

GCE 2005
January Series



Mark Scheme

Drama and Theatre Studies

DRA2 Advanced Subsidiary

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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Set and published by the Assessment and Qualifications Alliance.

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Dr Michael Cresswell Director General

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 rehersal [underline or ring]

example needed = eg?

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)**JANUARY 2005****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.

Questions are marked out of 50 according to the banding scheme on the following pages.

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.

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.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2***Sophocles: Antigone – 1(a)***

Briefly outline your casting ideas for Creon and Haemon and then explain how you would direct them in their scene of confrontation in order to achieve your preferred audience response.

Candidates' answers will vary according to their interpretation of Creon and Haemon 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, sympathy for one or other of the characters or for both of the characters; pity or admiration for Haemon, respect or contempt for Creon, fear for both father and son in terms of the consequences of their argument
- the physical appearance of each of the characters, father and son, based on emphasising family resemblance or establishing a physical contrast; Creon's age, Haemon's youth, air of regality, shared or otherwise
- the physical qualities of each character, build, height, stance, facial expression, hair colour
- vocal qualities of each character – pitch, pace, tone, accent
- movement, gesture, use of space, shared idiosyncrasy or mannerisms
- performance qualities required for the stichomythic exchanges between the protagonists; stage positioning; spatial relationships, maintenance of eye contact

Creon

- Creon's initial defensive position and relief at Haemon's apparently dutiful stance
- his delivery of his speech about law and anarchy
- his affronted reaction to Haemon's attempt to give him advice
- his expression of misogynist views
- his escalating anger and abuse of his son
- his apparent indifference to Haemon's 'parting shot'

Haemon

- Haemon's initial, evident respect for his father; his sincerity
- his reception of Creon's response to his declaration of obedience
- Haemon's patience, his diplomacy as he attempts to persuade Creon to be lenient with Antigone

- his increased pace and tempo as both Haemon and Creon become enraged
- his revulsion from Creon
- his delivery of his portentous threat
- his hasty exit

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 performance techniques
- appropriate interpretation of the characters, in relation to vocal and physical qualities; movement, interaction with each other and with the Chorus; use of costume/properties
- awareness of the context of the scene of confrontation 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:

- social conventions in terms of the father/son relationship
- Classical Greek staging conventions in relation to the confrontation
- suggestions for costume or mask appropriate to the characters
- 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 characters 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 the scene through eminently appropriate casting and directing decisions, calculated exactly to elicit the preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the scene through largely appropriate casting and directing decisions, clearly intended to elicit the preferred audience response.

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

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant, appropriate, practical realisation of the scene and negligible casting and/or directing ideas; no attention will be accorded to audience response.

Sophocles: Antigone – 1(b)

As a designer, explain how your use of scale, stage space, texture, colour and light would help to increase the dramatic effectiveness of the closing section of “Antigone”.

[You should relate your designs to the section of the play from Tiresias’ exit.]

Candidates’ answers will vary according to their design ideas and their dramatic aims for the closing section of the play. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- choice of staging form; scale of the acting space within an arena style setting, a proscenium arch, amphitheatre, thrust stage or studio
- designs for filling the space or for creating a sense of height/depth, dwarfing the performers
- suggestion of the palace doors – scale, texture, colour, positioning
- the positioning, appearance, size and colour of the altar
- use of coloured backdrops and/or colour washes on a cyclorama
- design and use of levels, ramps, steps, balconies, walkways; texture, colour, scale
- positioning and size of the acting area provided for the Chorus
- provision for the display of the bodies of Haemon and Eurydice
- use of colour and texture within the costume design, choice of colour palette, fluidity or rigidity of fabrics; contrast between the costumes of the Chorus and those of the Royal House
- use of lighting to highlight moments of tension and complement the shifting moods of the play, for example:
 - the ominous mood on stage following Tiresias’ prophecies
 - the Messenger’s appearance during the frantic pleas/prayers of the Chorus
 - Eurydice’s sudden exit into the palace creating tension for the audience
 - the grim picture of Creon cradling his dead son
 - the grisly announcement of the Messenger
 - the display of Eurydice’s body on the bier
 - Creon’s final humiliation and collapse
- use of light and shadow, silhouette, special effects; use of colour, intensity, direction, speed of cross-fade

Assessment Criteria (A02)*Knowledge and understanding*

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

- appropriate design decisions in terms of use of scale, stage space, texture, colour and light
- purposeful focus upon the intention to increase dramatic effectiveness
- consideration of the use of stage
- sensitivity to the significance of the section at the culmination of the play
- awareness of the potential for cathartic effect

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:

- apt suggestions for set/costume design
- Classical Greek staging conventions
- sensitivity to 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 design approach to the final section of the play for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the desired effects for an audience

Mark Bands

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

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 section, clearly intended to increase its dramatic effectiveness.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs for the section, with the general intention of increasing its dramatic effectiveness.

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 way; consequently, any suggestions for designs may be impractical and not adequately focused on increasing its dramatic effectiveness.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the section and no attention accorded to increasing its dramatic effectiveness.

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

How would you perform the role of Quince in Act One, Scene Two and Act Three, Scene One in order to create comedy for your audience?

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

- Quince's appearance, his age, height and build, colouring, facial features and expressions
- Quince's vocal qualities, pitch, pace, regional accent, use of pause, emphasis, volume
- movement, gesture, gait, posture, idiosyncrasy
- costume and personal props consonant with his trade as a carpenter, dungarees/overalls, hammer, nails, saw, tool bag, sawdust; possibly combined with the affectations of a 'director', script, clipboard, megaphone, 'arty' outfit, folding 'Director's chair'
- interaction with the others, use of spatial relationships, use of stage to attempt to gain authority, maintenance of eye contact
- interaction with the audience; attempts to elicit their sympathy as he struggles with Bottom's insubordination
- his comic potential as 'straight-man' to Bottom's 'funny-man'
- performance ideas to convey some of the following:

In Act One

- his initial confidence in front of his fellow 'thespians'
- his increasing frustration with Bottom's interruptions
- his thinning tolerance of the attitudes of the others to Bottom's acting abilities
- his attempts to assert himself, alternately authoritative and cajoling
- his sincerity

In Act Three

- his lame attempts to re-establish the hierarchy
- his reasonable attitude towards his fellows' objections
- his literal understanding of theatrical ideas
- his fraying composure at his actors' lack of theatrical knowledge
- his genuine fear at Bottom's 'translation'

Assessment Criteria (A02)*Knowledge and understanding*

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

- candidates' appropriate interpretation of Quince and of his comic potential as a foil to Bottom
- appropriate reference to Quince's place in a play about the subversion of natural authority
- 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 performance elements
- indication of period in terms of costume and properties
- reference to Shakespeare's parody of rival theatre companies within his portrayal of Quince's 'company'

Potential effectiveness for an audience

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

- clarity and coherence of approach in conveying Quince's character to an audience
- clearly defined intentions in terms of the desired 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 and coherent realisation of the role of Quince, 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 Quince, 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 Quince, with the general intention of creating 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 way; consequently, any suggestions for the realisation of the role of Quince may lack apt performance ideas or may not be adequately focused 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 practical suggestions for creating the role of Quince and no attention accorded to creating comedy for the audience.

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

Briefly outline your casting ideas for the roles of Oberon and Titania and then explain how you would direct their exchanges in Act Two, Scene One and Act Four, Scene One in order to highlight the change in their relationship.

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

- casting ideas for Oberon:
 - physical appearance; his fairy-like qualities, his regal bearing, age, height, build, posture, attractiveness, facial features
 - his vocal qualities, accent, pitch, pace, emphasis, delivery of verse, musicality
 - movement, gesture, mannerisms, expression
- casting ideas for Titania:
 - physical appearance; her fairy-like qualities, her regal bearing, age, height, build, posture, grace, beauty, facial features
 - her vocal qualities, accent, pitch, pace, emphasis, delivery of verse, musicality
 - movement, gesture, mannerisms, expression
- mask/make-up ideas for each character, for example, to accentuate their fairy natures or to suggest a form of camouflage within the wood
- contrasting behaviour, body language, eye contact, spatial relationships in the two scenes
- contrasting vocal qualities/delivery style, pitch, tone, volume in the two scenes
- costume ideas for each character:
 - sharing a similar colour palette or a strikingly contrasting one
 - indication of fairy qualities in costume design, choice of fabric, length of garments
 - display of regality in costume and/or accessories
 - influence of nature in costume design, for example, of flowers, insects, moths or butterflies; the moon

Directorial suggestions for revealing their discordant relationship in Act Two

- their initial exchange; Oberon's antagonistic attitude and Titania's brusque retort
- Oberon's attempt to exert his authority over Titania; her provocative responses
- their exchange of accusations
- Titania's lengthy description of Nature's response to their dissent
- their wrangling over the Indian boy (present on stage or not)
- Titania's curt exit

Directorial suggestions for revealing their reconciliation in Act Four

- Oberon's tender description of Titania's 'dotage' before he applies the antidote to the love-potion
- Titania's bewilderment as she wakes and relates her 'visions'
- her shock at seeing her erstwhile bed-fellow
- Titania's call for music
- their dancing

Assessment Criteria (A02)***Knowledge and understanding***

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

- candidates' appropriate interpretation of Oberon and Titania in each scene with attention to highlighting the change in the relationship
- awareness of Shakespeare's purpose in reconciling the King and Queen of the Fairies
- sensitivity to the enmity/amity pattern in the play made by Oberon and Titania
- awareness of the relationship between Oberon and Titania and Theseus and Hippolyta
- reference to the effects of the magic flower upon Titania

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 Elizabethan superstitions about the supernatural

Potential effectiveness for an audience

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

- clarity and coherence of the casting and directorial 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 roles of Oberon and Titania in each scene, precisely calculated to highlight the change in 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 a clear, but less detailed, realisation of the roles of Oberon and Titania in each scene, with the potential to highlight the change in their relationship.

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 roles of Oberon and Titania in each scene, with the general intention of highlighting the change in 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 way; consequently, any suggestions for the realisation of the roles of Oberon and Titania may not be adequately focused upon highlighting the change in 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 realising the roles of Oberon and Titania in each scene and no attention accorded to highlighting the change in their relationship.

Jonson: Volpone – 3(a)

In Act Four Lady Politic Would-be makes a fool of herself and of Sir Politic by mistaking Peregrine for a courtesan. How would you direct this section in order to create comedy for your audience?

[The section begins with Lady Would-be's line, "Where should this loose knight be?" and ends with Peregrine's aside, "This is rare!.... I'll try your salt-head, What proof it is against a counter-plot."]

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

- ideas for the appearance of the characters in the section: Lady Would-be, her two women, Nano, the dwarf, Peregrine and Sir Politic, Mosca
- comic suggestions for the physical appearance, height, build, physical features, facial features of the characters
- movement, gesture, posture, gait, expression, idiosyncrasy
- vocal qualities, pitch, pace, accent
- directorial ideas to create comedy for some of the following:
 - Lady Would-be's hasty entrance as she hunts down her 'errant' husband
 - the behaviour/attitudes/reactions of her women and of Nano, the dwarf, to her quest, for example, bewildered, amused
 - Peregrine's astonishment at Lady Would-be's appearance
 - Lady Would-be's persistent belief that Peregrine is a courtesan; her outrage and (possible) physical as well as verbal attack on either, or both, of Peregrine and Sir Politic
 - her appeal to Peregrine as a fellow 'fair gentlewoman'
 - Peregrine's shocked reaction to the accusation
 - Sir Politic's gullibility
 - Mosca's interruption of the angry exchanges between Lady Would-be and Peregrine, his amusement
 - Lady Would-be's embarrassment
 - delivery of the series of *double-entendres* that suggest Sir Politic is acting as pimp for his wife
- costume suggestions, for example, Lady Would-be's extravagant outfits; props, accessories
- suggestions for a setting for the scene and for its use
- comic business

Assessment Criteria (A02)*Knowledge and understanding*

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

- candidates' appropriate interpretation of the comic nature of the play
- appropriateness of ideas for the characterisation of the roles and the direction of the scenes
- practicality/effectiveness of staging ideas, if offered, to accommodate the action

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 scenes for an audience
- clearly defined intentions in terms of creating 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 the section, with detailed practical attention given to its comic potential 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 scenes with apt, but less detailed, attention to their comic potential 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 the scenes, with some attention given to their comic potential 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 way; consequently, the scenes will be imperfectly realised and suggestions for comedy may be ineffectual or inappropriate.

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. There will be no discernible attempt to create comedy for an audience.

Jonson: Volpone – 3(b)

Explain how your setting designs for Volpone's bedchamber in Act One and for Corvino's house in Act Two would help your audience to understand the contrasting characters of Volpone and Corvino.

Candidates' answers will vary depending upon their interpretation of the characters of Volpone and Corvino as expressed through their design ideas for the two locations. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- indication of period/location in each of the settings, for example, typical Venetian elements or views through windows
- justified transposed period/location
- design fundamentals, scale, shape, colour, texture, fabric, space
- levels, steps, staircases, balconies, walkways

Volpone's bedchamber

- prominence and dimensions of the bed, evidence of Volpone's decadence and self-indulgence; for example, traditional four-poster style with curtains; heaps of pillows and cushions, evidence of Volpone's self-indulgence
- display of wealth, the shrine of gold, other icons of Mammon, evidence of Volpone's blasphemous obsession with wealth
- ostentatious artefacts; gorgeous fabrics, colourful accessories, erotic pictures/friezes, evidence of Volpone's love of sensuality
- the paraphernalia of the sickroom, Volpone's 'performance area', for example, vials and phials for potions and lotions; a commode
- seats/benches for the legacy-hunter 'visitors'
- display cabinets for 'gifts'
- doors for synchronised entrances and exits; provision for concealment
- large mirrors for Volpone to admire himself in and/or rehearse his 'sickness'

Corvino's house

- suggestions of Corvino's lack of ostentation in dark, simple furnishings, drab colours
- simplicity/starkness to suggest Corvino's meanness with his wife
- cases of stuffed birds/mammals to suggest his predatory nature
- no evidence of comfort, for example, wooden chairs not upholstered
- large window for Corvino to shut and bar
- evidence of security consciousness, for example, padlock and bolts on doors and cupboards

Assessment Criteria (A02)*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 terms of creating the two locations
- attention to the need for the locations to reflect the characters' natures
- appropriate selection of design elements: use of levels/scale/shape/colour/texture/perspective
- comic invention in relation to the settings created

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, backdrop, furniture
- the satirical style of the play and its application of excess/exaggeration in design elements
- Jonson's intentions to expose folly to ridicule
- consideration of original staging conditions as appropriate

Potential effectiveness for an audience

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

- clarity and coherence of approach in presenting apt settings to an audience
- clearly defined intentions in terms of relating the designs to the characters
- attention to the actor/audience relationship in staging ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs for the scenes set in Volpone's bedchamber and in Corvino's house, calculated exactly to help the audience to understand the characters of Volpone and Corvino.

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, design for the scenes set in Volpone's bedchamber and in Corvino's house, clearly intended to help the audience to understand the characters of Volpone and Corvino.

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, design for the scenes set in Volpone's bedchamber and in Corvino's house, with the general intention of helping the audience to understand the characters of Volpone and Corvino.

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 way; consequently, any suggestions for a design of the scenes set in Volpone's bedchamber and in Corvino's house may lack apt performance ideas or may not be adequately focused upon helping the audience to understand the characters of Volpone and Corvino.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for the scenes set in Volpone's bedchamber and in Corvino's house and no attention accorded to helping the audience to understand the characters of Volpone and Corvino.

Middleton: *The Changeling* – 4(a)

Explain how you would perform the role of Beatrice-Joanna in the final scene of the play and what audience response you would hope to achieve.

[The scene begins with Jasperino's line, "Your confidence, I'm sure, is now of proof."]

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

- responses to Beatrice might include empathy, sympathy, pity, satisfaction, irritation, revulsion
- Beatrice's physical appearance, still beautiful or showing signs of corruption; height, build, facial features
- movement, posture, gait, facial expressions
- vocal qualities, pitch, pace, pause, volume, accent, emphasis, delivery of speeches
- costume ideas, hair style, accessories
- performance ideas to convey, for example:
 - Beatrice's display of normality in her first exchanges with Alsemero
 - her protestations of innocence, then defiance
 - her confession to Alsemero and struggle as he locks her in his closet
 - her frenzied calls from the closet
 - her emergence from the closet, wounded
 - her relationship with De Flores
 - her guilt and final confession to Vermandero
 - her death
- interaction with others, use of spatial relationships, eye contact
- use of stage, stage positioning

Assessment Criteria (A02)***Knowledge and understanding***

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

- candidates' appropriate interpretation of Beatrice's character in the scene
- appropriate application of performance techniques to elicit the preferred response
- attention to the range of emotions to be shown within this scene

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
- appropriate treatment of Middleton's 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 Beatrice
- 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, calculated exactly to achieve their desired audience response to Beatrice-Joanna.

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, clearly intended to achieve their desired audience response to Beatrice-Joanna.

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, with the general intention of achieving their desired audience response to Beatrice-Joanna.

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 way; consequently, any suggestions for the realisation of the role may lack apt performance ideas or be unlikely to achieve their desired audience response to Beatrice-Joanna.

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 performing the role and no attempt to define their desired audience response to Beatrice-Joanna.

Middleton: *The Changeling* – 4(b)

How would you want your audience to respond to the characters in Act Four, Scene Two? Explain how you would direct the scene in order to achieve your aims.

[The scene begins with Vermandero's comment, "I tell thee, knave, mine honour is in question" and ends after Beatrice's successful performance in the 'virginity test' leads Alsemero to call her "my Joanna! Chaste as the breath of heaven...".]

Candidates' answers will vary depending upon their interpretation of the scene and the effects that they wish to create. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- aims might include creating a sympathetic response towards Vermandero, Tomazo, and Jasperino, revulsion at De Flores' 'bloody' memories, bemusement at Alsemero's innocence, amusement, admiration or contempt for Beatrice's boldness in feigning the 'symptoms' of virginity
- chosen staging form and setting/space to be used for the scene which is set in a non-specified location in Vermandero's castle
- use of the stage, for example, use of levels, staircases, inner stage; furnishings
- physical and vocal qualities of the actors playing Vermandero, Tomazo, De Flores, Alsemero, Jasperino, and Beatrice
- blocking ideas; ideas for movement, gesture
- delivery of dialogue and of the asides
- directorial ideas for the scene for portraying, for example:
 - the respectability of Vermandero and his bewilderment at the disappearance of Alonzo
 - the outrage of Tomazo, which he vents in varying degrees at Vermandero and Alsemero; his misplaced faith in De Flores
 - the duplicity of De Flores and his increasing sense of guilt
 - the lack of understanding of Alsemero; his gullibility and sense of righteousness
 - the sincerity of Jasperino and bemusement at the 'virginity test'
 - Beatrice's play-acting
 - the farcical nature of the 'virginity test'
- costume and make-up ideas
- lighting and sound effects if appropriate

Assessment Criteria (A02)*Knowledge and understanding*

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

- appropriate ideas for the presentation of the scene
- consonance with the play's action and atmosphere
- appropriate selection of directorial elements

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 and performance style
- consideration of original staging conventions, if appropriate
- sensitivity to the darkness of the Jacobean tragic 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 scene 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 realisation of the scene, calculated exactly to achieve the nominated responses from 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 the nominated responses from 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 appropriate realisation of the scene, generally suited to achieve the nominated responses from 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 way; consequently, the scene will be imperfectly realised or unlikely to achieve the nominated responses from 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 scene and any suggestions made will fail to achieve the nominated responses from the audience.

Chekhov: Three Sisters – 5(a)

Briefly outline your casting ideas for the role of Natasha and then explain how you would direct your actor in her appearances in Acts One and Three in order to demonstrate the development in her character.

[In some editions, this character is known as Natalya.]

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

- Natasha's appearance; her physical qualities, for example, age, build, height, facial features and expressions
- movement, gesture, gait, energy level, and expression, which may be slightly different as the play proceeds
- Natasha's vocal qualities which may harden between the Acts in terms of pitch, pace, tone, accent
- costume ideas, badly clashing sash in Act One, appearance of more assurance in Act Three
- use of props and use of the stage
- delivery of lines
- directorial suggestions for specific moments from the two Acts, for example:

Act One

- her flustered arrival at the luncheon party
- her excessively affectionate greeting of Irina
- her distress at Olga's criticism
- her sensitivity to the teasing of the company
- her response to Andrey's declaration of love

Act Three

- her attempt to appear charitable; her selfishness
- her outburst over Anfisa
- her altercation with Olga
- her 'temper tantrum'

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 development of the role in the course of the play
- consonance of performance ideas with the Chekhovian style of the play
- appropriate selection of specific examples of the role in action in each Act

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 acting style demanded 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 in presenting the role
- clearly defined intentions in casting 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 a vivid and coherent realisation of Natasha in the nominated Acts, calculated exactly to demonstrate her development 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 Natasha in the nominated Acts, clearly intended to demonstrate her development 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 Natasha in the nominated Acts, with the general intention of demonstrating her development 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 way; consequently, any suggestions for the realisation of Natasha in the nominated Acts may lack apt performance ideas or not be adequately focused upon demonstrating her development 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 Natasha in the nominated Acts, and no attention accorded to demonstrating her development for an audience.

Chekhov: Three Sisters – 5(b)

How would you perform the role of Tuzenbakh in Acts Three and Four of the play in order to engage the sympathies of your audience?

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

- the physical characteristics of Tuzenbakh, age, build, height, facial features
- vocal qualities, pace, pitch, tone accent
- his movement, gestures, stance, facial expressions
- interaction with others; spatial relationships, eye contact, pleasant manner
- use of stage
- use of props
- performance ideas for eliciting sympathy, for example

In Act Three

- his arrival in a new suit, evidently intending to 'court' Irina
- his flattery/appreciation of Masha and ideas for the charitable concert
- generosity of spirit
- his under-played rivalry with Solyony
- his reaction to the breaking of the clock
- his love for Irina and persistence in 'wooing' her
- his reasonable response to Masha's injunction to leave

In Act Four

- his sincerity in wishing farewell to his fellows
- his attempts to keep Irina innocent of the impending duel
- his evident passion and tenderness for Irina
- his helplessness in the face of Irina's dispassionate approach to their marriage
- his fatalistic attitude

Assessment Criteria (A02)***Knowledge and understanding***

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

- appropriate selection of performance elements designed to elicit sympathy from the audience
- apt suggestions for his appearance, his manner and the interaction of Tuzenbakh with the other characters
- apt ideas for demonstrating the developing relationship between Tuzenbakh and Irina

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 the character for an audience through performance elements
- 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 realisation of the role of Tuzenbakh in the last two Acts of the play, calculated exactly to achieve a sympathetic 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 Tuzenbakh in the last two Acts of the play, clearly intended to achieve a sympathetic 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 picture of the role of Tuzenbakh in the last two Acts of the play, with the general intention of achieving a sympathetic 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 way; consequently, the role of Tuzenbakh will be imperfectly realised and unlikely to achieve a sympathetic 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 Tuzenbakh and no attention accorded to achieving a sympathetic audience response.

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

Explain how you would use design elements in your production of “The Shadow of a Gunman” in order to create an appropriate sense of period and location for the play.

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

- choice of staging form, for example, proscenium arch, thrust, in-the-round
- naturalistic or non-naturalistic design ideas
- the creation of a setting to reflect the cramped conditions of an Irish tenement building at the beginning of the twentieth century
- furnishings for the room, and positioning of the beds, the table, the typewriter, the window, the door
- set-dressing and props to enhance the clutter of the tenement room, for example, signs of poverty, spare floor covering, worn blankets, peeling wallpaper
- religious pictures and icons
- costume ideas to create the appropriate period, some reference to O'Casey's stage directions
- use of colour, fabrics, texture
- lighting and sound effects

Assessment Criteria (A02)***Knowledge and understanding***

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

- appropriateness of the designs to the style of the play
- appropriate attention to all aspects of design: scale, shape, colour, texture, fabric
- consonance with the play's action, period and location

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 style demanded by the play
- sensitivity to O'Casey's intentions

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
- clearly defined intentions 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 vivid and coherent designs, calculated exactly to create an appropriate sense of period and location for 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, designs, clearly intended to create an appropriate sense of period and location for the play.

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 creating an appropriate sense of period and location for 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 way; consequently, any design suggestions may be impractical or may not be adequately focused upon creating an appropriate sense of period and location for 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 design suggestions and no attention accorded to creating an appropriate sense of period and location for the play.

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

As a director, what effects would you wish to create for your audience in the closing section of the play? Explain how you would direct your cast in order to achieve your aims.

[You should consider the section from Davoren's discovery of the bombs in Maguire's bag to the end of the play.]

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

- preferred effects might include comedy at Donal's and Seumas' reaction to discovering the bombs; a sense of alarm and tension during the raid, admiration for Minnie's bravery, sympathy for her misplaced trust in Donal, outrage at the injustice of Minnie's death, sense of tragic waste as Minnie is shot
- casting considerations for the characters who appear in this section, Davoren, Seumas, Minnie, the Auxiliary, the Grigsons
- vocal and physical characteristics of the cast; facial features and expressions, movement, gesture
- blocking ideas, use of space and spatial relationships, maintenance of eye contact
- directorial ideas for specific moments from the end of the play, for example:
 - the discovery of the bombs – the reaction of Seumas and Donal
 - the arrival of Minnie, partially dressed and full of excitement
 - her calm management of the men's panic
 - her tender farewell
 - the men's response to the sound of breaking glass and heavy footsteps
 - the brutal manner of the Auxiliary; his threatening demeanour as he waves his gun around
 - Mrs Grigson's terrified entrance and description of poor 'Dolphie'
 - the state of shock of the company as they hear Minnie being bundled out of the house
 - Mrs Grigson's dismissive attitude to Minnie
 - Dolphie's nonchalant appearance
 - the terror of the men as the ambush strikes and explosions rock the 'room'
 - the shocked reaction to Minnie's death
- use of props, space and furniture, the focal point of the doorway
- possible reference to lighting and sound effects

Assessment Criteria (A02)*Knowledge and understanding*

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

- appropriate suggestions for the performance of the characters, calculated to achieve specific effects
- appropriate staging ideas
- sensitivity to the shifting moods of the sequence, building towards the climax of Minnie's death

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 performance elements
- clearly defined intentions
- 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 their specified effects for the audience through vivid and coherent directorial ideas.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating their specified effects for the audience through clear, but less detailed, directorial ideas.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating their specified effects for the audience through partial, but mainly apt, directorial 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 way; consequently, any suggested effects for the audience may lack the support of apt directorial ideas.

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 any effects for the audience.

Lorca: Yerma – 7(a)

How would you want your audience to respond to Yerma in Act Three, Scene One? Explain how you would perform the role in this scene in order to achieve your aims.

[Act Three, Scene One is set in the house of Dolores, the healer.]

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

- possible responses to Yerma might include sympathy for her growing desperation, fear for her sanity, frustration with her obsessive behaviour, admiration for her willingness to stand up to Juan
- Yerma's appearance, age, height, build, colouring, facial features
- her changing physical appearance in terms of her increasing desperation
- movement, gesture, facial expression
- her vocal qualities; accent, pitch, tone, pace, emphasis, volume
- costume ideas
- performance ideas for specific moments from the scene, for example:
 - her response to Dolores' praise at her bravery
 - her faith in Dolores and in the efficacy of her rituals/advice
 - her single-minded outlook on life
 - her reaction to the advice of the older women to love her husband
 - her sudden fears about leaving in daylight
 - her dread of meeting Juan as he knocks at the door
 - her defiance in the face of her husband
 - her response to his criticism of her
 - her sudden outburst of passion and reaction to his rejection of her
 - her hysterical display
 - her dramatic exit
- use of stage
- interaction with other characters
- delivery of Lorca's poetic language

Assessment Criteria (A02)*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 to communicate Yerma's growing desperation
- appropriate staging ideas to complement the interpretation of the role
- consonance of ideas with Lorca's poetry
- sensitivity to the changing nature of Yerma's desire

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
- the heightened acting style demanded by the play; delivery of 'deep song'
- reference to Yerma's 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 character in the scenes for an audience
- sensitivity to the desired audience response to the character of 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 achieve the preferred 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 Yerma in the specified scene, clearly intended to achieve the preferred 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 Yerma in the specified scene, with the general intention of achieving the preferred 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 way; consequently, any suggestions for the realisation of the role of Yerma in the specified scene may not be adequately focused upon achieving a specific 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 Yerma in the specified scene and no attention accorded to achieving a response.

Lorca: Yerma – 7(b)

What effects would you wish to create for your audience in Act One, Scene Two? Explain how you would stage the scene in order to achieve your aims.

[Act One, Scene Two is set in the fields; Yerma is returning from having taken Juan his meal.]

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

- possible effects might be to reveal the limitations of Spanish society; to show Yerma's growing obsession with motherhood and fear of infertility; to reveal the attitudes of others; to show Victor as Yerma's 'natural' partner; to turn the audience against Juan
- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- stage setting, an exterior scene, set 'in the fields' either created within a composite setting or as a separate scene
- use of cyclorama or backdrops, flown scenery or trucks to create rural/Andalusian setting, floor-cloths/sky-cloths
- use of colour, fabric, texture, light
- casting ideas for the characters within the scene, Yerma, the Old Woman, the First and Second Girls, Victor and Juan
- physical and vocal qualities
- blocking ideas; spatial relationships, movement, gesture
- delivery of Lorca's poetic text
- lighting and sound ideas to create the time of day and year, the sense of water, the sound of children, crying infants, either naturalistically or symbolically
- directorial ideas for specific moments in the scene, for example:
 - the encounter between Yerma and the Old Woman
 - Yerma's intimate questions and revelation about her feelings for Victor
 - her meeting with the younger Girls and concern for the baby left alone at home
 - the second Girl's rejection of motherhood
 - Yerma's enchantment by Victor's voice
 - the meeting of Victor and Yerma, the intensity of their exchanges; the potential of a relationship
 - the arrival of Juan and his upbraiding of Yerma
 - her angry exit

Assessment Criteria (A02)*Knowledge and understanding*

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

- awareness of the need to create specific effects
- appropriate reference to a range of production/performance ideas
- consonance of ideas with Lorca's poetic 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 an Andalusian setting if appropriate
- sensitivity to the social mores of 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
- clearly defined intentions in terms of the desired audience response
- 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 through sensitive application of staging elements.

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 through appropriate application of staging elements.

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 through largely suitable application of staging elements.

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 way; consequently, any suggestions for the realisation of the scene may lack reference to appropriate staging elements.

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

Bond: Restoration – 8(a)

Briefly outline your casting ideas for Hardache and his daughter, Ann, and then explain how you would direct them in Scene One in order to achieve your preferred audience response.

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

- audience responses might include amusement, horror, engagement, political awareness of the mutually exploitative relationship
- casting ideas for Hardache and Ann in terms of their ages, build, height, colouring, facial features
- vocal qualities, pace, pitch, choice of provincial accent, volume, pause
- movement, gesture, idiosyncrasy, eye contact, spatial relationships, facial expressions
- costume ideas to betray that their 'style' is based on 'new money'
- performance ideas to convey, for example:
 - Hardache's unsentimental attitude to his daughter's wedding arrangement
 - his mercantile attitude of affection towards his daughter's 'must-have' philosophy
 - his bogus 'family' values
 - his self-satisfaction at having provided for his daughter
 - his surprise at her ingratitude
 - his lack of deference towards Lord Are and use of Rose as a 'Chaperone'
 - hard-nosed business approach to background, class and social position
 - Ann's total self-centredness
 - her coarse, opportunist attitude towards her marriage
 - her disinclination for Lord Are
 - her calculating nature
 - her attempts at style
- their contrasting behaviour in their interaction with one another and with Lord Are
- application of comic method; use of caricature; timing; darkly comic moments

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 directorial ideas to achieve dramatic intentions
- awareness of Bond's use of comedy/caricature to convey political ideas
- sensitivity to the potential effects of the scene; comedy; social commentary

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, performance skills
- reference to Bond's appropriation of 'Restoration' themes and conventions within a contemporary play
- the exaggerated acting style demanded by the play
- awareness of political intentions 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 roles
- clearly defined dramatic intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the desired audience response to the characters and situation

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 father and daughter in the scene, calculated exactly to elicit 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 father and daughter in the scene, with the potential to elicit 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 father and daughter in the scene, likely to elicit 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 way; consequently, any suggestions for the realisation of father and daughter in the scene may lack apt performance ideas or may not be adequately focused upon eliciting 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 realising father and daughter in the scene and no attention accorded to eliciting their preferred audience response.

Bond: Restoration – 8(b)

How would you want your audience to respond to the Parson in Part Two of the play? Explain how you would perform the role in order to achieve your aims.

[The Parson appears in Part Two in Scenes Six, Eight and Eleven.]

Candidates' answers will vary according to their interpretation of the role of the Parson 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 may include humour, disdain, critical attitude towards his hypocrisy and support of the status quo
- ideas for the Parson's appearance: reference to age, build, height, facial features
- his stance, gait, posture, movement and gesture
- vocal qualities: tone, pitch, pace, accent, dialect, emphasis, sermonising qualities
- use of the stage, spatial relationships, eye contact
- interaction with other characters, contrasting attitudes towards the rich and the poor
- performance suggestions for specific moments from the specified scenes, for example:

Scene Six

- unctuous attitude towards Lord Are
- appearance of charity in his dealings with Bob and Rose
- gullibility in being sent out of harm's way by Lord Are
- bewildered response to Frank's hostilities
- delivery of platitudes

Scene Eight

- offering cold comfort to Bob
- understanding of Lord Are's motives
- impotence in the face of a truly deserving cause

Scene Eleven

- disapproval of Bob's drunken state
- hypocritical acceptance of his usual glass
- unfeeling attitude to Bob's ordeal
- repetitive praying
- indifference to the suffering of the lower orders

Assessment Criteria (A02)*Knowledge and understanding*

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

- appropriate suggestions for the vocal and physical characterisation of the Parson, consistent with Bond's political message
- apt application of performance elements
- awareness of the blend of comedy with more serious issues in the portrayal of the Parson

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 costume and reference to setting, if appropriate
- the complex style of the play - blend of Restoration Comedy with contemporary political message
- application of performance ideas consistent with the period setting

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 of the Parson for an audience
- clearly defined intentions in terms of the desired effect 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 a vivid and coherent realisation of the role of the Parson, calculated exactly to fulfil the candidate's specified 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 the Parson, clearly suitable in terms of fulfilling the candidate's specified 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 generally apt, realisation of the role of the Parson, largely suitable in terms of fulfilling the candidate's specified 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 way; consequently, any ideas for the realisation of the role of the Parson may be unsuitable in terms of fulfilling the candidate's specified 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 the Parson. Such ideas as are suggested may well be inappropriate to the presentation of the role, and may not specify a preferred audience response.