



## **General Certificate of Education**

# **Drama and Theatre Studies**

*5241/6241*

**Text into Performance DRA5**

## **Mark Scheme**

*2007 examination - June series*

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

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

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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 = rehursal or rehersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

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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)**

**JUNE 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 credible 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 will little regard for their potential effectiveness for an audience. Answers will not demonstrate a real synthesis of performance skills and production elements in their interpretation.

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

**0-9 marks**

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

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

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

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



## MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 5

### ***Racine: Phèdre – 1(a)***

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

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

- intended audience responses might include, for example, empathy, engagement, respect for her honour and sympathy for her loss, understanding of/surprise at her relationship with Hippolytus
- casting ideas; appearance; physical qualities, age, height/build, colouring, facial features
- vocal qualities; pitch, pace, pause, accent, musicality
- movement, gesture, posture, stance, mannerisms, facial expressions
- costume ideas
- a beauty which, alone, could inspire Hippolytus
- movement, gracefulness
- directorial ideas for specific moments in the play, to convey, for example:
  - her personal modesty and genuine admiration of Hippolytus revealed in discussion with Ismene
  - her virtuous hopes of restoring her family honour/line
  - interaction with Hippolytus, chaste and maidenly
  - her surprise at Hippolytus' offer to renounce the throne in her favour
  - her silent wonder as he declares his love for her; her tender parting words to him
  - her heartfelt sympathy for Hippolytus' plight and good advice to clear his name of Phèdre's slander
  - her willingness to flee with Hippolytus, her honour intact
  - her courage in hinting to Theseus that he wrongs his son
- delivery of individual lines
- interaction with other characters, use of eye contact, spatial relationships, physical contact
- use of stage area

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriate ideas for casting the role
- appropriate application of directorial 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 whose virtue contrasts with Phèdre's 'vice'
- a sense of the significance of the audience's response to the character
- reference to Racine's purpose in including Aricia as a sign of Hippolytus' weakness

*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 character for an audience
- clearly defined intentions in terms of the interpretation of the character for the audience
- consideration of empathy/sympathy in relation to Aricia
- 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 character, resulting in a vivid realisation of the role of Aricia, calculated exactly to achieve 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 director's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Aricia, clearly intended to achieve 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 Aricia, generally intended to achieve 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 Aricia may appear not to be understood and will be imperfectly realised and unlikely to achieve 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 Aricia and no attention accorded to achieving the preferred audience response.

**Racine: Phèdre – 1(b)**

*Explain how you would perform the role of Theseus, at specific moments in the play, in order to convey both his strengths and his weaknesses to your audience.*

Candidates' answers will vary according to their performance 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:

- the physical appearance of Theseus, his age, height/build, colouring, facial features
- movement, gesture, gait, energy, tempo, athleticism, mien, facial expressions, mannerisms
- costume/make-up/mask
- vocal qualities; pitch, pace, pause, accent, tone
- delivery of specific lines
- performance ideas for conveying either strengths or weaknesses at specific moments, for example:
  - Theseus' return; his speech of joy cut off by Phèdre's perverse response
  - Theseus' puzzled reaction to his reception from Phèdre; his questioning of Hippolytus
  - his growing apprehension and his determination to discover the truth
  - Theseus' revelations about the trials that he has undergone; his evident heroism and stoicism; his love for his family
  - his determination to seek the truth from Phèdre
  - Theseus' uncomprehending interview with Oenone; his too immediate acceptance of her lies
  - Theseus' violent revulsion from Hippolytus; outrage at his son's approach, having been lied to by Oenone
  - the strength of Theseus' towering contempt for his son and the mounting hostility of his speech; his hasty banishment of Hippolytus
  - Theseus' insensitive response to Hippolytus' refusal to defend himself; his inability to recognise virtue
  - Theseus' mounting disgust and the savagery of his personal insults
  - his obstinacy during Hippolytus' final attempt to make him see the truth
  - his blindness to Phèdre's real feelings
  - his verbal cruelty to Aricia followed by belated reflection upon her words of warning
  - the slow dawning upon him of his gullibility; his remorse
  - his horrified impotence as he hears Theramenes' account of Hippolytus' death
  - his horror and despair at Phèdre's confession
  - his resolution to love Aricia as daughter
- use of stage area
- interaction, spatial relationships, eye contact, physical contact
- audience responses which might include, for example, pity, fear, sympathy, respect, contempt, admiration, horror, catharsis

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

#### *Knowledge and understanding*

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

- appropriate application of performance ideas calculated to reveal the strengths and weaknesses of Theseus
- 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 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 character for an audience
- clearly defined intentions in terms of the interpretation of the character for the audience in relation to Theseus' strengths and weaknesses
- consideration of empathy/sympathy in relation to 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 an actor's confident understanding of the character, resulting in a vivid realisation of the role of Theseus, calculated exactly to convey both his strengths and his weaknesses to 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 the impression of an actor's sound understanding of the character, resulting in a clear, but less detailed, realisation of the role of Theseus, clearly intended to convey both his strengths and his weaknesses to 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 some understanding of the character, resulting in a partial realisation of the role of Theseus, generally intended to convey both his strengths and his weaknesses to an audience.

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

*For the award of Band 5 marks (0-9),* candidates will refer to very few of the indicators mentioned; there will be scant appropriate practical realisation of the role of Theseus and no attention accorded to conveying either his strengths or his weaknesses to an audience.

**Sheridan: *The Rivals* – 2(a)**

Choose **two** of the following characters: *Lydia*, *Julia*, *Mrs Malaprop*, *Lucy*, and then explain how your design ideas for their costume, make-up, hairstyle and accessories would help to define their characters and support the action at specific moments in the play.

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

- choice of appropriate specific moments to illustrate how costume and appearance could support the action
- the various shapes and sizes of the selected characters
- costume design fundamentals, for example, period, cut, size, style, fabric, colour, line, fit
- creation of original period or justified transposition

*Lydia*

- definition of her character which might suggest her femininity, her youth, her devotion to romance, her caprice, her frivolity, her wealth
- costume ideas in terms of style/colour/fabric; suggestions for lightweight, 'floaty' materials, pastel colours, figure-hugging shapes, rich fabrics, fanciful designs; elaborately designed shoes
- make-up to create a sense of youth, innocence, fresh-faced beauty, 'blooming seventeen'
- equally youthful hairstyle, reference to colour, thickness, style
- accessories to help define youth/romantic leanings/wealth; jewellery, cushions, books, letters, lockets, ribbons

*Julia*

- definition of her character which might suggest her femininity and her youth, tempered by her seriousness, her devotion to Faulkland, her comparative solemnity, her grace, her sensibility
- costume ideas in terms of style/colour/fabric; suggestions for more staid, darker colours, plainer yet still attractive materials, less youthful cut/shape; more restrained decoration; plain shoes
- make-up to create a sense of youth, natural beauty, grace
- slightly more matronly hairstyle, reference to colour, thickness, style
- accessories to help define her sensible outlook on life, gloves, hat

*Mrs Malaprop*

- definition of her character which might suggest her desire to be seen as young; 'mutton dressed as lamb', her place as a member of the 'older generation'; her persona as a 'weather-beaten old she-dragon' and 'tough old aunt'; her desire to be loved
- costume ideas in terms of style/colour/fabric; suggestions for a slightly out-dated wardrobe; gaudy colours or inappropriately youthful ones; excessive decorations, bows and frills; tight-fitting bodice; exposed cleavage; large hats; ridiculous shoes
- make-up to create an illusion of youth; whitened face, beauty spots; false eye-lashes
- over-large powdered wig, hair decorations
- slightly more matronly hairstyle, reference to colour, thickness, style, ornamentation
- accessories, for example, a fan, a pince-nez or lorgnette, a decorative handkerchief

*Lucy*

- definition of her character which might suggest her status, her feigned simplicity, her buxom appeal for Sir Lucius, her artifice
- costume ideas in terms of style/colour/fabric; suggestions for the livery of a maid, neat and tidy in serviceable dark colours; plain, relatively coarse materials, collars/apron; plain dress or skirt and bodice, possibly worn alternately simply and more provocatively depending upon her company; sensible shoes
- make-up to create a sense of youthful charm, simplicity or artifice
- hairstyle, possible restrained under a cap, escaping tendrils/curls; reference to colour, thickness, style
- accessories to help define her mercenary activities, purse, ledger, jewellery, 'accoutrements'



**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 fundamentals, shape, colour, texture
- appropriate ideas for the definition of characterisation through design ideas at specific moments in the play

*Social and cultural context, genre and style*

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

- Sheridan's purpose in presenting these contrasting women characters
- awareness of the demands of the action of the play
- costume design appropriate to the style and period of the play
- suggestions that are consonant with the comic style of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of the designs for an audience
- clearly defined intentions 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 vivid and coherent costume and related designs for two chosen characters, calculated exactly to define the characters and support the action at specific moments in the play.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, costume and related designs for two characters, clearly intended to define the characters and support the action at specific moments in the play.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating generally apt costume and related designs for two characters that are largely capable of helping to define the characters and support the action at specific moments in the play.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any costume design suggestions made may be unsuitable in terms of helping to define the characters and support the action at specific moments in the play.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for designs to be employed. Such designs as are suggested will be totally unsuitable in terms of helping to define the characters or support the action at specific moments in the play.*

**Sheridan: The Rivals – 2(b)**

*Briefly outline and justify your casting decisions for Jack Absolute and his father, Sir Anthony Absolute, 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 Jack and Sir Anthony Absolute, 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, similarities and/or differences
- application of caricature for the representatives of the older and younger generations
- movement, gesture, gait, posture, stance, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, accent, emphasis
- delivery of specific speeches
- use of the aside; Jack's and Sir Anthony's relationship with the audience
- directorial ideas for the creation of comedy in the chosen scene(s), referring, for example, to :

*In Act Two, Scene One*

- Jack's preparation for 'a parental lecture'; his relationship with the audience
- his flattery of his father
- Sir Anthony's preamble about Jack's 'noble independence'; Jack's anticipation
- the 'bombshell' of the 'wife'
- Jack's shock and Sir Anthony's unreasonable exercise of parental authority
- Jack's attempt to keep calm in the face of Sir Anthony's mounting 'frenzy'
- their comic exchanges leading to Sir Anthony's 'disowning' of his son
- Jack's deferred 'explosion' as he takes his frustration out on Fag

*In Act Three, Scene One*

- Jack's aside to the audience preparing them for his 'penitence' now that he knows the truth
- Sir Anthony's resolve not to acknowledge his son
- their reconciliation
- Jack's feigned remorse and contrition
- Sir Anthony's delight to find his son so obedient, turning to frustration at his lack of interest in 'blooming, love-breathing seventeen'; his over-zealous description of Lydia
- Jack's laughter at his father's expense in relation to filial duty

*In Act Four, Scene Two*

- Jack's aside to the audience; his fear of discovery
- his increasingly frantic attempts not to engage with Lydia
- Sir Anthony's growing anger
- Jack's deflation at Lydia's rejection; his attempt to explain himself to his father
- Sir Anthony's surprising pleasure at the deception

*In Act Five, Scene Two*

- Jack's aside to the audience; his horrified reaction to meeting his father
- his fear of discovery and attempt at disguise
- Sir Anthony's persistent questioning
- the discovery of the sword
- Jack's invention and Sir Anthony's gullibility

*In Act Five, Scene Three*

- Sir Anthony's intervention in the duel and his support for his son
- interaction with each other and with other characters, use of space, eye contact, physical contact
- invention of comic 'business'
- 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 the comical clash between father and son
- 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 filial duty and parental authority 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 Jack and Sir Anthony 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 Jack and Sir Anthony 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 Jack and Sir Anthony 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 Jack and Sir Anthony 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 Jack and Sir Anthony in the selected scene(s) and the creation of comedy may be unconsidered.

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

*Briefly outline and justify your casting decisions for the role of Khlestakov and then explain how you would direct your actor, in **one** or **two** sections from the play where he is engaged in flirtatious exchanges with Anna and/or Maria, in order to create comedy for your audience.*

*[In different editions, Khlestakov is called Hlestakov and Maria is called Marya.]*

Candidates' answers will vary depending upon their interpretation of the character, 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:

- casting decisions which might take account of Gogol's own suggestions for the character, young man, twenty-three, scatter-brained, speaks and acts without forethought, fashionably dressed
- alternative suggestions for his physical appearance, age, build, height, colouring, facial features
- vocal qualities, tone, pitch, pace, pause, accent, affectation
- delivery of specific lines
- movement, gestures, stance, gait, posture, tempo
- costume ideas ; use of properties
- use of the stage and the setting
- comic business, slapstick
- performance ideas for the character, for example:

*In Act Three*

- his initial demeanour when introduced by the Mayor to his wife and daughter
- his exaggerated courtesy
- his flattery of Anna
- his posturing, ogling and leering
- the suggestiveness of some of his speeches; his outrageous flirting
- his susceptibility to Anna's flattery and other 'charms'
- his elaborate fantasising
- his polite acknowledgement of Maria
- his drunken exit

*In Act Four*

- his 'romantic' overtures to Maria
- his lecherous intentions
- his elaborate flirtation and flattery
- his obvious attempts to touch Maria
- his obliviousness to her reluctance

- his declaration of love interrupted
  - his preposterous position on his knees
  - his irritation at Anna's arrival
  - his dilemma over which of the women to 'love', his exchanges with both Anna and Maria
  - his declaration of love to Anna
  - his embarrassment at Maria's return
  - his impetuous request to marry Maria
  - his surprise at being engaged
- 
- audience response, which might include, for example, amusement, sympathy, contempt, disdain
  
  - use of the stage and the setting
  
  - comic business, 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 directorial ideas to the comic style of the play
- satirical portrayal of the character
- awareness of the relationship of the character to the other characters within the play
- 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 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 directorial ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Khlestakov in selected flirtatious exchanges, calculated exactly to create 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 role of Khlestakov in selected flirtatious exchanges, clearly intended to create 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 role of Khlestakov in selected flirtatious exchanges, generally intended to create 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. Any suggestions for the realisation of the role of Khlestakov will be imperfect or inappropriate or may not be adequately focused upon the flirtatious exchanges or upon creating 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 suggestions for creating the role of Khlestakov and no attention accorded to creating comedy for the audience.

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

*Outline and justify your setting design(s) for “The Government Inspector” and explain how features of your design(s) might be used to support the action of the play at specific moments in the production.*

Candidates’ answers will vary according to their setting ideas and their suggestions for its use. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the staging form chosen, for example, proscenium, thrust, traverse, studio style
- style of set design, realistic or non-realistic approach to setting design; composite, representational, cartoon style
- the requirement for contrasting locations; the Mayor’s comfortable home and the cramped room at the Inn; use of each space in performance
- suggestions for creating a sense of opulence in the Mayor’s apartments through choice of set dressing; scale of furniture, paintings, mirrors; use of furnishings
- design for the miserable lodgings at the Inn, austere furnishing, drab colours, evidence of neglect, shabbiness/wear and tear
- the need for transition between the settings
- use of cyclorama, backdrops, scenic projections
- use of levels, ramps, staircases
- provision, positioning and use of appropriate entrances/exits for moments of dramatic significance; doors, windows, skylights
- design fundamentals; choice and use of colours, textures, tones, scale, shapes
- key setting requirements/features of the play’s action to be supported
  - the opening sequence of the meeting of the Town Council
  - accommodation of the large cast
  - the Mayor’s urgent departure; business with doors
  - the transition between settings
  - the provision of a simple bed
  - the provision of a table for Khlestakov’s lunch
  - the position of the door/skylight for Bobchinsky’s unscheduled appearance
  - the positioning of the window for Anna and Maria to lean out of
  - the salon-like setting for the reception of Khlestakov
  - the bribery scene
  - furniture to facilitate the sequence involving the ‘wooing’ of Maria
  - the arrival of the shopkeepers
  - the engagement party
  - Khlestakov’s departure
  - the final tableau

### ***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
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for the use of the setting design to create an effective performance and or create comedy, for example, in relation to stage groupings, entrances, exits and major speeches
- clear sense of purpose, identifying moments where action could be supported through design

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

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

- sensitivity to the comic style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of setting 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 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 a vivid and coherent setting design for the play and offering very good suggestions for the ways in which the designs might be used in order to support the action of the play at specific moments in the production.*

*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, setting design for the play and offering good suggestions for the ways in which the designs might be used in order to support the action of the play at specific moments in the production.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, setting design for the play and offering some acceptable suggestions for the ways in which the designs might be used in order to support the action of the play at specific moments in the production.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for a setting design for the play may be inappropriate or be unlikely to offer much opportunity for the designs to be used to support the action of the play at specific moments in the production.*

*For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical setting design suggestions for the play, offering scant opportunity for supporting the action of the play at specific moments in the production.*

***Ibsen: Hedda Gabler – 4(a)***

*Explain how you would perform Judge Brack, in two separate sections of the play, in order to convey your interpretation of the role to your audience.*

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

- possible interpretations of Brack might include, for example, a man of respectability, a man of charm, a dangerous influence upon Hedda, a hypocrite, a sexual predator, an opportunist
- his physical appearance, well-built with a fine profile; carefully groomed, according to Ibsen's stage directions; age, height, build, facial features
- his costume, smart and elegant in clothes slightly too young for him
- his class
- vocal qualities, pitch, pace, pause, accent
- posture, stance, gait, gesture, movement, facial expression
- delivery of individual lines
- interaction with the other characters, eye contact, spatial relationships, physical contact
- relationship with Tesman and with Hedda, delivery of sub-text
- use of stage space; movement; delivery of lines; use of props

*Brack's appearance in Act One*

- Brack's somewhat affected appearance, the veneer of charm and respectability
- his presumption in calling early
- his mildly flirtatious attitude towards Hedda and mild patronage of Tesman
- his casual announcement about Lövborg's recovery and the prospect of an academic competition
- his apparent concern for the Tesmans

*In Act Two*

- Brack's presumption in taking the back entrance
- his horrified reaction to being shot
- his paternalistic attitude towards Hedda as he relieves her of her pistol

- his overtly intimate innuendos
- his ability to coax Hedda into revealing her feelings about Tesman
- his barely disguised attempt at seduction
- his amused reception of her confessions about the 'hat incident' and about her indifference to the home
- his willingness to discuss and mock Tesman in his own house
- his insight into Hedda's 'condition'
- his condescending attitude towards Lövborg turning to watchful mistrust

*In Act Three*

- Brack's apparent pleasure in revealing some of the sordid details of the 'bachelor' party
- his evident animosity towards Lövborg and attempt to persuade Hedda to banish him from her house
- his predatory innuendos and attempts to cow Hedda into submission under a façade of good humour

*In Act Four*

- Brack's enjoyment in revealing the details of Lövborg's death
- his almost sadistic teasing of Hedda as he releases his knowledge piecemeal
- his less than subtle attempt at blackmailing Hedda into accepting his proposal for a *ménage a trois*
- his dead-pan reaction to Hedda's suicide

**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 within 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
- the tragi-comic aspect of his role in 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 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 Brack through a confident, practical approach to the performance of the role, calculated exactly to convey an eminently appropriate interpretation of the role to the audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Brack through a sound, practical approach to performance, clearly intended to convey an appropriate interpretation of the role to the audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Brack through an acceptable, mainly practical, approach to performance, generally intended to convey a largely appropriate interpretation of the role to the audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for realising the role of Brack may lack apt performance ideas and may not take adequate account of establishing a specific interpretation of the role.*

*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 performing the role of Brack and no discernible interpretation will be offered.*

**Ibsen: Hedda Gabler – 4(b)**

*Hedda's character is so complex that audience responses to her vary throughout the play. As a director, explain how you would direct Hedda, in two or three sections of the play, in order to affect the audience's responses to the character.*

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

- possible audience responses to Hedda at different points in the play might include, for example,
  - admiration for her beauty and style
  - disgust at her cruelty towards Aunt Julle
  - sympathy with her irritation at Tesman
  - censure of her manipulation of Mrs Elvsted
  - surprise at her flirtation with Brack
  - shock at her exploitation of Lövborg
  - anger at her destruction of the manuscript
  - concern as she falls prey to Brack's machinations
  - sympathy for her desperate act of suicide
- Hedda's physical appearance, age, height, build, colouring, bearing, facial features
- choice of costume
- vocal qualities, pitch, pace, tone, accent
- movement, gesture, gait, posture, tempo, demeanour and facial expressions
- delivery of lines
- directorial ideas capable of eliciting a range of responses, for example, to reveal:

*In Act One*

- her cool reception of Miss Tesman
- her sense of status/superiority
- her apparent indifference to the feelings of others
- her treatment of Tesman – the slipper incident
- her self-centred demands – the blinds
- her trifling with the emotions of others – the hat incident
- her revulsion at the prospect of motherhood
- her contempt for Tesman's repeated error calling Thea 'Miss Rysing'
- her manipulation of Thea throughout the play – her insincerity
- her apparent indifference to the academic challenge to her husband's professorship

*In Act Two*

- her inability to empathise with another human being – the dangerous game with the pistols
- her flirtation with Brack
- her scorn for her husband
- her lack of remorse for her treatment of Miss Tesman
- her intimacy with Lövborg – momentary vulnerability

- her jealousy of Thea and desire to destroy her 'rival'
- her goading of Lövborg and enjoyment of her power
- her rhapsodic expectation of his triumphant return 'with vine leaves in his hair'

*In Act Three*

- her intense interest in the events of the night
- her disappointment at Lövborg's weakness
- her wild excitement to possess the manuscript
- her indifference to her husband's grief for his dead aunt
- her horror at Brack's news
- the gradual dawning upon her of the dangers of Brack
- her perverse pleasure at Lövborg's distress
- her mania as she burns the manuscript

*In Act Four*

- her unfeeling reception of Miss Tesman
  - her desire for power over others, whatever the cost
  - her abhorrence of scandal
  - her callousness towards Tesman's aunts
  - her disgust with Tesman, as father of her unborn child
  - horror at the ugliness of Lövborg's death
  - disdain for Tesman and for Thea
  - her sense of entrapment in Brack's power
  - her belated need for affection/meaning in her life
  - her choice of death over shame
- use of space
  - use of props
  - interaction with others, eye contact, spatial relationships, 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 interpretation of Hedda compatible with the play's style and action
- appropriate selection of performance details
- attention to a range of moods and emotions within the character
- appropriate attention to the style of the play

*Social and cultural context, genre and style*

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

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

*Potential effectiveness for an audience*

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

- clarity and coherence of directorial methods for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the effects for an audience in performance
- focus on the audience response

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the character of Hedda Gabler and a confident command of directorial methods appropriate to affecting the audience response to her 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 the impression of a director's sound understanding of the character of Hedda Gabler and a secure command of directorial methods appropriate to affecting the audience response to her character.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Hedda Gabler and a partial command of directorial methods appropriate to affecting the audience response to her 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 discussion of the role of Hedda Gabler may lack apt directorial ideas or may not be adequately focused upon affecting the audience response to her character.

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

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

*Outline your design ideas for “The Resistible Rise of Arturo Ui” and, with reference to specific sections, explain how your designs would support the action of the play and its central message that political tyrants should be resisted.*

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

- the idea that political tyrants should be resisted, communicated through design, by, for example:
  - exposing the insignificant origins of tyrants to ridicule (using costume/scale)
  - comparing political leaders and their aides to murderers and their henchmen (using costume/make-up, projections, sound)
  - making explicit links between Ui and Hitler (using make-up, costume, lighting, music, film)
  - linking the events of Germany in the thirties to the proliferation of gangland ethics in Chicago (using costume, setting, film, sound)
  - making contemporary allusions (using costume, make-up, mask, film, sound)
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round and the relationship of the audience to the stage/actors
- a stage layout designed to facilitate the epic nature of the play, if appropriate to the interpretation; variety of locations/settings
- use of furnishings/settings to reflect Ui’s rise to power; to ridicule or elevate him
- choice of furnishings/settings to suggest the corruption associated with political tyranny, for example, the opulence of Dogsborough’s newly acquired country house; the corruption within the courtroom or to establish contemporary political parallels
- use of legends, projections, scene titles, use of video footage integrated into the design
- political banners
- application of Brechtian approach to design, if appropriate
- design fundamentals, scale, shape, materials, texture, colour
- effect of lighting on/within the settings
- use of sound
- costume suggestions to emphasise the parallels between Ui and his men and the gangsters of Chicago, for example, pinstripe suits, wide ties, trench-coats, trilby hats, shiny shoes
- costume detail for individual characters, for example, Dogsborough’s sober suits, Ui’s initial shabbiness and ever-improving clothing, similarly the ever-smarter appearance of the henchmen and their growing similarities to their German prototypes
- props, for example, acquisition of weapons

- costumes to indicate the links between Ui and his men and Hitler and his followers, uniforms, caps, epaulettes, medals, boots
- distinctive hats for Giri's victims – the men who failed to resist Ui
- costume design fundamentals, cut, line, fabric, fit, size, colour, state of repair
- use of mask/make-up to complement the costume ideas and support the chosen style of production
- pervasive reference to the action of the play

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriateness of the design ideas in relation to the play's message that political tyrants should be resisted
- apt ideas for costumes and settings consonant with the period and style of the piece
- understanding of the role of design in communicating with an audience

*Social and cultural context, genre and style*

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

- indications of period/historical parody in costume and setting
- the political content and intent of the play
- reference to social/cultural context

*Potential effectiveness for an audience*

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

- clarity and coherence of the design ideas
- clearly defined dramatic intentions 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 the impression of a confident understanding of the play's action and message and of the means of supporting these through the application of eminently appropriate designs.

*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 understanding of the play's action and message and of the means of supporting these for the audience through the application of appropriate costume and design ideas.

*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 play's action and message and of the means of supporting these for the audience through the application of acceptable costume and setting design ideas.

*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 references to the play's action and message may not be linked adequately to design ideas.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible evidence of understanding of the play's action and message and ideas for design will be inappropriate or non-existent.

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

With close reference to **two** or **three** sections from the play, explain how you would perform the role of Emanuele Giri in order to both amuse and disturb your audience.

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

- audience response of amusement and disturbance
- Giri's physical appearance, age, build, height, posture, gait, mannerisms, facial features
- deliberate echo of Goering in appearance, mannerisms, costume
- movement, gesture, use of space, facial expressions
- gangster parody, menace
- Giri's vocal qualities, pitch, pace, pitch, accent, intimidating delivery of his speeches
- delivery of specific lines
- presentation of Giri at specific moments, for example:
  - his incongruous introduction as 'one of the greatest killers ever known' as he waves inanely to the audience
  - his arrival with Bowl – archetypal 'stupid' thug persona, belied by his criminal insight and pent up violence
  - gruesome business with the hats; amusing running joke with chilling implications
  - business with the gasoline cans, both comical and threatening
  - humorous testimony in the Warehouse Fire trial scenes/intimidation; complacency; the ease with which he is able to corrupt
  - simmering antipathy to Roma
  - insensitive behaviour with widow Dullfeet
  - his bullying of the Ciceronians
  - thuggish tactics throughout
- comic potential of the role, despite the violence and corruption inherent in it
- interaction with others/interaction with the audience
- use of eye contact, physical contact, spatial relationships
- 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 Giri's character in each of the chosen moments
- exploitation of the comedy and the menace inherent in the role
- awareness of Brecht's purpose in creating a gangland character; Ui's henchman
- 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
- reference to the political purpose/parallel of the role
- reference to the social context of the play

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of amusing/disturbing 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 character of Giri and a confident command of performance methods appropriate to achieving the effect of amusing and disturbing the audience. The character of Giri 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 character of Giri and a secure command of performance methods appropriate to achieving the effect of amusing and disturbing the audience. The character of Giri 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 character of Giri and a partial command of performance methods appropriate to achieving the effect of amusing and disturbing the audience. The character of Giri 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 character of Giri in the selected moments may lack apt performance ideas or may not be adequately focused upon achieving the effect of amusing and disturbing 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 character of Giri in the selected moments; the effects for the audience may be unconsidered.

**Miller: A View from the Bridge – 6(a)**

*Briefly outline and justify your casting decisions for Eddie and Catherine and then explain how you would direct your actors, in two sections where they appear together, in order to communicate the changing nature of their relationship to your audience.*

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

- the changing nature of the relationship between Eddie and Catherine, for example:
  - initially based on Catherine's respect for her uncle and his over-protectiveness and apparent love for her
  - Catherine's desire to please Eddie and to earn his blessing first in relation to the secretarial work and then in relation to her relationship with Rodolpho
  - Eddie's affection for Catherine and desire to honour his promise to bring her up well; his self-sacrifice
  - his inability to recognise her growth into womanhood, her reluctance to abandon her childish hero-worship of him
  - changing in the course of the play to Eddie's growing jealousy of Catherine's relationship with Rodolpho
  - Catherine's desire not to hurt but to be loyal to her uncle
  - the development of Eddie's all-consuming opposition to the relationship and his obsession with Catherine
  - his sexual desire for her symbolised by the kiss which so horrifies her
  - Catherine's rejection of Eddie when she realises the truth
- casting ideas for the physical appearance of the Eddie and Catherine, in terms of their age, build, height, colouring, facial features
- ideas for their movement, gesture, gait, posture, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, accent, emphasis
- delivery of specific speeches
- directorial ideas for the interaction of the characters, spatial relationships, eye contact, physical contact
- directorial ideas for communicating the relationship between Catherine and Eddie in suitable sections, for example:
  - the discussion of Catherine's job offer/education
  - Eddie's criticism of Catherine's high heels; suspicious of Rodolpho's interest
  - Eddie's disapproval of Catherine's trips to the movies; their discussion about Rodolpho's motives
  - Eddie's festering resentment; the 'boxing lesson'
  - the confrontation when Eddie finds Catherine and Rodolpho in the bedroom; the kisses
  - Catherine stands her ground; her attempt to reconcile the two men that she loves
  - the arrival of the immigration men; her moment of realisation
  - Catherine's final denunciation of Eddie
- choice of staging form

- costume ideas

**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 casting the two roles
- appropriate application of directorial ideas to the chosen sections
- clear sense of purpose, identifying moments which reveal the changing relationship

*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/costume
- sensitivity to the tragic style of Miller's play
- sensitivity to the context of the play and to the mores of the period

*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 directorial decisions
- 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 suggestions for casting and directing Eddie and Catherine, calculated exactly to convey the changing nature of their relationship.

*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, suggestions for casting and directing Eddie and Catherine, clearly intended to convey the changing nature of their relationship.

*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, suggestions for casting and directing Eddie and Catherine, with some potential to convey the changing nature of their relationship.

*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 casting and directing Eddie and Catherine may be inappropriate or be unlikely to convey the changing nature of their relationship.

*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 casting and directing Eddie and Catherine offering scant opportunity to convey the changing nature of their relationship.

**Miller: A View from the Bridge – 6(b)**

*How would you want your audience to respond to Marco? 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 Marco, 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, understanding
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities, accent, dialect, pitch, pace, pause, tone
- delivery of specific lines
- ideas for movement, gesture, posture, gait, tempo, facial expressions
- costume suggestions
- performance suggestions, in Act One, to convey, for example:
  - Marco's arrival; his gratitude and amiable greetings
  - his appreciation of his cousin's hospitality
  - his evident sense of responsibility towards his wife and family
  - his relationship with Rodolpho, protectiveness and indulgence tinged with realism; his influence over Rodolpho
  - his concern not to offend his hosts; attempt to placate Eddie and avoid conflict
  - his perceptiveness about Eddie's feelings
  - his unspoken challenge to Eddie after the 'boxing lesson'
- performance suggestions, in Act Two, to convey, for example:
  - his realisation about who has betrayed the illegal immigrants
  - his vehemence and resentment; his barely restrained violence
  - his act of defiance; spitting at Eddie
  - his sense of impotence in the face of repatriation
  - his reluctance to promise not to take his revenge
  - the final bloody confrontation
- interaction with other characters, eye contact, physical contact, spatial relationships
- use of stage



**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
- performance ideas consistent with the style and conventions of the play and the mores of the period

*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 Marco, 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 Marco, 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 Marco 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 Marco 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 Marco and no attention accorded to eliciting the preferred audience response.*

**Weiss: *The Marat/Sade* – 7(a)**

*Weiss writes, of the Patients, that ‘their presence must set the atmosphere’. Explain how you would present the Patients and how you would direct them, in **two** or **three** specific sections of the play, in order to create the troubling atmosphere of the Asylum for your audience.*

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

- the Patients as extras, voices, mimes and chorus as well as individual contributors to the action
- physical appearance of the Patients, a bizarre assortment of sizes, shapes and heights or a degree of conformity, their number and gender
- facial features, expressions and contortions
- costume ideas, for example, their white hospital uniforms or primitive costumes with strong colour contrasts, according to requirements of chosen sections
- their presence creating the atmosphere behind the acting area
- their relationship with the physical features of the Asylum; use of stage design and its features
- habitual movements, for example, turning in circles, hopping, silent rocking, spasmodic gestures
- vocal qualities, pitch, pace, tone, volume; wailing, screaming, muttering, hissing
- creation of a counterpoint to the main action or joining in it; ever in the background to the main action
- directions may address individual Patients as well as the group of Patients
- appropriate sections might include, for example:
  - the opening sequence: shocking change from listlessness to animation
  - ‘Homage to Marat’: the Patients adore Marat in his bath and carry him around the stage in a triumphal procession
  - ‘Stifled Unrest’: the Patients’ uprising subdued with sticks and Nurses
  - ‘Corday’s arrival in Paris/Death’s Triumph’: the Patients mime a range of Paris ‘types’; the creation of the horse; convulsions; the Patients mime the preparation of the guillotine and the gruesome execution; the hideous game of ball with the decapitated head
  - ‘Marat’s Liturgy’: the Patients form a chorus to the action
  - ‘A Regrettable Intervention’: the incoherent Patient is overpowered
  - ‘These Lies They Tell’: growing unrest
  - ‘The Faces of Marat’: personifying Marat’s background
  - The National Assembly: the Patients’ role play
  - The Murder: the Patients’ mad march-like dance and ecstasy
  - the finale and advance upon the audience
- application of Theatre of Cruelty techniques

- troubling atmosphere created through the heightening of tension; the generation of shock, arousal of political awareness, the creation of grotesque comedy, adding to the theatrical texture of the play
- use of props and instruments
  
- interaction with each other, with other characters and with the audience

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

#### *Knowledge and understanding*

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

- application of appropriate performance ideas for the Patients, singly and/or collectively to trouble the audience
- appropriate staging ideas to complement the interpretation of the Patients
- 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 Patients 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 approach to directing the Patients in the chosen sections, calculated exactly to create the troubling atmosphere of the Asylum 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, employing a clear, but less detailed, approach to directing the Patients in the chosen sections, clearly intended to create the troubling atmosphere of the Asylum for the audience.*

*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, approach to directing the Patients in the chosen sections, generally intended to create the troubling atmosphere of the Asylum for the audience.*

*For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any directorial ideas for the Patients may be inappropriate or be unlikely to create the troubling atmosphere of the Asylum 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, directorial suggestions for the Patients, and little attention accorded to create the troubling atmosphere of the Asylum for the audience.*

**Weiss: *The Marat/Sade* – 7(b)**

*What effects would you wish to create for your audience through your performance of Charlotte Corday? 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 Corday and their preferred audience response. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- intended effects for the audience, for example, engagement, sympathy, fascination, revulsion, horror, dread, eroticism
- Weiss' description of Corday; twenty-four, auburn hair, the movements of a somnambulist
- further suggestions for her appearance; physical qualities, age, height/build, colouring, facial features
- movement, gesture, stance, posture, gait, tempo
- vocal qualities; pitch, pace, accent, pause, hesitation, monotonic delivery
- delivery of specific lines
- costume, pink boots, skimpy blouse, ribboned hat
- performance ideas for specific sections which might include, for example:
  - her initial appearance, 'sunk into herself'
  - her formal introduction in Scene 7 'Corday Is Introduced'
  - her contrasting appearance in Scenes 9 and 10 'Corday's First Visit' and 'Song and Mime of Corday's Arrival in Paris'
  - her 'interaction' with Duperret in Scenes 17 and 22
  - the whipping of Sade in Scene 20
  - Corday's Second Visit
  - the further visitations leading up to the murder of Sade
- the effects created by her passivity, her vulnerability to Duperret's advances, her mechanical actions; her somnambulist participation in the murder; her eroticism
- use of stage area
- interaction with Duperret, with the sisters, with Marat, with other patients; use of/lack of 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 Charlotte Corday, calculated exactly to create the nominated effects for the audience.

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

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

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

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of the role of Charlotte Corday and no attention accorded to creating effects for the audience.



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

*How would you want your audience to respond to Ketch Freeman? 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 Ketch, their choice of sections and their performance ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience responses might include, for example, pity, sympathy, distaste, contempt, amusement
- the appearance of Ketch, age, height, build, colouring, facial features
- movement, gesture, stature, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent
- delivery of specific lines
- interaction with the Officers and with the Convicts, eye contact; use of stage space; physical contact; body language
- costume ideas, use of props
- performance suggestions to convey, for example:

Act One, Scene Eight: The Women Learn Their Lines

- his immediate interest in the play
- his threatening manner towards Liz
- his reaction to the women

Act One, Scene Nine: Ralph Clark Tries to Kiss His Dear Wife's Picture

- his interruption of Ralph
- his revelation of his feelings of guilt
- his narrative about Shadwell Dock and his apparent 'innocence'
- his desire to be an actor

Act One, Scene Eleven: The First Rehearsal

- spat upon and vilified by the women convicts
- his respectful attitude to Ralph

Act Two, Scene Six: The Science of Hanging

- his apologetic attitude towards Liz
- his promise to 'make it quick'
- his attempt to persuade Harry from the task
- his attempt to give Liz hope; his praise for her acting
- his concern for Harry's sanity

Act Two, Scene Eleven: Backstage

- his part within the community of players
- his enthusiasm for the play and for the future
- his confident rebuke of Caesar
- his reconciliation with Liz

- use of stage

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

#### *Knowledge and understanding*

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

- application of appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertebaker's purpose in creating a hangman from the convict fellowship

#### *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
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the actor

### **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 Ketch, calculated exactly to achieve their preferred audience response.

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

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

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

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

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

*Explain how your design ideas for “Our Country's Good” would help your audience to understand the play's context and highlight the differences between the Officers and the Convicts.*

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

- the historical context of the play – 1780s
- the geographical context of the play – Sydney, Australia
- the social context of the play – transportation of convicts in the 1780s
- the political/theatrical context of the genesis of the play in the 1980s
- the variety of locations required by the play; a convict ship; Sydney Cove; Ralph Clark's tent; a rowing boat on the river; a prison house; a beach; backstage
- creation of a sense of the outdoors, both by day and by night, achieved through setting/lighting/sound
- creation of a landscape that belongs to the Aborigine people – use of Aboriginal art/sound
- need to create both intimate scenes played in confined spaces and public scenes in larger, open areas
- choice of appropriate style of scenic design to match the play's requirements, for example, representational, realistic or epic style
- choice of construction materials, for example, wood, canvas, Hessian
- suggestions of the landscape; the earth, sand
- suggestions of the voyage out, sails, chests, barrels
- indication of distinction between the officers and convicts through settings; use of fabrics and backdrops; use of period furniture/props, if appropriate
- indication of distinction between the Officers and Convicts through costume, the Officers in uniform, regimental attire, shoes/boots, wigs; the Convicts in soiled, worn period costume, barefooted, unkempt; contrasting colours, fabrics, cut and fit
- costume implications of doubling of roles
- indication of distinction between the Officers and Convicts through make-up, hairstyle; application of make-up to suggest bruising/scarring on Convicts
- provision of space to accommodate the actors and the traffic of each scene
- recognition that each is only one amongst several other designated settings; to be accomplished within a composite set or as discrete settings

- consideration of entrances and exits
- the use of lighting to help to create outdoor/indoor scenes
- natural sounds, birds, crickets
- need for fluent scene changes

**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 ideas to fulfil the brief
- appropriate selection of design elements, for example, choice of materials/levels/scale/shape/colour/texture/perspective/furnishings
- use of space
- sensitivity to a range of shifting moods and locations and to the differences between the Officers and Convicts
- 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 and class in setting/costume
- sensitivity to the epic style of the play and to Wertenbaker'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 design elements
- clearly defined intentions in terms of the desired effect of the designs on an audience
- attention to the actor/audience relationship in design ideas

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs for the play, calculated exactly to help an audience to understand the play's context and the differences between the Officers and 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 clear, but less detailed, designs for the play, clearly intended to help an audience to understand the play's context and the differences between the Officers and the Convicts.

*For the award of Band 3 marks (20-29),* candidates will make relevant reference to a number of the indicators mentioned, creating generally apt designs for the play which are largely capable of helping an audience to understand the play's context and the differences between the Officers and 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 design suggestions made for the play may be unsuitable in terms of helping an audience to understand the play's context and the differences between the Officers and 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 designs to be employed. Such designs as are suggested will be totally unsuitable in terms of helping an audience to understand the play's context and the differences between the Officers and the Convicts.