



**General Certificate of Education**

**Drama and Theatre Studies**

*5241/6241*

**Text into Performance DRA5**

**Mark Scheme**

*2007 examination - January series*

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

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

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*Shorthand/symbols for Examiners – DRA5*

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

contradiction = **C**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehersal or re<sup>h</sup>ersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology = **term?**

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

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

**JANUARY 2007**

### **INTRODUCTION**

#### **ASSESSMENT OBJECTIVES**

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

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

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

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

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

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

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

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

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

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

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

### **40-50 marks**

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

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

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

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

### **30-39 marks**

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

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

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

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

### **20-29 marks**

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

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

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

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

### **10-19 marks**

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

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

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

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

**0-9 marks**

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

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

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

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



## MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 5

### ***Racine: Phèdre – 1(a)***

*Briefly outline and justify your casting decisions for Hippolytus and Theseus and then explain how you would direct your actors, in scenes where they appear together, in order to achieve your preferred audience responses to the two characters.*

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

- audience responses which might include, for example, pity, fear, sympathy, respect, contempt, admiration, horror, catharsis
- the physical appearance of Hippolytus and Theseus: age, height/build, colouring, facial features, family resemblance, similarities or differences
- movement, gesture, gait, energy, tempo, athleticism, mien, facial expressions, mannerisms
- costume/make-up/mask
- vocal qualities; pitch, pace, pause, accent, tone, delivery of lines
- directorial ideas for conveying, for example:
  - Theseus' bewilderment at his reception from Phèdre; his questioning of Hippolytus
  - Hippolytus' reluctance to reveal the truth; his attempt to dignify his need to leave with promise of great deeds
  - Theseus' growing apprehension and his determination to discover the truth
  - Hippolytus' silent response to Theseus' revelations about the trials that he has undergone; his resolve to confess to Theseus his love for Aricia
  - Theseus' disgust and outrage at his son's approach, having been lied to by Oenone
  - Theseus' consuming contempt for his son and the mounting ferocity of his excoriating anger
  - Hippolytus' complete confusion as Theseus condemns him and abandons him to Poseidon/Neptune's revenge
  - Hippolytus' honourable decision not to reveal Phèdre's attempt to seduce him; his reliance upon his reputation for austerity
  - Theseus' insensitive response
  - Hippolytus' sincerity as he confesses his pure love for Aricia
  - his growing desperation
  - Theseus' mounting disgust and the savagery of his personal insults
  - Hippolytus' final attempt to make Theseus see the truth
- use of stage area, relationship with audience
- interaction, spatial relationships, eye contact, physical contact

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriate application of directorial strategies
- appropriate interpretation of the characters in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of plausible characters in an extreme situation

*Social and cultural context, genre and style*

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

- Racine's dependence upon classical models
- the Neo-classical style of the play
- setting/properties/costume appropriate to the content/style/period
- indication of period through mannerisms and utterance style

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the characters for an audience
- clearly defined intentions in terms of the interpretation of the characters for the audience
- consideration of empathy/sympathy in relation to Hippolytus and Theseus
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the characters, resulting in a vivid realisation of the roles of Hippolytus and Theseus, calculated exactly to elicit the nominated audience responses.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the characters, resulting in a clear, but less detailed, realisation of the roles of Hippolytus and Theseus, clearly intended to elicit the nominated audience responses.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the characters, resulting in a partial realisation of the roles of Hippolytus and Theseus, generally intended to elicit the nominated audience responses.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the roles of Hippolytus and Theseus may appear not to be understood and will be imperfectly realised and unlikely to elicit the nominated audience responses.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be scant appropriate practical realisation of the roles of Hippolytus and Theseus and no attention accorded to eliciting the nominated audience responses.

**Racine: Phèdre – 1(b)**

*With reference to at least two sections of the play, explain how your designs for lighting, sound and setting would help you to create specific effects for your audience.*

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

- preferred specific effects might include, for example, creation of appropriate period/style/mood/atmosphere, a heightening of dramatic tension, a creation of a sense of intimacy/foreboding, the differentiation of locations, the promotion of fluid scene changes
- suitable sections for attention include, for example:
  - the opening scene between Hippolytus and Theramenes
  - Phèdre's first scene
  - Hippolytus' 'romantic' exchange with Aricia
  - the scenes of intimacy between Phèdre and Oenone
  - Phèdre's declaration of love for Hippolytus
  - the arrival of Theseus
  - the banishment of Hippolytus
  - Theramenes' account of Hippolytus' death
  - the climax of the play and Phèdre's death
- the staging form chosen, for example, arena, proscenium, amphitheatre, thrust, promenade, studio style, in the round
- design and use of levels, ramps, steps, balconies, within the setting, to be used to create specific effects
- use of colour, shape, scale, texture within the setting
- provision of appropriate entrances/exits for moments of dramatic significance
- shifting locations throughout the play and the necessity of punctuating the fluency of the action
- use of the acting space; palace setting; inner chambers
- lighting ideas to create specific effects, for example, through the use of light and shadow, use of silhouette, sudden burst of vivid colour, intensity, focus, use of floorlights and/or spotlights
- lighting ideas that help to convey Phèdre's shifting emotional states
- lighting ideas designed to increase tension
- use of cyclorama/gauzes
- use of visual images/projections to suggest, for example, the prominence of the gods, the monster from the sea

- use of sound effects to announce significant entries and heighten tension as the play builds to its climax
- use of music – live or recorded to establish mood and/or location

### ***Assessment Criteria (AO2)***

#### *Knowledge and understanding*

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

- apt suggestions for a setting design appropriate to the play's style and action
- evidence of an understanding of the potential of light/sound/setting to create specific effects
- imaginative ideas, for example, in relation to stage groupings, entrances, exits and major speeches
- clear sense of purpose, identifying appropriate sections for the creation of specific effects

#### *Social and cultural context, genre and style*

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

- Classical Greek/Neo-classical staging conventions, if appropriate
- sensitivity to the tragic style of the play
- choice of period furnishings/properties if appropriate to the staging ideas
- choice of setting, lighting and sound consistent with the style of the play

#### *Potential effectiveness for an audience*

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

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

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent ideas for the use of lighting, sound and setting, offering excellent opportunities for creating the specified effects.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, ideas for the use of lighting, sound and setting, offering good opportunities for creating the specified effects.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, ideas for the use of lighting, sound and setting, offering some opportunities for creating the specified effects.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any ideas for the use of lighting, sound and setting may be inappropriate or be unlikely to offer much opportunity for creating the specified effects.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design ideas offering scant opportunity for creating the specified effects.*

**Sheridan: *The Rivals* – 2(a)**

*Briefly outline and justify your casting decisions for Bob Acres and Sir Lucius O'Trigger and then explain how you would direct the actors, in one or two scenes where they appear together, in order to create comedy for your audience.*

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

- the physical appearance of the two men, in terms of their age, build, height, colouring, facial features
- application of caricature for the 'country booby' and the 'blustering' Irishman
- movement, gesture, gait, posture, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, accent, emphasis
- delivery of specific speeches
- directorial ideas for the creation of comedy in the chosen scene(s), for example:

*In Act Three, Scene Four*

- Acres' ridiculous costume – post 'polishing'
- the interruption of his dancing practice by Sir Lucius
- Sir Lucius' reaction to Acres' changed appearance
- their friendly greeting, hampered by Acres' new clothes
- Acres' revelation of his rival and rejection
- Lucius' glee in whipping up Acres' sense of injustice
- Acres' gullibility and susceptibility to suggestion
- Acres' 'rage' and 'passion'
- Sir Lucius' contrasting *sang froid*
- the dictation of the letter

*In Act Five, Scene Three*

- Acres' increasing terror as the hour of the duel approaches
  - his cowardice compared to Lucius' bluster
  - his comic horror at the prospect of being 'pickled'
  - comic business in the pacing out of the 'distance'
  - the 'sneaking off' of Acres' courage
  - Acres' relief at seeing Jack and Faulkland
  - his facetiousness in offering to be Sir Lucius' second
  - Sir Lucius' willingness to fight
  - the revelations over 'Delia'
- interaction with each other and with other characters, use of space, eye contact, physical contact
  - use of stage space
  - use of costume and/or props

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- the appropriateness of the interpretation of the characters in the chosen scene(s)
- awareness of Sheridan's comic purpose in creating these caricatures of 'rivals'
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

- sensitivity to comic style through application of directorial ideas
- indications of period in terms of costume, properties; performance style
- reference to the mores of courtship and duelling in the eighteenth century

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the roles for an audience
- clearly defined intentions in terms of creating comedy
- attention to actor/audience relationship



### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the characters of Acres and Sir Lucius and a confident command of performance methods, appropriate to achieving comedy for the audience in the selected scene(s).

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the characters of Acres and Sir Lucius and a secure command of performance methods, appropriate to achieving comedy for the audience in the selected scene(s).

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the characters of Acres and Sir Lucius and a partial command of performance methods, appropriate to achieving comedy for the audience in the selected scene(s).

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the characters of Acres and Sir Lucius may lack apt performance ideas or may not be adequately focused upon achieving comedy for the audience in the selected scene(s).

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the characters of Acres and Sir Lucius in the selected scene(s) and the creation of comedy may be unconsidered.

**Sheridan: *The Rivals* – 2(b)**

*How would you want your audience to respond to Lydia Languish? Explain how you would perform the role, in two separate scenes from the play, in order to achieve your aims.*

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

- audience response, for example, sympathy, amusement, impatience, endearment
- her physical appearance, age, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety
- ideas for movement, posture, gait, tempo, facial expressions
- costume suggestions
- appropriate scenes, for example:
  - Act One, Scene Two, establishing Lydia's character through her interrogation of Lucy and disclosures to Julia
  - Act Three, Scene Three, in which Jack Absolute appears to Lydia 'disguised' as himself
  - Act Four, Scene Two, in which Sir Anthony and Jack call upon Mrs Malaprop and Lydia, and Lydia discovers the truth about 'Beverley'
  - the final scene which brings about the reconciliation between Lydia and Jack
- performance suggestions, in Act One, to convey, for example:
  - Lydia's taste in reading and romantic illusions
  - her comic caprice in wishing to marry a poor man
  - her unsympathetic response to Julia's love
  - her stubbornness with Mrs Malaprop
- performance suggestions, in Act Three, to convey, for example:
  - Lydia's determination not to hear 'Mr Absolute'
  - her comic joy when she finds 'Beverley'
  - Lydia's love of 'romance'
  - her obliviousness to Jack's calculations
  - her pleasure in 'deceiving' Mrs Malaprop
- performance suggestions, in Act Four, to convey, for example:
  - Lydia's sulky refusal to admit the addresses of the Captain
  - her puzzled asides
  - her reaction to the intervention of the older characters
  - her response to the revelation that Beverley and Absolute are one and the same man
  - Lydia's sullen refusal to be pleased with events
  - Lydia's anger at having been humoured, her angry exit

- directorial suggestions, in Act Five, to convey, for example:
  - Lydia's horror as she hears of the duel
  - her relief at Absolute's safety
  - her reconciliation with Absolute
- use of stage
- use of props
- interaction with other characters and with the audience

### **Assessment Criteria (AO2)**

#### *Knowledge and understanding*

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

- appropriateness of the performance ideas in relation to the interpretation
- relevant suggestions for performance in terms of both physical and vocal expression

#### *Social and cultural context, genre and style*

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

- indications of period in costume and setting
- apt ideas about the style of performances required
- reference to social/cultural context
- performance ideas consistent with the style and conventions of the play

#### *Potential effectiveness for an audience*

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

- clarity and coherence of the performance ideas
- clearly defined dramatic intentions for the audience
- focus upon audience response
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident approach to the role of Lydia, calculated exactly to elicit the preferred audience response.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound approach to the role of Lydia, clearly intended to elicit the preferred audience response.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an actor's acceptable approach to the role of Lydia which has some potential for eliciting the preferred audience response.*

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

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

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

*What do you consider to be the two funniest sections of 'The Government Inspector'? Explain how you would create comedy for your audience through your direction of your chosen sections.*

Candidates' answers will vary depending upon their choice of sections and their comic invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- choice of sections, which might be taken from anywhere in the play but which might include, for example:
  - the opening scene with the Mayor and his disreputable Town Council; reception of the news of the imminent visit of the 'Government Inspector'
  - the comic banter between Khlestakov and Osip in Act Two
  - the encounter between the Mayor and Khlestakov in Act Two
  - the introduction of Anna and Maria
  - their flirtation with Khlestakov
  - Khlestakov's escalating lies
  - his 'courtship' of both mother and daughter
  - his acceptance of bribes
  - the Mayor's pride in his prospective 'son-in law'
  - Khlestakov's escape
  - the final revelations
- suggestions for creating comedy through casting of individual characters within the chosen sections in terms of their physical appearance, build, height, colouring, hairstyle, facial features
- suggestions for creating comedy through the vocal qualities of the cast in terms of, pitch, pace, pause, accent, affectation, dialect
- establishment of the 'grotesque' and/or caricature
- comic ideas for the characters' movement, gestures, gait, posture, idiosyncrasy, facial expressions
- costume ideas; comic use of properties
- staging form
- setting ideas
- use of the stage and the setting
- comic business, slapstick, double takes, timing, synchronised movement
- interaction between the characters, eye contact, physical contact, spatial relationships
- exploitation of comic irony
- interaction with audience
- use of lighting/sound effects if appropriate

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriateness of directorial ideas to the comic style of the play
- satirical portrayal of the character/ application of caricature
- comic invention in performance ideas

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the sections for an audience
- clearly defined intentions in terms of comedy
- attention to the actor/audience relationship in performance ideas
- ideas consonant with the comic tone required

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the chosen sections through a confident approach to direction, calculated exactly to generate comedy for the audience.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the chosen sections through a sound approach to direction, clearly intended to generate comedy for the audience.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the chosen sections through an acceptable approach to direction, generally intended to generate comedy for the audience.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the chosen sections may lack apt ideas for direction or may not be adequately focused upon generating comedy for the audience.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible directing suggestions for the chosen sections and no attention accorded to generating comedy for the audience.

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

*How would you want your audience to respond to Anna? Explain how you would perform the role, in two separate scenes from the play, in order to achieve your aims.*

Candidates' answers will vary depending upon their interpretation of the character, their preferred response and their choice of scenes. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience response, which might include, for example, amusement, sympathy, contempt, disdain
- Gogol's own suggestions for the character, as described in some editions as 'a provincial coquette in early middle age'
- alternative suggestions for her physical appearance, build, height, colouring, facial features
- vocal qualities, pitch, pace, pause, accent, affectation
- movement, gestures, gait, posture
- costume ideas (she changes her costume four times in the course of the play, according to Gogol's notes)
- use of properties
- use of the stage and the setting
- comic business, slapstick, caricature
- performance ideas for the character, to demonstrate, for example:

*In Act One*

- her initial appearance, and frustration with her husband
- her dismissive attitude towards her daughter
- her hectoring tone as she shouts through the window

*In Act Three*

- her continuous belittlement of Maria
- her more wheedling approach to Dobchinsky
- her vanity and competitiveness with Maria
- her outrageous flirtation with Khlestakov in front of her husband and the gathered assembly
- her nonsensical gullibility in the face of Khlestakov's lies
- her flattery and cajolery with Osip

*In Act Four*

- her horrified response in witnessing Khlestakov's overtures to Maria
- her willingness to accept his declarations of love



- her jealousy of Maria
- her acceptance of the engagement and its potential for elevating her own position
- her unpleasantness with her husband and disdain for her guests as they congratulate the family
- her abject horror at the revelation of Khlestakov's identity

(In some editions, act and scene divisions are different.)

### ***Assessment Criteria (AO2)***

#### *Knowledge and understanding*

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

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

#### *Social and cultural context, genre and style*

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

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

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of audience response
- attention to the actor/audience relationship in performance ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Anna in the selected sections, calculated exactly to elicit the preferred audience response.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Anna in the selected sections, clearly intended to elicit the preferred audience response.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Anna in the selected sections, generally intended to elicit the preferred audience response.*

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

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

***Ibsen: Hedda Gabler – 4(a)***

*Briefly outline and justify your casting decisions for Ejlert Lövborg and then explain how you would direct the role, at specific moments in the play, in order to reveal different aspects of his character.*

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

- different aspects of his character, for example, his infatuation with Hedda, his initial respect for Thea and his subsequent rejection of her, his cowardice, his weakness, his belief in his writing
- casting ideas:- his physical appearance in terms of age, height, build, facial features; Ibsen's description specifies: 'slight and thin with dark hair and beard, 'worn-out' looks'
- his vocal qualities, pitch, pause, accent, utterance style, delivery of specific lines
- movement, gesture, idiosyncrasy, facial expression
- costume ideas
- interaction with Hedda, with Thea and with other characters in the chosen moments
- delivery of sub-text
- use of stage space; movement; use of props
- audience response to the different aspects of his character, which might include, for example, sympathy, pity, contempt, disappointment

*Directorial ideas for the character in Act Two, to convey, for example:*

- his initial nervousness in seeing Hedda again under new circumstances
- his self-deprecating attitude towards his first book and evident pride in the new manuscript
- his surprise at Hedda's invitation to supper
- his generosity of spirit in not wishing to compete with Tesman, academically
- his evident admiration of Hedda and desire for her as they pretend to look at the photo album
- the harshness of his comments about Mrs Elvsted before her arrival masking his admiration of her as a comrade and muse
- his susceptibility to Hedda's manipulation over the punch

- his bravado as he drinks in defiance of Mrs Elvsted's wishes and his savage treatment of her

*Directorial ideas for the character in Act Three, to convey, for example:*

- his disturbed and excited state of mind as he demands entry
- the urgency of his brief exchange alone with Hedda
- his cruelty to Mrs Elvsted; his rejection of her
- his deception over the manuscript
- his guilt and despair after her departure and pathetic confession to Hedda
- his weakness in accepting Hedda's prompt to suicide; his dramatic exit

### **Assessment Criteria (AO2)**

#### *Knowledge and understanding*

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

- appropriate interpretation of the character
- application of appropriate performance ideas
- attention to the range of moods and emotions to be shown by the character
- attention to Ibsen's brand of naturalism

#### *Social and cultural context, genre and style*

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

- indications of period in costume and performance elements
- the naturalistic acting style demanded by the play
- tragic style of the play

#### *Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas for an audience
- clearly defined intentions in terms of the desired effect upon the audience
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Lövborg in the chosen moments through directorial ideas, calculated exactly to reveal different aspects of his character.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Lövborg in the chosen moments through directorial ideas, clearly intended to reveal different aspects of his character.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Lövborg in the chosen moments through directorial ideas, generally intended to reveal different aspects of his character.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for directing Lövborg in the chosen moments may lack apt performance ideas and may not be likely to reveal different aspects of his character.*

*For the award of Band 5 marks (0-9), candidates will refer to a very few of the indicators mentioned; there will be negligible practical suggestions for directing the role of Lövborg in the chosen moments, and the different aspects of his character will be unconsidered.*

**Ibsen: Hedda Gabler – 4(b)**

*As a designer for 'Hedda Gabler', explain in detail how your designs for setting and costume might be used in performance to create specific effects.*

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

- specific effects might include, for example, the creation of an appropriate period setting, the creation of a naturalistic or symbolic setting, the creation of a sense of Hedda's isolation within Tesman's bourgeois milieu, a sense of Hedda's lack of ease within her environment
- the staging form chosen, for example, proscenium, thrust, studio style
- ideas for a setting design, naturalistic, representational or symbolic
- design and use of inner and outer stage areas to demark Hedda's private territory; the traffic between these two areas
- positioning of doorways, windows, the veranda, affording Hedda a potential escape route or emphasising her sense of entrapment; Hedda's frustration evident as she beats against the window
- the bourgeois appearance of the drawing room
- use of scale to create a room which seems too small for Hedda or too cramped
- choice and use of colours, textures, tones, possibly selected to contrast with those worn by Hedda in her costume
- Hedda's appearance, her costume, hairstyle and accessories, suggestive of taste and style
- choice of costume designs for Tesman, Aunt Julle and Berte; bourgeois, comfortable or worn, to contrast with Hedda's apparently innate elegance
- choice of costume design for the other characters to indicate separation from or solidarity with Hedda
- the positioning of the profusion of vases of flowers; Hedda's constant moving of objects which do not belong to her
- scale and positioning of those items of furniture/props which represent Hedda's few personal belongings, for example, the portrait of General Gabler, the pistols, the piano, the writing desk; her handling of her own things or lingering by her own possessions, at specific moments in the text
- Hedda's elegant writing desk, later appropriated by Tesman and Mrs Elvsted as they piece together Lövborg's notes
- use of visual symbolism, for example, the lighting and extinguishing of the lamps; the lighting and dying of the stove

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- apt suggestions for a stage design and costume designs appropriate to the play's style and action
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for the use of the stage/costume design to create an effective performance

*Social and cultural context, genre and style*

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

- sensitivity to tragic/serious style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of setting and costume consistent with the naturalistic style of the play

*Potential effectiveness for an audience*

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

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

### **Mark Bands**

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

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

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs for the play, with some potential to create the specified effects.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any design ideas for the play may be inappropriate or be unlikely to create the specified effects.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the play, offering scant opportunity to create the specified effects.*



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

*As a director, explain how you would use comedy to highlight the political message(s) in two or three scenes from 'Arturo Ui'.*

Candidates' answers will vary according to their choice of scenes, their interpretation of Brecht's message(s) and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Brecht's political message(s) which might include, for example, the warning to resist tyranny, the idea that power corrupts, the criticism of force and violence, the dangers of media manipulation/ propaganda, appropriate reference to contemporary issues
- Brecht's concept of *Spaß*
- appropriate scenes for comic treatment include, for example:
  - the Prologue; delivery of verse/comic banter with the audience
  - Scene One, the parodic treatment of the gangsters
  - Scene Two, Young and Old Dogsborough
  - Scene Three, the introduction of a petulant Ui
  - Scene Four, Ui's first meeting with Dogsborough
  - Scene Six, Ui's lesson with the Actor
  - Scene Eight, the farcical nature of the warehouse fire trial
  - Scenes Nine (b) and Ten, the reading of Dogsborough's will
  - Scenes Twelve and Thirteen, the wooing of Betty Dullfeet
  - Scene Fifteen, Ui's final speech

(Accept justified suggestions for the creation of comedy in any of the scenes.)

- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- use of legends, projections which introduce comedy in order to highlight Brecht's political message
- use of stage for comic effect
- comedy created through casting decisions
- the physical appearance and costume of the characters to create comedy; parody of gangsters/historical parallels
- selected performance ideas for the characters in the scenes; comic suggestions for physical and/or vocal qualities
- comic business, for example, Giri's ever-changing hats
- comic exploitation of the language, verse speaking
- comic exploitation of both Goethe and Shakespeare, for example, in the wooing of Betty Dullfeet and in the actor's tuition of Arturo Ui
- use of music, sound/lighting to create comedy, even in the most serious of scenes

- application of comic methods, for example, timing, interaction with the audience, exaggeration, incongruity, slapstick

### ***Assessment Criteria (AO2)***

#### *Knowledge and understanding*

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

- appropriateness of the staging ideas in relation to the creation of comedy
- apt ideas for comic business
- relevant suggestions for comic performance in terms of both physical and vocal expression
- practicality of staging ideas to facilitate the exploitation of comedy

#### *Social and cultural context, genre and style*

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

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

#### *Potential effectiveness for an audience*

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

- clarity and coherence of the directorial ideas
- clearly defined dramatic intentions in terms of creating comedy for the audience
- focus upon audience response to comic ideas, distancing/alienation
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the play as revealed through a vivid and coherent realisation of the chosen sections, calculated exactly to highlight political message(s) through the use of comedy.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound directorial approach to the play as revealed through a clear, but less detailed, realisation of the chosen sections, clearly intended to highlight political message(s) through the use of comedy.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable directorial approach to the play as revealed through a partial, but mainly apt, realisation of the chosen sections which has some potential for highlighting political message(s) through the use of comedy.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any directorial suggestions for the realisation of the chosen sections may not be adequately focused upon highlighting political message(s) through the use of comedy.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible directorial suggestions for realising the chosen sections and no attention accorded to highlighting political message(s) through the use of comedy.*

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

Choose **two** of the following characters and explain how, as an actor playing both roles, you would perform them at specific moments and what effects you would wish to create for your audience in each case:

*Young Dogsborough;*

*the Actor;*

*the Judge;*

*Ignatius Dullfeet.*

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

- effects for an audience, for example, to educate them, to detach them, to amuse them, to arouse their contempt/disgust/critical awareness; to elicit sympathy
- the physical appearance of each selected character in terms of build, height, colouring, age, facial features
- their posture, gait, mannerisms, facial expressions; differentiation between the two characters
- costume/prop suggestions
- echo of political parallels in appearance, mannerisms, if appropriate
- their vocal qualities, pitch, pace, accent, delivery of speech as appropriate for each character
- transformation from one character to the next
- presentation of the selected characters at specific moments, for example:

*Young Dogsborough*

- Young Dogsborough as a 'pocket version' of his father in Scene Two
- his parroting of Old Dogsborough's words and constant agreement with him
- his increasing horror in Scene Four; his fear of violence

*The Actor*

- the Actor's pretentiousness and initial self-pity
- his outrageously mannered style
- his sycophancy towards Ui
- his reaction to Ui's gradual transformation

*The Judge*

- the Judge's authority and appearance of respectability
- his lack of sympathy for Fish
- his laughter at Giri's testimony
- his reaction to the corruption taking place 'before his very eyes'
- his statement to the press
- his obvious complicity with Giri
- his sentencing of Fish

*Ignatius Dullfeet*

- Dullfeet's antipathy to Ui and his men
  - his inability to speak to Ui despite clear strength of purpose
  - his attempt to withstand Givola's threats
  - his decisive exit
- comic potential of the roles
  - interaction with others/interaction with the audience
  - use of stage space
  - effects created by the doubling of specific roles

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- the appropriateness of the interpretation of the chosen characters at specific moments
- exploitation of the comedy inherent in the roles, if appropriate
- awareness of Brecht's purpose in creating each character
- appropriate reference to a range of performance ideas

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the roles for an audience
- clearly defined intentions in terms of the desired effects for the audience
- appropriate ideas for arousing the critical detachment for the audience

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the chosen characters and a confident command of performance methods appropriate to achieving their preferred effects for the audience. The chosen characters will be vividly realised in the selected moments.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the chosen characters and a secure command of performance methods appropriate to achieving their preferred effects for the audience. The chosen characters will be effectively realised in the selected moments.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the chosen characters and a partial command of performance methods appropriate to achieving their preferred effects for the audience. The chosen characters will be realised occasionally in the selected moments.

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

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

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

*Briefly outline and justify your casting decisions for Serjeant Jack Musgrave and then explain how you would direct your actor, in **two** or **three** scenes from the play, in order to convey your interpretation of the character to your audience.*

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

- Arden's description of the character (in some editions of the play):-
  - aged between thirty and forty
  - tall and swart
  - sardonic but never humorous
  - could well have served under Cromwell
- casting ideas in terms of physical qualities; age, build, height, colouring, facial features
- posture, gait, movement, gesture, use of space, facial expressions
- vocal qualities, accent, pitch, tone, emphasis, speech patterns, song, use of pause/silence
- costume ideas; use of props
- interaction with other characters, eye contact, physical contact, use of spatial relationships
- directorial ideas for conveying Musgrave's character at specific moments, for example:

*In Act One*

- his first appearance, his natural authority, his sense of purpose
- his curt treatment of the Bargee
- his self-possession in exchanges with Mrs Hitchcock, the Parson and the Mayor
- his surprised reaction to the news about Billy Hicks and Annie's baby; his injunction to Mrs Hitchcock not to reveal the story to the others
- his strength of determination in the altercation with Hurst
- the mysteriousness of his 'mission'
- his power over his men
- the delivery of his prayer

*In Act Two*

- his apparent bonhomie as he buys drinks in the bar
- his terse warning to Annie; his reference to duty
- his preparations for bed
- his nightmare and response to Mrs Hitchcock's comfort
- his reaction to Sparky's death and unsentimental disposal of his body
- his no-nonsense dealings with Walsh
- his determination not to be prevented from carrying out his plans
- his manipulation of the Mayor

*In Act Three*

- his responses to the speeches of the Mayor and the Parson
- his menacing introduction of the guns
- the increasing urgency of his speech
- his frenzied dance and song

- his reaction to the mounting tension amongst the townsfolk
  - his explanation of his 'logic'
  - his lack of compassion for Annie and her plight
  - the struggle to complete his mission; his conflict with Attercliffe
  - his defeat
  - his final exchanges with Mrs Hitchcock and refusal to see the truth
- audience response, which might include fear, respect, bewilderment, sympathy

### **Assessment Criteria (AO2)**

#### *Knowledge and understanding*

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

- application of appropriate performance elements designed to convey an appropriate interpretation of his character
- appropriate ideas for interaction with other characters
- sensitivity to the role of Musgrave within Arden's parable-type play

#### *Social and cultural context, genre and style*

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

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

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach in conveying an appropriate interpretation of the character to an audience through performance elements
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired audience response to the role



### **Mark Bands**

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

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

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial, but mainly apt, realisation of the role of Serjeant Musgrave, with the general intention of creating an appropriate interpretation of the character for the audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Serjeant Musgrave may lack apt directorial ideas, suggest a lack of understanding, or may not be adequately focused upon creating an appropriate interpretation of the character for the audience.*

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

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

*As a designer for 'Serjeant Musgrave's Dance', explain what specific effects you would wish to create for your audience through your design concept for the play. You should consider **two or more** of the following design elements in your answer: setting, costume, lighting, sound.*

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

- specific effects might include, for example, the creation of a range of interior and exterior settings; the creation of a variety of moods/atmospheres within the play; supporting the political nature of the play; establishing the folktale legacy; creating an appropriate period or universal setting for the play
- the design concept for the play which might comprise ideas for a specific colour palette; ideas for the use of fabrics/textures; ideas related to class, hierarchy and social groupings; ideas related to location and period
- the combined effects of the chosen elements
- choice and justification of staging form
- setting ideas for a series of discrete settings or single composite set, including, for example:
  - the canal wharf
  - the public house bar
  - the churchyard at night
  - the street
  - the stable/bedroom
  - the market place
  - the prison cell
- configuration of space, use of levels, galleries, balconies
- transition between scenes/locations
- stage furniture and dressings – colours, shapes, scale, texture, period
- costume ideas to suggest, for example, differences between the classes, robes of office/uniform, gender, poverty in relation to cut, fit, colour, condition, fabric, accessories
- consideration of groupings to display concept in relation to costume
- lighting design ideas to distinguish between night and day, interior and exterior scenes and to create atmosphere; for example, colour, angle, intensity, use of specials, gobos, projections, gauzes
- sound effects to create atmosphere, location, time-of-day

### **Assessment Criteria (AO2)**

#### *Knowledge and understanding*

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

- appropriate application of design concept, consonant with the mood/atmosphere/locations of the play
- appropriate setting/costume/lighting/sound ideas in relation to the design concept
- appropriate selection of design elements: use of levels/scale/shape/colour/texture/perspective
- staging methods which facilitate scene changes, where appropriate

#### *Social and cultural context, genre and style*

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

- indications of period/universality in setting/costume
- sensitivity to the epic style of the play
- awareness of Arden's political intentions; the context of the play, its references to the end of Empire
- the complex style of the play – blend of folk-tale style with contemporary political message
- some consideration of original staging conditions if appropriate

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach for an audience through design elements
- clearly defined effects to be created for the audience
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a confidently articulated design concept as revealed through vivid and coherent reference to the chosen elements, calculated exactly to create their preferred effects for an audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a well articulated design concept as revealed through clear, but less detailed, reference to the chosen elements, clearly intended to create their preferred effects for an audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable design concept as revealed through partial, but mainly apt, reference to the chosen elements with some potential for creating their preferred effects for an audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for a design concept may not be adequately focused upon the chosen elements or upon creating their preferred effects for an audience.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible suggestions for a design concept, scant reference to design elements and no attention accorded to creating their preferred effects for an audience.*

**Weiss: *The Marat/Sade* – 7(a)**

*Briefly outline your ideas for the physical appearance and costume of the Four Singers and then explain how you would direct them, in two sections of the play, in order to create specific dramatic effects.*

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

- preferred dramatic effects might be to create comedy, to shock the audience, to clarify the play's narrative, to communicate a political message, to heighten the dramatic effectiveness of the chosen sections, to highlight the duality of their roles as Patients and Singers
- Weiss' description of the Singers, in some editions: "Part crowd types, part comedians. They have decked out their hospital uniforms with grotesque bits of costume and wear the cap of the revolution. Rossignol, with her tricolour sash and sabre represents the figure of Marianne."
- physical appearance of the Singers: Kokol, Polpoch, Cucurucu and Rossignol – a motley assortment of sizes, shapes and heights to match their various voices or a degree of conformity to create an incongruous effect with their radically different voices
- facial features, colouring, hair-style
- posture, movement, gait, facial expression
- mime skills, circus skills, dance
- costume ideas, for example, their white hospital uniforms, bedecked as Weiss describes or individual costumes added to or changed according to the requirements of the chosen sections
- props/accessories
- their presence creating changing moods/atmospheres throughout
- vocal qualities, pitch, pace, tone, volume, musicality, rhythm, song
- creation of a counterpoint to the main action or joining in it
- appropriate sections might include, for example:
  - Homage to Marat: Scene 5
  - Corday's arrival in Paris: Scene 10
  - The people's reaction: Scene 16
  - First conversation: Scene 17 – card games and tricks
  - Sade turns his back: Scene 18 – they comment on the action
  - Poor old Marat: Scene 21
  - Song and Mime: Scene 24
  - The National Assembly: Scene 27
  - Poor Marat: Scene 28
  - Corday's Third and Last Visit: Scene 30 – explicit mime
  - Interruptus: Scene 31
  - The Murder: Scene 33

- Theatre of Cruelty techniques
- disciplined indiscipline
- use of stage
- interaction with each other, with other characters and with the audience
- eye contact, spatial relationships

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- application of appropriate performance ideas for the Singers, singly and/or collectively
- appropriate staging ideas to complement the interpretation of the Singers
- consonance of ideas with imaginative style of the play
- sensitivity to Weiss' complex political ideas

*Social and cultural context, genre and style*

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

- indications of period and setting in terms of costume, stage design
- the heightened acting style demanded by the play
- integration of theatre-of-cruelty techniques/effects

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the Singers and their role for an audience
- sensitivity to the intended dramatic effects to be created for the audience
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, employing a purposeful and coherent directorial approach to the Singers in the chosen sections, calculated exactly to create specific dramatic effects.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, employing a clear, but less detailed, directorial approach to the Singers in the chosen sections, clearly intended to create specific dramatic effects.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, employing a partial, but mainly apt, directorial approach to directing the Singers in the chosen sections, generally intended to create specific dramatic effects.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any directorial ideas for the Singers may be inappropriate or be unlikely to create specific dramatic effects.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible, practical, directorial suggestions for the Singers and little attention accorded to creating specific dramatic effects.

**Weiss: *The Marat/Sade* – 7(b)**

*How would you want your audience to respond to Jacques Roux? Explain how you would perform the role, in two or more sections of the play, in order to achieve your aims.*

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

- audience response, for example, revulsion, horror, fear
- Weiss' description of Roux; former priest, radical Socialist – he can move only in the limits of his strait-jacket
- his role as champion and perfectionist – an *alter ego* against whom Marat's ideas can be measured
- suggestions for his appearance; physical qualities, age, height/build, colouring, facial features
- movement, gesture, gait, posture, facial expressions
- idiosyncratic movements; resistance to constant attempts to subdue/silence him
- vocal qualities; pitch, pace, accent, emphasis, delivery of lines
- costume, hospital shirt with an overall shaped like a monk's robe with sleeves tied together
- performance ideas might relate to his continual presence on stage as well as referring to a range of significant moments for the character:
  - First Rabble-rousing of Jacques Roux: Scene 19 - the violent energy of his incitement
  - The Faces of Marat: Scene 26 - the considered defence of Marat
  - The Murder: Scene 32 – the clear expression of his vision
- use of stage area
- role within asylum setting
- interaction with Marat and with other characters
- eye contact, physical contact, spatial relationships

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriate application of performance techniques



- appropriate interpretation of the character in relation to vocal and physical qualities; movement, interaction with others; use of costume/properties
- creation of a plausible character within the non-naturalistic style of the play

*Social and cultural context, genre and style*

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

- Weiss' idiosyncratic style; amalgam of epic and cruelty styles; total theatre
- the complex political message of the piece
- costume appropriate to the style and period of the play
- indication of period through mannerisms and utterance style
- stylisation and creation of spectacle

*Potential effectiveness for an audience*

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

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

### **Mark Bands**

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

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

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

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

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

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

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

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

- audience response to her changing moods which might include, for example, sympathy, pity, empathy, respect, disapproval
- Duckling's physical qualities; age, appearance, height, build, colouring, facial features
- posture, gait, gesture, movement, facial expressions
- vocal qualities, pitch, pause, tone, volume, accent
- interaction with Harry and with other characters; eye contact; use of stage space; physical contact; body language
- performance ideas for conveying Duckling's changing moods in specific scenes from the play, for example:

*In Act One, Scene Seven*

- Duckling's response to Harry's aimless but neutral attempts at conversation
- her persistent silence and moroseness
- her complaints about lack of freedom and about being constantly watched
- her response to Harry's evident paranoia and obsessive jealousy
- Duckling's attempts to cajole him into compliance
- her response to Harry's attempt to appease her with the promise of a part in the play
- her conciliatory kiss

*In Act One, Scene Eleven*

- Duckling's stubborn refusal to play Liz Morden's maid
- her loyal defence of Harry
- her aggressiveness and petulance
- her fearful response to the arrival of Ross and Campbell

*In Act Two, Scene Three*

- Duckling's sympathetic attempt to comfort Harry in his torment
- her hasty entrance and concern for him
- her willingness to do anything it takes to help him
- her acquiescence and submission as she lifts her skirt
- her terrified response to Harry's sudden violence

*In Act Two, Scene Eight*

- positioning of the pair; he lying, close to death
- Duckling's tender entreaties in the face of Harry's grave illness
- her sincere declaration of love
- her wailing lament

*In Act Two, Scene Eleven*

- her excitement about the play
- her determination to carry on
- her confidence in her new relationships with the other convicts

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- application of appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- appropriate staging ideas
- sensitivity to the shifting moods of the play and Wertebaker's purpose

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of interpretation of the role for an audience through performance elements
- clearly defined intentions in terms of her changing moods
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the character's changing moods

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the character of Duckling through a confident approach to performance, calculated exactly to elicit their preferred audience response to her changing moods.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the character of Duckling through a sound approach to performance, clearly intended to elicit their preferred audience response to her changing moods.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the character of Duckling through an acceptable approach to performance, generally intended to elicit their preferred audience response to her changing moods.*

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

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

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

*As a director, explain how you would stage **two** or **three** scenes from the play in order to highlight the transformation of the convicts from a squabbling rabble of individuals into a unified theatre group.*

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

- the physical qualities of the actors in their parts as convicts, for example, height, build, colouring, facial features
  - their appearance, costume and make-up in the earlier scenes to reveal their lack of personal hygiene, their unkempt ways, their indifference to their presentation
  - their changing appearance, costume, make-up as the play progresses; possible amelioration in their presentation/cleanliness/tidiness
  - vocal qualities, accent diction, tone, pitch, volume; gradual alteration/modification of their vocal qualities in terms of clarity of diction/fluency
  - the interaction of the convicts with one another throughout the course of the play; initial hostilities giving way to closer comradeship, shown through variations in eye contact, physical contact, spatial relationships
  - the gradual improvement of the convicts' posture, gait, movement
  - choice of staging form/setting ideas to facilitate the move towards a more unified society
  - staging ideas in the chosen scenes to highlight the transformation of the convicts might include ideas for revealing, for example:
    - their initial wariness of each other and of Ralph
    - their lack of mutual concern
    - the shifting hierarchy amongst the convicts
    - their in-fighting and resentment of, for example, Liz and Ketch
    - their shared fear of Ross
    - their growing confidence with each other and with Ralph
    - their gradual familiarity with the language and mores of Farquhar's play
    - the development of fellow-feeling/community
    - the development of love
    - the development of loyalty
    - their growing sense of achievement
    - their developing ability to converse with/interact with the Officers
  - appropriate scenes for consideration include:
    - The First Rehearsal
    - Visiting Hours
    - The Second Rehearsal
    - The Meaning of Plays
    - A Love Scene
    - The Question of Liz
    - Backstage
-

### ***Assessment Criteria (AO2)***

#### *Knowledge and understanding*

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

- appropriate application of staging ideas
- appropriate selection of performance elements
- staging methods which highlight the transformation of the convicts

#### *Social and cultural context, genre and style*

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

- indications of period and location in setting
- sensitivity to the epic style of the play and to Wertebaker's political message
- the complex style of the play – use of historicization
- theatrical self-reference within the play

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach for an audience through staging elements
- clearly defined intentions in terms of the desired effect on an audience
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the chosen scenes, through highly appropriate staging ideas, calculated exactly to highlight the transformation of the convicts.

*For the award of Band 2 marks (30-39),* candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the chosen scenes, through appropriate staging ideas, clearly intended to highlight the transformation of the convicts.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating a generally apt realisation of the chosen scenes, through mainly suitable staging ideas, largely capable of highlighting the transformation of the convicts.

*For the award of Band 4 marks (10-19),* candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any staging ideas for the chosen scenes may be unsuitable in terms of highlighting the transformation of the convicts.

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the chosen scenes and any staging ideas will be totally unsuitable in terms of highlighting the transformation of the convicts.



**Miller: A View from the Bridge – 9(a)**

*What are the challenges that face a set designer of 'A View from the Bridge'? Explain how your design ideas would satisfy the demands of the play.*

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

- identification of the design challenges might include:
  - the period setting – 1950s
  - the geographical location – New York's Brooklyn Harbour area
  - the variety of locations required by the play; the street and exterior of the tenement building, the living-room of Eddie's apartment; Alfieri's office; the telephone booth
  - creation of a sense of both the indoor and outdoors
  - need for fluency between settings
  - need to create both intimate scenes played in confined spaces and public scenes in larger, open areas
  - the notion of flashback
- design ideas might take account of:
  - choice of appropriate style of scenic design to match the play's requirements, for example, naturalistic, representational, realistic or 'epic' style – combinations of any of these
  - provision of space to accommodate the actors and the traffic of each scene
  - a design to facilitate Alfieri's relationship with the audience
  - style of the play and the action of each of the scenes
  - the requirements for a series of different locations
  - recognition that each is only one amongst several other designated settings; to be accomplished within a composite set or as discrete settings, if selected
  - consideration of entrances and exits
- choice of staging form
- design fundamentals; scale, shape, configuration of space, colour, texture
- cyclorama/backdrops; use of period furniture/props
- the use of lighting/sound to help to create outdoor/indoor scenes/atmosphere/period

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriate application of staging ideas
- appropriate selection of design elements, for example, choice of materials/levels/scale/shape/colour/texture/perspective/furnishings
- use of space

- staging methods which highlight the public nature of Eddie's private tragedy

*Social and cultural context, genre and style*

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

- indications of period and location in setting
- sensitivity to the tragic form and style of Miller's play
- the complex design requirements
- allusion to the American dream
- experience of the immigrant community

*Potential effectiveness for an audience*

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

- clarity and coherence of approach for an audience through staging elements
- clearly defined intentions in terms of the desired effect on an audience
- attention to the actor/audience relationship in staging ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs for the play, calculated exactly to satisfy its demands.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs for the play, clearly intended to satisfy its demands.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs for the play, with some potential to satisfy its demands.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any design ideas for the play may be inappropriate or be unlikely to satisfy its demands.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the play, offering scant opportunity to satisfy its demands.*

**Miller: A View from the Bridge – 9(b)**

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

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

- audience response, for example, sympathy, empathy, respect, admiration, pity
  - her physical appearance, age, height, build, colouring, facial features
  - vocal qualities, accent, pitch, pace, pause, tone, variety
  - delivery of specific lines
  - ideas for movement, posture, gait, tempo, facial expressions
  - costume suggestions
  - performance suggestions, in Act One, to convey, for example:
    - Beatrice's excitement at the prospect of her cousins' arrival
    - her desire to please and to make them welcome
    - her support/protectiveness of Catherine in the face of Eddie's opposition to her new job
    - her attempts to distract Eddie and cajole him into a better mood
    - her fears about the immigration laws/informers
    - her pleasure in welcoming her cousins
    - her sensitivity to Eddie's jealousy of Rodolfo
    - her distress at the loss of her physical relationship with Eddie; consciousness of the source of the problem
    - her genuine concern for Catherine and 'motherly' advice/warning
    - her attempts to keep the peace
    - her response to Marco's display of strength
  - performance suggestions, in Act Two, to convey, for example:
    - Beatrice's increasing wariness of Eddie and fear of his moods
    - her exhaustion and weariness of the situation
    - her attempts to reason with Eddie and to persuade him to celebrate the wedding properly
    - her sickening realisation that Eddie has informed on her cousins
    - her stoicism and desire to 'keep the peace'
    - her reluctant defiance of Eddie
    - her desperation for reconciliation
    - her abject misery, Eddie dying in her arms
  - use of stage
  - interaction with other characters, eye contact, physical contact, spatial relationships
-

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriateness of the performance ideas in relation to the interpretation
- relevant suggestions for performance in terms of both physical and vocal expression

*Social and cultural context, genre and style*

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

- indications of period in costume and setting
- apt ideas about the style of performances required
- reference to social/cultural context – the plight of the immigrants
- performance ideas consistent with the style and conventions of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the performance ideas
- clearly defined dramatic intentions for the audience
- focus upon audience response
- attention to the actor/audience relationship

### **Mark Bands**

*For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident approach to the role of Beatrice, calculated exactly to elicit the preferred audience response.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound approach to the role of Beatrice, clearly intended to elicit the preferred audience response.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an actor's acceptable approach to the role of Beatrice which has some potential for eliciting the preferred audience response.*

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

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