



## **General Certificate of Education**

# **Drama and Theatre Studies 5241/6241**

**DRA2      Approaches to Text**

## **Mark Scheme**

*2008 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2008 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

## DRAMA AND THEATRE STUDIES (DRA2)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehearsal [underline or ring]

example needed = eg?

generalised = **G**

specialist terminology needed = **term?**

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

## AS UNIT 2 (APPROACHES TO TEXT) MARK SCHEME (DRA2)

JUNE 2008

### INTRODUCTION

This unit assesses A02:

**“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 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 AS 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.

'Playhouse Creatures' is an exception to not prescribing specific editions. In this case, it is necessary to do so owing to major variations between editions.

### **40-50 marks**

Answers in this range will demonstrate very good knowledge of the set text and 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 take full account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an eminently suitable treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

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 and 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 take account both of the relevant staging and production processes involved in translating a piece of drama from page to stage and of its potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate an appropriate treatment of the aspects of performance which form the focus of the question, both in its own terms and in terms of the play as a whole.

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, 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 give attention to staging and production processes, but may demonstrate some uncertainty over which processes may be most useful in translating a piece of drama from page to stage or they may be inappropriately applied. There will, however, be evidence of some thought having been given to the potential effectiveness of the piece for an audience.

Candidates may make suitable staging suggestions about the aspects of performance which form the focus of the question, but these may not be entirely consistent with the demands of the play as a whole.

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, 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.

A lack of dramatic insight will be evident both in the staging and production processes nominated for the translation of the piece of drama from page to stage and in little regard for the potential effectiveness for an audience.

Whether adopting the perspective of director, actor or designer, candidates will demonstrate a lack of dramatic insight in their treatment of the performance aspects which form the focus of the question.

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

**0-9 marks**

Answers in this range will demonstrate very limited knowledge of the set text, 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.

Candidates may nominate inappropriate staging and production processes or appear to have little idea about how a piece of drama is translated from page to stage. No consideration will be given to the intended effect for an audience.

Candidates' suggestions for the performance aspects which form the focus for the question will probably betray lack of any theatrical vision.

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 2

### *Sophocles: Antigone – 1(a)*

*Explain how you would perform the role of Creon, in the section immediately following the exit of Tiresias to the end of the play, in order to achieve your preferred audience response to his downfall.*

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

- preferred audience response, which might include, for example, pity, fear, satisfaction, horror
- Creon's appearance; physical qualities – height, build, physique, facial expression, colouring
- his vocal qualities – accent, pitch, pace, tone, use of pause, delivery of lines
- costume ideas; use of make-up or mask
- use of props
- performance suggestions in relation to some of the following:
  - his reaction to Tiresias' terrible prophecies; his uncertainty and fear
  - his reluctance to admit his error of judgement
  - his sudden submissiveness to the views of the Chorus
  - his energetic resolve to free Antigone
  - his final entry bowed and crushed by events
  - his tender embrace of Haemon, dead in his arms
  - his tragic recognition of his guilt
  - his agony redoubled by the sight of his dead queen
  - his miserable response to the reported curse of his wife
  - his appeal to the gods
  - his exit to the palace supported by attendants
- use of stage
- use of space
- interaction with the Chorus
- eye contact; spatial relationships

### *Assessment Criteria (AO2)*

#### *Knowledge and understanding*

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

- appropriate application of performance techniques
- appropriate interpretation of the character in relation to vocal and physical qualities; movement, interaction with other characters; use of costume/properties
- apt ideas for revealing Creon's fall

*Social and cultural context, genre and style*

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

- Classical Greek staging conventions
- suggestions for costume or mask appropriate to the character
- appropriate interpretation of content/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 to create audience sympathy
- 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 realisation of the role of Creon, 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 a clear, but less detailed, realisation of the role of Creon, 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 a partial but appropriate realisation of the role of Creon, with the general intention of achieving 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 Creon 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 Creon, and no attention accorded to achieving the preferred audience response.

***Sophocles: Antigone – 1(b)***

*How would you want your audience to respond to the role of Antigone in the opening sequence of the play and in her final appearance? Briefly outline and justify your casting decisions for the role and then explain how you would direct the actor in these sections in order to achieve your aims.*

*[You should consider Antigone's exchanges with Ismene at the beginning of the play and her final appearance when she speaks to the Chorus as she is led, under guard, to her death.]*

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

- preferred audience responses, which might include, for example, admiration, disapproval, sympathy, pity
- casting decisions: Antigone's physical appearance, age, height, build, colouring, facial features
- justification for casting decisions
- costume, hairstyle
- her vocal qualities, pitch, pace, tone, accent
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- use of stage

*Directorial ideas for Antigone's performance in the Prologue:*

- interaction with Ismene, eye contact, spatial relationships, use of levels
- Antigone's energy; her outrage at Creon's decree
- her sensitivity to the family history
- Antigone's contempt for what she considers to be Ismene's cowardice/inertia
- the growing antagonism towards her sister
- her attitude to her brother, to Creon, to the gods

*Directorial ideas for Antigone's performance in her final appearance:*

- interaction with the Chorus, eye contact, spatial relationships
- her fear of mockery
- her self-pity
- resignation to her fate; fear
- apostrophe to Polyneices' spirit
- attitude towards Creon

- her exit to certain death

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriate application of directorial methods
- appropriate interpretation of the character, in relation to vocal and physical qualities; movement, interaction; use of costume/properties
- awareness of the significance of the scene within the whole 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:

- Classical Greek staging conventions in relation to the opening scene
- suggestions for costume or mask appropriate to the character
- appropriate interpretation of content/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 relation to audience response
- attention to the actor/audience relationship

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid realisation of Antigone through appropriate casting and directing decisions, calculated exactly to elicit the preferred audience response(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 a clear, but less detailed, realisation of Antigone through fairly appropriate casting and directing decisions, clearly intended to elicit the preferred audience response(s).

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial realisation of Antigone through acceptable casting and directing decisions, with the general intention of eliciting the preferred audience response(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, the role of Antigone will be imperfectly realised, casting and directing ideas will be ineffectual and unlikely to elicit the preferred audience response(s).

*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 Antigone and negligible casting and/or directing ideas; no attention will be accorded to audience response(s).

***Shakespeare: A Midsummer Night's Dream – 2(a)***

*Explain how you would direct 'the Mechanicals' in their performance of 'Pyramus and Thisbe' at the end of the play and what effects you would wish to create for your audience.*

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

- preferred effects which might include, for example, the creation of comedy, of pathos and/or bathos, of an atmosphere of celebration, the suggestion of theatrical ineptitude
- casting ideas for the Mechanicals
- costume ideas for the Mechanicals in role – Bottom/Pyramus; Flute/Thisbe; Snout/Wall; Snug/Lion; Starveling/Moonshine; Quince/Prologue
- ideas for wigs/beards/make-up
- choice of staging form to accommodate the performance of 'Pyramus and Thisbe' as well as the courtly audience
- 'setting' as created by the Mechanicals for their performance
- choice and use of props to be used by the Mechanicals, for example, Moonshine's lantern and dog, Snout's Wall, Bottom's sword
- use of stage/space; interaction with the 'double' audience
- lighting/sound ideas to create comedy or elicit pathos
- directorial ideas for some of the following:
  - Quince's nervous delivery of the Prologue and his response to the interjections of the Duke and the Courtiers
  - the performance of the dumb show; Quince's narration and the accompanying action of the performers
  - the appearance and speech of 'Wall'
  - Pyramus' first speech – Bottom's performance skills
  - interaction between Pyramus and 'Wall'
  - interaction between Thisbe and 'Wall'
  - interaction between Bottom and Theseus
  - interaction between Pyramus and Thisbe
  - the performances of 'Lion' and 'Moonshine'
  - Starveling's growing impatience with his audience
  - Thisbe's encounter with 'Lion'
  - Pyramus' protracted death scene
  - Thisbe's lament and suicide
  - the performance of the Bergomask

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

#### *Knowledge and understanding*

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

- appropriate reference to a range of staging ideas, clearly focused on the creation of specific effects
- appropriate interpretation of the Mechanicals' performance
- confident application of directorial methods

#### *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 style of the play
- creation of period through setting/costume ideas if appropriate
- reference to play within a play form

#### *Potential effectiveness for an audience*

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

- clarity and coherence of approach
- clearly defined intentions in terms of creating effects 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 a vivid and coherent realisation of the scene, calculated exactly to achieve their preferred 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 a clear, but less detailed, realisation of the scene, clearly intended to achieve their preferred 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 a partial, but mainly apt, realisation of the scene, with the potential to achieve their preferred 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. Any suggestions for the scene may lack performance detail, be inappropriate or be unlikely to achieve specific effects for the audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for staging the scene.

***Shakespeare: A Midsummer Night's Dream – 2(b)***

*How would you want your audience to respond to Helena in Act Two, Scenes One and Two? Explain how you would perform the role of Helena in her interactions, first with Demetrius and then with Lysander, in order to achieve your aims.*

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

- audience response which might include sympathy, pity, concern, amusement
- Helena's physical appearance; height, build, colouring, facial features; contrast with Hermia
- movement, gesture, posture, gait, facial expressions
- her vocal qualities, pitch, pace, tone, accent, pause, musicality
- delivery of specific lines
- costume ideas
- performance ideas, to convey, for example:
  - her infatuation with Demetrius
  - her willing self-abasement
  - her faith in Demetrius' 'virtue'
  - comic potential of her attempts to keep him with her
  - her pursuit of Demetrius as he attempts to elude her
  - her shock at Lysander's avowal of love
  - her sense of outrage believing that he mocks her
  - her angry exit
- interaction with the two men, eye contact, spatial relationships, physical contact
- application of comic method, for example, slapstick, comic timing
- delivery of lines, verse-speaking
- use of props
- 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:

- candidates' appropriate interpretation of Helena
- apt performance ideas
- sensitivity to Helena's contribution to the pattern of lovers within 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:

- indications of period in costume
- apt ideas about the style of performance required
- reference to the conventions of courtship in Elizabethan England

*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
- attention to the actor/audience relationship in staging ideas

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Helena in the scenes, precisely calculated 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 a clear, but less detailed, realisation of the role of Helena in the scenes, with the potential 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 a partial, but mainly apt, realisation of the role of Helena in the scenes, with the general intention of achieving 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 Helena in the scenes may not be adequately focused upon achieving the preferred audience response.

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

***Jonson: Volpone – 3(a)***

*Briefly outline and justify your casting decisions for Corbaccio and then explain how you would direct the role in Act One of the play in order to create comedy for your audience.*

Candidates' answers will vary depending upon their interpretation of Corbaccio 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 are appropriate both to the character and to the style of the play; age, height, build, colouring, facial features
- justification for casting decisions
- use of make-up, mask, prosthetics
- use of costume
- idiosyncratic movement or gesture; gait, posture, facial expression, mime
- vocal qualities, pitch, accent, volume
- delivery of specific lines
- use of props, for example, ear trumpet, walking stick, money bag, spectacles
- use of stage
- directorial ideas for creating comedy at specific moments, for example:
  - his initial appearance
  - his deafness
  - his gift of coins to rival Corvino's plate
  - his pleasure in Volpone's 'deterioration'
  - his self delusion
  - his obliviousness to Mosca's asides/taunts
  - his complete gullibility
- creation of comic senility
- ideas for comic business

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of Corbaccio
- exploitation of appropriate comic strategies in the realisation of Corbaccio
- appropriateness of ideas for the characterisation of the role

*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, delivery style
- the satirical style of the play and use of exaggeration
- Jonson's intentions to expose folly to ridicule
- appropriate treatment of language

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of creating a dark brand of comedy for an audience
- attention to the actor/audience relationship in staging ideas
- application of a range of comic methods

**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 realisation of Corbaccio, calculated exactly to create comedy for an audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of Corbaccio, with the potential to create comedy for an audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial but appropriate realisation of Corbaccio, with the general intention of creating comedy for an audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, Corbaccio will be imperfectly realised and there will be inadequate focus upon creating comedy for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of Corbaccio. There will be no discernible attempt to create comedy for an audience.

***Jonson: Volpone – 3(b)***

*Explain how your costume and make-up design ideas for the first appearances of **at least two** of the following roles would help your audience to understand their characters:*

*Volpone*

*Mosca*

*Corvino*

*Celia*

*Lady Politic Would-be.*

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

- the characteristics of the chosen characters, as displayed in their first appearances
- the basic physical appearance of each character in terms of build, height, age
- costume design 'concept' in terms of style, for example, 'commedia' influence
- cut, fit and condition of costumes
- costume designs to suggest the animal characteristics or human qualities of greed and cunning of Volpone, Mosca, Corvino, for example:
  - furs, feathers, leather, wings, beaks, antennae
  - fabrics, colours, textures
  - use of padding
  - accessories
- costume designs to suggest the contrasting styles of the more modest Celia and the more extrovert Lady Politic Would-be, for example:
  - fabrics, necklines, trimmings, colours
  - use of padding
  - accessories
  - ornamentation of costume and/or hair
- make-up designs to suggest the characteristics of each character, for example, Celia's natural beauty, Lady Politic Would-be's artificiality; the animal traits of Volpone, Mosca and Corvino, or human qualities of greed and cunning, using, for example:
  - stage make-up
  - beauty spots
  - facial hair
  - prosthetics
  - hairstyle and/or wigs
  - masks or half masks

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of their chosen characters
- appropriate application of design elements
- exploitation of ideas for contrasting or relating characters

*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/make-up design
- consideration of original staging conventions
- sensitivity to Jonson's satirical purpose

*Potential effectiveness for an audience*

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

- clarity and coherence of the approach to design for an audience
- clearly defined intentions for each of the chosen characters
- 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 vivid and coherent designs, calculated exactly to help an audience understand the selected characters.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs, clearly intended to help an audience understand the selected characters.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs, with the general intention of helping an audience understand the selected characters.

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

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for designs, and no attempt to help an audience understand the selected characters.

**Middleton: *The Changeling* – 4(a)**

Explain how you would perform the role of De Flores in Act One, Scene One and Act Two, Scene One in order to arouse **either** the audience's sympathy for his deformity and Beatrice's harsh treatment of him **or** the audience's revulsion at his lecherous attitude towards her.

[You should consider De Flores' performance from his entry in Act One, Scene One on the line, "Lady, your father-" up to his exit on the line, "Though I get nothing else, I'll have my will" and from his entry in Act Two, Scene One on the line, "Yonder's she" up to his exit on the line, "As children cry themselves asleep, I ha' seen/Women have chid themselves abed to men".]

Candidates' answers will vary depending upon their preferred response to De Flores and their performance ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- responses to De Flores; sympathy or revulsion
- his physical appearance, height, build, colouring, facial features; degree of deformity
- movement, posture, gait, stance, facial expressions
- vocal qualities; accent, pitch, tone, emphasis, delivery of speeches, use of the 'aside'
- costume ideas
- performance ideas in relation to some of the following:

*In Act One, Scene One*

Performance ideas to elicit sympathy

- his respectful approach to Beatrice
- his politeness and sincerity
- his pain at Beatrice's obvious rudeness to him
- his adoration of her
- his willingness to help pick up the gloves
- his pleasure at the trophy gloves, albeit crudely expressed
- his ardent wish to gain Beatrice's love

Performance ideas to elicit revulsion

- his salacious or unctuous approach to Beatrice
- his sarcasm
- his bitter acknowledgement of Beatrice's aversion to him
- his observation of her from the shadows
- his greedy scooping up of the gloves
- his crude and obsessive handling of the trophies
- his obviously lecherous intentions and determination to achieve them

*In Act Two, Scene One*

Performance ideas to elicit sympathy

- his determination to withstand Beatrice's scorn to deliver his message
- his reluctance to leave her presence
- his attempts to charm Beatrice in the face of her scorn
- his consistent politeness
- his forlorn hope to become an object of her affection

Performance ideas to elicit revulsion

- his perverse pleasure in unsettling Beatrice
  - his excitement in Beatrice's company
  - his slavering flattery
  - his determination to draw out the interview with Beatrice
  - his pointed reminder to Beatrice of her father's favour
  - his outrageous assumption that Beatrice may one day come to love him
- use of stage, stage positioning, movement
  - interaction with Beatrice, eye contact, spatial relationships

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- candidates' appropriate interpretation of De Flores' character
- appropriate application of performance techniques to elicit the preferred response
- attention to the performance possibilities within these short scenes

*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
- consideration of original staging conventions; use of the 'aside'
- appropriate treatment of language

*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 audience response to De Flores
- 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 De Flores in the scenes, calculated exactly to achieve their desired audience response to De Flores.*

*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 De Flores in the scenes, clearly intended to achieve their desired audience response to De Flores.*

*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 De Flores in the scenes, with the general intention of achieving their desired audience response to De Flores.*

*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 De Flores in the scenes may lack apt performance ideas or be unlikely to achieve their desired audience response to De Flores.*

*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 De Flores in the scenes, and no attempt to define their desired audience response to De Flores.*

**Middleton: *The Changeling* – 4(b)**

*Explain how you would direct the interaction between Beatrice and Alsemero in the opening scene and in the final scene of the play in order to reveal their feelings for one another in each case.*

*[Act One, Scene One is the opening scene, which ends with De Flores' line, "Though I get nothing else, I'll have my will"; the final scene, Act Five, Scene Three, begins with Jasperino's line, "Your confidence, I'm sure, is now of proof" and ends at the end of the play.]*

Candidates' answers will vary depending upon their interpretation of the feelings of the pair for one another in each scene and their directorial strategies. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the feelings of Alsemero for Beatrice and of Beatrice for Alsemero in the opening scene which might include, for example, interest, attraction, love, sympathy, engagement
- the feelings of Alsemero for Beatrice and of Beatrice for Alsemero in the final scene which might include, for example, disinterest, indifference, loathing, fear, wariness
- suggestions for the appearances of the two characters; possibly undergoing some change in the light of the events of the play
- movement, use of space
- feelings revealed through, for example, eye contact, its maintenance or avoidance; spatial relationships; tactility, body language, facial expression
- vocal qualities; pitch, pace, pause, accent
- delivery of lines
- directorial ideas to reveal, for example, in the opening scene:
  - Alsemero's infatuation with Beatrice
  - her attraction to him
  - their flirtation each with the other
  - Beatrice's realisation that Alsemero is the man meant for her
  - Beatrice's confidence in Alsemero as she complains about De Flores
  - Alsemero's sympathy for Beatrice
  - their private discussion suggesting growing familiarity
- directorial ideas to reveal, for example, in the final scene:
  - Alsemero's disappointment and disgust at Beatrice's betrayal
  - his apparent indifference to her arrival
  - Beatrice's bravado as she attempts to elude his suspicions
  - Alsemero's interrogation of Beatrice
  - her response to Alsemero's accusations; her attempted self-defence
  - their bitter exchanges
  - Alsemero's disgust and unhappiness as he locks Beatrice in the closet
  - Alsemero's reaction to Beatrice's dying confession

### ***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 interpreting the feelings of Beatrice and Alsemero for each other
- appropriate application of directorial strategies
- sensitivity to the shift in the feelings of the couple towards each other

#### *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 set design, costume, properties
- consideration of original staging conventions, if appropriate
- sensitivity to the tragic style of the play

#### *Potential effectiveness for an audience*

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

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

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scenes, calculated exactly to reveal the feelings of Beatrice and Alsemero for one another.

*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 scenes, clearly intended to reveal the feelings of Beatrice and Alsemero for one another.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating some generally apt realisation of the scenes, with the potential to reveal the feelings of Beatrice and Alsemero for one another.

*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 scenes may be imperfectly realised or unlikely to reveal the feelings of Beatrice and Alsemero for one another.

*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 scenes and no attention accorded to revealing the feelings of Beatrice and Alsemero for one another.

***Chekhov: Three Sisters – 5(a)***

*Explain how you would use a range of design elements in order to create a mood of optimism and celebration in the opening Act of the play.*

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

- the context of the action; a spring morning; Irina's name day; a luncheon party
- choice of staging form, for example, proscenium arch or thrust staging, theatre-in-the-round
- setting design ideas for the drawing room with ballroom beyond
- application of scale, shape, space, colour, materials, levels
- setting details as required by the text, for example, exits, entrances, windows, doors, a clock, a piano
- furnishings and set dressing; props
- evidence of celebration, for example, flowers, the table set for a festive luncheon, presents
- costume ideas; cut, line, fabric
- the mix of civilian dress with military uniforms
- use of colour to link or differentiate between characters
- accessories, footwear, hair ornamentation
- lighting ideas; angle, intensity, colour, special effects; sense of a May morning, a sunny day
- sound ideas, live or recorded, for example, bird-song, Andrey's violin

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- sensitivity to the mood and atmosphere of the opening Act of the play
- consonance of design ideas with the Chekhovian style of the play
- appropriate reference to a range of design elements intended to communicate a mood of optimism and celebration for the audience
- application of design fundamentals

*Social and cultural context, genre and style*

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

- indications of period in terms of costume
- the naturalistic style suggested by the play
- sensitivity to Chekhovian mood and texture

*Potential effectiveness for an audience*

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

- clarity and coherence of approach to the opening Act of the play
- clearly defined intentions in staging choices
- 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 vivid and coherent designs for Act One of the play, calculated exactly to create a mood of optimism and celebration.

*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 Act One of the play, clearly intended to create a mood of optimism and celebration.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs for Act One of the play, with the general intention of creating a mood of optimism and celebration.

*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 designs for Act One of the play may be impractical or may not be adequately focused upon creating a mood of optimism and celebration.

*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 designs for Act One of the play, and no attention accorded to creating a mood of optimism and celebration.

***Chekhov: Three Sisters – 5(b)***

*How would you perform the role of Masha in Acts Three and Four in order to reveal her love for Vershinin?*

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

- Masha's appearance, age, build, height, facial features
- her vocal qualities, pitch, pace, pause, accent, variety of tone
- her movement, posture, gestures, gait, facial expressions and stance
- costume ideas; use of props
- delivery of specific lines
- performance suggestions for some of the following moments:

*In Act Three*

- Masha's initial passivity as she lies on the sofa
- her fascinated attention to Vershinin's speeches
- her pleasure in humming with Vershinin
- her irritation with Tuzenbakh's show of affection for Irina
- her sarcasm with her husband
- her passionate disclosure of her love for Vershinin to her sisters
- her 're-connection' with Vershinin, when she hears his voice and seems to follow him out

*In Act Four*

- Masha's meaningful exchanges with Chebutykin about love
  - her impatience as she waits for Vershinin
  - her misery at Vershinin's departure
  - her abandon in kissing him in front of Olga
  - her imperviousness to Kulygin's presence and offer of comfort
  - her tearfulness
  - her resignation to her future without Vershinin
- use of stage/space
  - interaction with other characters, eye contact, spatial relationships

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- appropriate selection of performance methods
- apt suggestions for the interaction with the other characters
- apt ideas for communicating her feelings of love for Vershinin

*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 the following:

- indications of period in setting, costume
- the naturalism of the suggested performance techniques
- sensitivity to Chekhov's style - a blend of the serious with the comic

*Potential effectiveness for an audience*

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

- clarity and coherence of the interpretation of Masha for an audience
- clearly defined intentions 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, creating a vivid realisation of the role of Masha in Acts Three and Four, calculated exactly to reveal her love for Vershinin.

*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 Masha in Acts Three and Four, clearly intended to reveal her love for Vershinin.

*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 appropriate picture of the role of Masha in Acts Three and Four, with some potential for revealing her love for Vershinin.

*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 Masha in Acts Three and Four will be imperfectly realised and suggestions made will be unlikely to reveal her love for Vershinin.

*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 Masha in Acts Three and Four, and no attention accorded to revealing her love for Vershinin.

***O'Casey: The Shadow of a Gunman – 6(a)***

*How would you want your audience to respond to Mrs Grigson? Explain how you would perform the role in order to achieve your aims.*

Candidates' answers will vary according to their interpretation of the role of Mrs Grigson. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience responses which may include, for example, sympathy, comedy, engagement, irritation
- O'Casey's description of the character – aged about forty, one of the 'cave-dwellers' of Dublin, half-closed eyes
- Mrs Grigson's physical appearance, build, height, colouring, facial features
- costume ideas, slovenly but not dirty
- movement, posture, gait, gesture, facial expressions, use of space
- vocal qualities; accent, pitch, tone, emphasis
- delivery of specific lines
- interaction with other characters, eye contact, spatial relationships
- performance ideas in relation to some of the following:
  - her initial timidity
  - her worry about Adolphus
  - her frank description of her husband's drinking habits
  - her concern about the life insurance
  - her submission to Adolphus
  - her fear of his temper and possible violence towards her
  - her attempts to mollify Adolphus
  - her embarrassment at his evident inebriation
  - her fear at the prospect of the raid
  - her candid account of Dolphie's humiliation
  - her critical attitude towards Minnie
  - her relief at Dolphie's survival of his ordeal
  - her hysterical reaction to Minnie's death
  - her final lament
- use of props, space and furniture

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- application of appropriate performance elements designed to elicit an appropriate audience response
- apt suggestions for interaction with the other characters and for the use of the stage space
- sensitivity to the seriousness of the situation, despite the inherent comedy within the role

*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
- the naturalistic acting style demanded by the play
- sensitivity to O'Casey's tragi-comic style

*Potential effectiveness for an audience*

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

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

### **Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Mrs Grigson, 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 a clear, but less detailed, realisation of the role of Mrs Grigson, 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 a partial, but mainly apt, realisation of the role of Mrs Grigson, with the general intention of achieving 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 Mrs Grigson may lack apt performance ideas or may not be adequately focused upon achieving the preferred audience response.

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

***O'Casey: The Shadow of a Gunman – 6(b)***

*Briefly outline and justify your casting decisions for Seumas and Davoren and then explain how you would direct the two actors in Act One, from the beginning of the play, up to Seumas' exit, in order to create comedy for your audience.*

Candidates' answers will vary according to their interpretation of Seumas and Davoren 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 be based on O'Casey's own directions:
  - Davoren, about thirty
  - Seumas, heavily built man of thirty-five, dark-haired and sallow-complexioned
- justification for casting decisions
- their physical qualities, build, height, colouring, facial features
- vocal qualities, pitch, pace, pause, accent, tone
- delivery of specific lines
- costume suggestions
- directorial ideas for creating comedy, at specific moments, for example:
  - Davoren's pretentiousness as he composes his verses amid the squalor of the return room
  - his response to the tapping on the window
  - Seumas' unexpected emergence from the bedclothes
  - Davoren's frustration with Seumas
  - the banter between the men
  - Seumas' attitude to washing
  - the business with the braces
  - the attitude of the men to Maguire's hurried entry and exit
  - Seumas' aggressive stance with the Landlord
  - Davoren's mounting despair of getting any work done
  - Seumas' comic self-righteousness about the unpaid rent; his affected way of speaking
  - Davoren's immediate response to Seumas' exit
- movement, stage positioning, gesture, posture, gait, idiosyncrasy, facial expressions
- interaction, eye contact, physical contact, spatial relationships
- comic methods, for example timing, comic business, slapstick moments
- their use of space

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- focus on the creation of comedy through a range of directorial ideas
- appropriate suggestions for performance of the characters
- application of comic methods

*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, performance style
- sensitivity to O'Casey's tragi-comic style
- some application of caricature
- awareness of the political context

*Potential effectiveness for an audience*

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

- clarity and coherence of interpretation for an audience through directorial strategies
- clearly defined intentions in creating comedy
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's 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 comedy for the audience through a vivid and coherent realisation of Seumas and Davoren.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating comedy for the audience through a clear, but less detailed, realisation of Seumas and Davoren.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating comedy for the audience through a partial, but mainly apt, realisation of Seumas and Davoren.*

*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 creating comedy for the audience may lack apt performance ideas for Seumas and Davoren.*

*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 comedy for the audience through the direction of Seumas and Davoren.*

***Lorca: Yerma – 7(a)***

*As a designer, what effects would you wish to create for your audience in Act One, Scene One? Explain how you would use a range of design elements in order to achieve your aims.*

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

- intended effects, which might include, for example, the creation of a naturalistic or a non-naturalistic interior setting; the creation of a dream-like quality; creation of a symbolic location or of a typical Andalusian farmhouse
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- stage setting, an interior scene or symbolic alternative
- set design fundamentals, scale, shape, colour, texture, fabrics, materials
- colour palette
- choice of furnishings
- choice of composite setting
- use of cyclorama and/or gauze
- use of symbolism in colours and/or shapes
- costume ideas, colour, shape, cut, fabric; authentic Andalusian costumes
- use of make-up
- use of lighting to create the dream-like quality of the opening sequence, lighting changes, unnatural lighting states for example ripple lighting, directional light; sudden shift to naturalistic lighting – the happy brightness of a spring morning; the warmth of Andalusia
- use of special effects, for example, dry ice, fans, bubble machine
- sound effects, such as the chiming clock, accompaniment to the dream, sounds of the countryside/livestock beyond Yerma's room; sounds to represent Yerma's thoughts, for example, babies crying, cooing, gurgling

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- design ideas intended to create specific, appropriate effects
- appropriate reference to a range of design elements
- consonance of ideas with Lorca's style
- sensitivity to the mood 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 Lorca's poetic/symbolic style
- creation of a dream-like atmosphere in Scene One
- sensitivity to the Andalusian setting of the play, if appropriate

*Potential effectiveness for an audience*

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

- clarity and coherence of design approach for an audience
- clearly defined intentions in terms of the desired effects for an audience
- attention to actor/audience relationship in staging ideas

**Mark Bands**

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the scene in design terms, calculated exactly to create specific effects for an audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scene in design terms, clearly intended to create specific effects for an audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scene in design terms, with the general intention of creating specific effects for an audience.

*For the award of Band 4 marks (10-19)*, candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the realisation of the scene in design terms may be impractical and may not be adequately focused upon creating specific effects for an audience.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the scene in design terms, and no attention accorded to creating specific effects for an audience.

**Lorca: Yerma – 7(b)**

*How would you perform the role of Yerma in Act Three, Scene One in order to convey her desperation to have a child?*

*[This scene is set in the house of Dolores, the healer.]*

Candidates' answers will vary according to their interpretation of Yerma and their staging ideas; however, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Yerma's appearance, age, height, build, colouring, facial features; deterioration since the beginning of the play
- movement, gesture, mannerisms, facial expressions
- her vocal qualities; accent, pitch, tone, pace, emphasis, volume
- costume ideas
- performance ideas for specific moments from the scene, for example:
  - Yerma's matter-of-fact response to Dolores' admiration of her courage
  - her faith in Dolores' ability to help her conceive
  - her single-minded focus on motherhood
  - her apparent contempt for Juan
  - her discouragement and fears about returning home
  - her reaction to Juan's knocking at the door
  - her determination to outface Juan and his sisters
  - her outraged response to Juan's criticism
  - her impassioned plea to Juan to love her
  - her hysterical reaction when he rebuffs her
  - her refusal to be quiet
  - her irrational outpourings and dramatic exit
- delivery of Lorca's dialogue, both symbolic and poetic
- use of space; spatial relationships; physical contact; eye contact, use of props

**Assessment Criteria (AO2)**

*Knowledge and understanding*

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

- appropriate suggestions for conveying Yerma's desperate need
- application of appropriate performance methods
- consonance of ideas with Lorca's poetic style
- sensitivity to the heightened performance style of Lorca

*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 and delivery style
- reference to Yerma's barren plight within the culture and society of the play
- sensitivity to Lorca's creation of mood

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in interpreting Yerma's desperation for the audience
- sensitivity to the desired audience response to Yerma
- 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 Yerma in the specified scene, calculated exactly to convey her desperation to have a child.

*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 Yerma in the specified scene, clearly intended to convey her desperation to have a child.

*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 Yerma in the specified scene, with the general intention of conveying her desperation to have a child.

*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 Yerma may not be adequately focused upon conveying her desperation to have a child.

*For the award of Band 5 marks (0-9)*, candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for creating the role of Yerma in the specified scene and no attention accorded to conveying her desperation to have a child.

***De Angelis: Playhouse Creatures – 8(a)***

*Explain how you would perform the role of Doll Common in Act One, Scenes Three, Four, Five and Six in order to create comedy for your audience.*

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

- Doll's physical appearance in terms of age, build, colouring, facial features, hairstyle
- vocal qualities; accent, pitch, tone, emphasis
- delivery of specific lines
- aside/direct address to the audience
- comic timing
- movement, gesture, use of space in each scene
- portrayal of age and experience
- interaction with the other actresses, physical contact, spatial relationships, eye contact
- performance suggestions to create comedy at specific moments in the scenes, for example:

*Scene Three*

- her familiarity/informality with the audience
- delivery of coarse expression
- her flippant exchange with Nell

*Scene Four*

- her silent appearance in the tableau
- her attempt to control Mrs Marshall
- her attempt at demure interaction with the 'off-stage' audience

*Scene Five*

- her interaction with Mrs Betterton and evident respect for her contrasted with evident disrespect for all others
- her comical running commentary on Mrs Marshall's account of her experiences with the Earl

*Scene Six*

- her comical admiration of Mrs Betterton
- her acquiescence over Mr Betterton's entitlements
- her suspicious attitude towards Nell
- her cynicism

- costume, use of props
- use of stage and space

***Assessment Criteria (AO2)***

*Knowledge and understanding*

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

- application of comic method
- appropriate attention to all aspects of performance, including specific reference to delivery of lines
- apt suggestions for interaction with the other characters and the 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 in setting, costume
- the acting style demanded by the play
- sensitivity to the play's feminist stance

*Potential effectiveness for an audience*

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

- clarity and coherence of approach in conveying Doll's comical character to an audience
- attention to the actor/audience relationship in performance ideas
- sensitivity to the desired audience response to the role

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Doll Common, calculated exactly to create comedy for an audience.

*For the award of Band 2 marks (30-39)*, candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the role of Doll Common, clearly intended to create comedy for an audience.

*For the award of Band 3 marks (20-29)*, candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Doll Common, with the general intention of creating comedy for an audience.

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

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

***De Angelis: Playhouse Creatures – 8(b)***

*What effects would you want to create for your audience in the Prologue to the play and in Act Two, Scene Eight, the final scene? As a director, explain how you would use production and/or performance elements in order to achieve your aims.*

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

- effects for the audience might include, for example, the creation of a sense of timelessness or of 'limbo'/the 'nether world'; comedy; sense of nostalgia
- staging decisions, concerning, for example:
  - choice of staging form
  - setting; to create the impression of a void in the Prologue; the 'nether world' in Scene Eight
  - the positioning of/impression of the fire
- costume ideas
  - costume to suggest Doll's 'vagrant' status in the Prologue; costume for both Doll and Nell to suggest a change from their appearances in the main part of the play
  - fabrics, colour, cut, shape, condition
- lighting ideas for each scene, for example, gloom, firelight, ethereal light
- ideas for sound effects; the sound of the bears in the Prologue, murmur of bears/other souls in Scene Eight
- performance ideas, for example:
  - vocal and physical characterisation of Doll and Nell, distinguishing them from their roles in the main part of the play or a continuation of them
- specific directorial suggestions for some of the following:
  - Doll's prologue; her relationship with the audience
  - her nostalgia
  - her relationship with her past
  - her easy banter with Nell
  - Nell's down-to-earth recollections of her life with the king
  - the sense of the shared experiences of the early actresses
  - their common respect for Mrs Betterton
  - directorial ideas about movement, use of space
- use of stage; use of props
- sensitivity to the shape of the scenes, changes in pace, tempo and mood

***Assessment Criteria (A02)***

*Knowledge and understanding*

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

- appropriate application of staging ideas to achieve dramatic intentions
- awareness of De Angelis' aims in the two other-worldly scenes
- sensitivity to the potential impact of the scenes

*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, performance skills
- reference to De Angelis' use of 'Restoration' themes and conventions within a contemporary play
- the acting style demanded by the play in places
- awareness of political/feminist message 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 scenes
- clearly defined dramatic intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the desired effects 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 a vivid and coherent realisation of the scenes, calculated exactly to create their preferred effects for an audience.*

*For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scenes, with the potential to create their preferred effects for an audience.*

*For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the scenes, likely to create their preferred effects for an audience.*

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

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