcing myself to appear confident and without fear, yet the desperation in my voice while saying “Come on!” would reveal my true anxiety.

For “I went back looking for the special stairs...” I would speak in a soft voice, facing forward and looking towards the floor as if re-living the moment. For “where will I go?” I would look up slowly, directly into the audience while clutching my stomach with both hands and speak with a gentle, wavering voice. I would do this to suggest that I already know the answer to the question as being “to the gutter” and hope that the audience would feel great sympathy for my character.

For “please” I would turn swiftly towards Mrs Betterton and frantically search her face for some hope of charity, I would speak in a loud, high-pitched, scared voice while grabbing Mrs Betterton’s hands. I would do this to show my fear of being turned out onto the streets.

For “Help me” I would turn to Mrs Marshall and with a monotonal low voice say my line, to show that I have reached my very last option.

After she has agreed to perform the abortion, I would sit down with my back to the audience and lean back with my legs open and knees bent in the air - supported by the others. I would do this to make it clear that I am to be operated on. As I ask "is that for blood?" I would grab Mrs Marshall's arm and speak slowly while shivering in order to show my absolute terror.

As the other women block the audience's view of me I would make a short, piercing shriek and ask loudly and fearfully "hold my hand someone". I would then intermittantly cry out, my screams muffled by the cloth to show the absolute horror of the job being performed. I hope that the audience would be horrified and appalled by this.

For "before I go..." I would stand up, walk slowly to stage right, turn and lift my skirt delicately to reveal the petticoat. I would do this to highlight the absolute status reversal from when I receive the petticoat to now and hope that the audience would recognise my pathos.

For "How long are you going to live off a petticoat?" I would step back out of shock and anger, and then bitterly say "Maybe you should have a care" with my nose wrinkled in disgust.

In scene four, I would stand centre stage and shout at a male audience member "Two pence..." while swinging my hips and smiling in a provocative manner. I would then pause, let my smile drop, lift my sleeve and say "You can punch me, look!" I would do this to suggest the absolute depths of desperation that I have fallen to. I would then look away from him and look generally at the audience when saying "Nothing..." to show that I have given up on that customer and am now voicing my inner monologue.

For "I should have washed my face..." I would open my eyes wide as if having suddenly realised my problem, and would then spit on my hand and rub my face as if that would make any difference.

For "Its them, they're not doing their job properly!" I would point stage right and shout with furrowed eyebrows. I would do this to show that even after everything, I am still incapable of realising my own faults and insist on remaining bitter and blaming others.

I would pause, then slowly move my eyes from the right of the audience to the left while smiling seductively, as if attempting to attract more custom.

Upon giving up, I would then say “Thing is, I’m better now.....” in a resigned tone. I would do this to show how desperate life was for Restoration women.

CANDIDATE 6

Commentary

- The candidate focuses immediately upon the demands of the question and nominates sympathy as his/her preferred response to Mrs Farley’s disgrace
- There are good practical suggestions throughout, revealing some sensitivity to Mrs Farley’s plight
- The candidate uses the text very well to illustrate performance suggestions
- There are detailed and apt suggestions for vocal delivery as well as for facial and physical expression
- The paragraphs dealing with Scene Four are also sensitive, albeit there is less coverage of this much shorter scene
- The focus upon Mrs Farley’s fall is well maintained; however, the emphasis is upon the audience response to the character rather than to her ‘disgrace’ although this is implied throughout
- A well-supported, fluent and assured piece of writing

A02

The candidate is consistently inventive; there is a good range of appropriate performance ideas. The candidate reveals sound understanding of the text which informs the practical suggestions. There is purposeful use of textual quotation throughout which contributes to a very clear realisation of the role. This is a well-organised and clearly expressed response, with accurate use of specialist terminology.

Mark = 14 out of 17 (Band 1)

A03

The candidate’s interpretation of Mrs Farley is coherent and completely compatible with the role and function of the character. There is evidence of some understanding of the Restoration period latterly, although this is under-developed.

Focused attention is given to achieving an appropriate response to Mrs Farley in the context of her ‘status reversal’ – disgrace is implied rather than stated.

Mark = 23 out of 33 (Band 2)

Mark = 37 out of 50