



General Certificate of Education

Drama and Theatre Studies 6241

DRA5 Text into Performance

Mark Scheme

2005 exam - 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.

Shorthand/symbols for Examiners – DRA5

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

contradiction = **C**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = **rehu**rsal or rehersal [underline or ring]

example needed = **eg?**

generalisation = **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.

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

JUNE 2005

INTRODUCTION

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

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

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

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

40-50 marks

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

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

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

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

30-39 marks

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

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

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

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

20-29 marks

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

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

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

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

10-19 marks

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

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

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

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

0-9 marks

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

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

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

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 5
Racine: Phèdre – 1(a)

*Briefly outline your casting ideas for the role of Theramenes and then explain how you would direct your actor, in **two** or **three** sections of the play, in order to create specific effects for your audience.*

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

- possible effects for the audience might include creating respect for Theramenes, sympathy for Hippolytus, clarification of the nature of Athenian politics, offering a parallel to Phèdre's adviser, Oenone
- Theramenes' appearance; age, height/build, facial features, colouring
- movement, gesture, gait, energy, tempo, mannerisms, facial expressions
- use of costume/props
- vocal qualities; pitch, pace, pause, accent, tone
- directorial ideas for conveying, for example:
 - his initial appearance as sympathetic confidant/substitute father to Hippolytus
 - his exposition of Phèdre's apparent antipathy to Hippolytus
 - his understanding of Hippolytus' love for Aricia and of its purity
 - his silent observation of Phèdre's desperate haste to get away from Hippolytus
 - his bewildered yet decisive attempt to get Hippolytus away
 - his belief in the death of Theseus
 - his witness to the meeting between Theseus and Hippolytus
 - his tortured report of Hippolytus' death
 - his narration of Aricia's grief
- delivery of speeches
- use of stage area
- interaction with Hippolytus and with Theseus; spatial relationships, eye contact

Assessment Criteria (AO2)*Knowledge and understanding*

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

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

- a sense of the significance of the role in relation to the balance 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:

- the Neo-classical style of the play
- setting/properties/costume appropriate to the content/style/period
- indication of period through mannerisms and utterance style

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's complete understanding of the character, resulting in a vivid realisation of the role of Theramenes, calculated exactly to achieve the nominated effects for the audience.

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

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

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

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant appropriate practical realisation of the role of Theramenes and no attention accorded to eliciting specific effects.

Racine: Phèdre – 1(b)

*As a director, how would you use performance and/or production elements, in any **two** sequences of the play, in order to arouse the emotions of pity and fear in your audience?*

Candidates' answers will vary according to their selected performance and/or production elements and their choice of sequences. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the staging form chosen, for example, arena, proscenium, amphitheatre, thrust, promenade, studio style and the relationship of the audience to the stage
- justification of an appropriate period (Classical, Neo-classical or transposed period)
- appropriate focus on the performances and performance skills of Phèdre, Hippolytus, Oenone and Theseus
- appropriate focus on the performances and performance skills of Phèdre, Hippolytus and Theseus
- performance ideas to heighten the emotional intensity of specific scenes; use of pace, pause, volume, tempo, stillness, urgency, delivery of specific lines, interaction
- movement, gesture, facial expressions
- use of the acting space; palace setting; inner chambers; sense of secrecy; spatial relationships
- provision of appropriate entrances/exits for moments of dramatic significance
- lighting ideas to heighten potential effects of 'pity and fear', for example, the use of light and shadow, use of silhouette, sudden burst of vivid colour, intensity, focus, use of floorlights and/or spotlights
- use of cyclorama/gauzes
- use of sound effects or music to heighten tension or arouse emotion as the play builds to its climax
- chosen sequences might include:
 - Phèdre's confession to Oenone; sense of secrecy and guilt
 - the urgent entry of Panope
 - the revelation scene between Phèdre and Hippolytus
 - Hippolytus' horror
 - unexpected arrival of Theseus; his various ignorant exchanges with others
 - Theseus' banishment of Hippolytus from his sight
 - the pace of the impending climax – Theramenes' account of Hippolytus' death
 - Phèdre's denouncement of Oenone and miserable death

Assessment Criteria (AO2)

Knowledge and understanding

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

- clear sense of purpose and recognition of the concept of 'pity and fear'
- apt suggestions for sequences of action most likely to arouse 'pity and fear'
- appropriate selection of staging elements, selected in order to heighten emotional reactions
- imaginative staging ideas, for example, in relation to stage groupings, entrances, exits and major speeches

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, offering vivid and coherent directorial ideas for the play, calculated exactly to arouse the emotions of ‘pity and fear’ in 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, offering clear, but less detailed, directorial ideas for the play, clearly intended to arouse the emotions of ‘pity and fear’ in the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, offering partial, but mainly apt, directorial ideas for the play, with the general intention of arousing ‘pity and fear’ in 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 directorial suggestions for the play may be inappropriate or be unlikely to offer much opportunity for arousing ‘pity and fear’ in the audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical directorial suggestions for the play offering scant opportunity for arousing ‘pity and fear’ in the audience.

Sheridan: The Rivals – 2(a)

*How would you want your audience to respond to the character of Jack Absolute? Explain how you would perform the role, in **two** or **three** separate scenes from the play, in order to achieve your aims.*

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

- audience response, for example, empathy, amusement, pity, admiration, approval/disapproval, rapport
- Jack's physical appearance, build, height, posture, gait, facial features
- movement, gesture, posture, mannerisms, facial expressions
- Jack's vocal qualities, pitch, pace, pause, accent, attempts at disguise
- delivery of specific speeches
- his relationship with the audience; use of the aside
- performance ideas to reveal aspects of Jack's character, for example:
 - his interaction with Fag
 - his fractious relationship with his father
 - his bemusement at Faulkland's weaknesses; growing to impatience
 - his amusement at Acres' character
 - his willingness to deceive Lydia; his cynicism
 - his flattery of Mrs Malaprop; his manipulative streak
 - his outrageous confidence with Lydia
 - his reluctance to be unmasked
 - his deviousness
 - his apparent pleasure in finally winning Lydia
- use of stage space
- use of costume and/or props
- interaction with set
- application of comic method

Assessment Criteria (AO2)

Knowledge and understanding

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

- the appropriateness of the interpretation of Jack's character in each of the chosen scenes
- awareness of Sheridan's purpose in creating a 'foil' to both Lydia and Faulkland
- 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
- indications of period in terms of costume, properties; performance style
- reference to the mores of courtship and marriage in the eighteenth century

Potential effectiveness for an audience

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of the desired audience response
- suggestions for arousing audience sympathy or otherwise

Mark Bands

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

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

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

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 discussion of the role of Jack in the selected scenes may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response.

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

Sheridan: The Rivals – 2(b)

Briefly outline your casting ideas for two of the following servant characters: Fag, David and Lucy, and then explain how you would direct each of your actors, at specific moments of the play, in order to create comedy for your audience.

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

- casting ideas for both characters in term of physical appearance, age, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety
- movement, gesture, mannerisms, facial expressions
- costume suggestions
- appropriate scenes, for example:

Fag

- the opening expository scene between Fag and the Coachman
- Act Two, Scene One, where Fag and Absolute discuss Sir Anthony and Fag suffers Jack's bad temper
- Act Five, Scene One, where Fag, David and Mrs Malaprop bring Lydia and Julia news of the duel

David

- Act Three, Scene Four, where David confronts Acres in his new clothes
- Act Four, Scene One where David and Acres discuss 'honour'
- Act Five, Scene One, where David, Fag and Mrs Malaprop bring Lydia and Julia news of the duel
- Act Five, Scene Two, where David alerts Sir Anthony to the imminent duel

Lucy

- Act One, Scene Two, where Lucy returns with Lydia's books from the library and receives Mrs Malaprop's love letter for Sir Lucius O'Trigger
- Act Two, Scene Two where Lucy meets Sir Lucius O'Trigger on the North Parade

- directorial suggestions, to convey, for example:
 - their intelligence, beyond what is imagined of them
 - their intelligence beyond that of the gentry
 - their shrewdness
 - their critical attitude towards their 'betters'
- their function in terms of plot development
- use of stage by the actors for comic effect
- use of props
- comic business

- interaction with other characters and with the audience

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the directorial ideas in relation to the two roles
- relevant suggestions for comic performance in terms of both physical and vocal expression
- practicality of ideas

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident directorial approach to the chosen characters as revealed through a vivid and coherent realisation of specific moments, 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 the impression of a sound directorial approach to the chosen characters as revealed through a clear, but less detailed, realisation of specific moments, 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 the impression of an acceptable directorial approach to the chosen characters as revealed through a partial, but mainly apt, realisation of specific moments which has some potential for 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 way; consequently, any directorial suggestions for the realisation of the chosen characters 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 directorial suggestions for realising the chosen characters and no attention accorded to creating comedy for an audience.

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

Briefly outline your casting ideas for any **two** members of the Town Council and then explain, in detail, how you would direct your actors, at specific moments of the play, in order to create comedy for your audience.

[In some editions of the play, the town officials are not referred to as the “Town Council”. You may choose any **two** of the town officials.]

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

- chosen characters might include the Mayor himself, the Judge, the Postmaster, the Charities Warden, the District Physician, the Chief of Police, the Superintendent
- appropriate moments for directorial attention might include:
 - the opening scene where the Mayor breaks the news to the Council that a ‘Government Inspector’ is on his way
 - the banter between the Judge and the Mayor about the nature of bribes, money v puppies
 - the Postmaster’s confession about intercepting the mail
 - the general plans to ‘tidy up’ the town as a response to the news of Bob and Dob
 - the Mayor’s visit to Khlestakov at the Inn
 - the tour of inspection ending at the Mayor’s house
 - the ‘bribery’ scene where Khlestakov ‘cleans out’ the Council
 - the announcement of Maria’s engagement to Khlestakov
 - the final scene and horrified tableau
- Gogol’s own suggestions for the chosen characters, if appropriate
- alternative suggestions for casting; physical appearance, build, height, colouring, facial features, application of caricature, if appropriate
- vocal qualities, pitch, pace, pause, accent, volume
- movement, gestures, gait, posture, mannerisms, facial expressions
- costume ideas; use of properties
- use of the stage and the setting
- comic business, slapstick

(Where candidates have mistakenly included Bob and Dob as town officials, please credit their ideas and expect some reference to some of the following:

- their arrival ‘hot foot’ from the Inn with the news that the ‘Government Inspector’ has arrived
- their eagerness to be included
- eavesdropping taken to extremes
- interaction with Anna
- their attempts to bribe Khlestakov
- their reaction to the truth)

Assessment Criteria (AO2)

Knowledge and understanding

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

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

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

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

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

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

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

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

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

With reference to at least **two** characters from “*The Government Inspector*”, explain how your ideas for costume, make-up and the use of props or accessories would help your actors to convey their characters to the audience at specific moments in the play.

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

- choice of appropriate characters, whose appearance/costumes are integral to their characterisation, for example:
 - *The Mayor*: evident member of the Nouveau Riche; fondness for wearing his chain of office and/or Mayoral robes; loud colours, ostentatious fabrics, variety of costume changes; pocket watch or money bags, accessories
 - *Anna, the Mayor’s wife*: vulgar taste for opulence in her costume; gaudy colours, youthful cuts and fabrics; preference for revelation rather than concealment; increasingly daring/outrageous with her costume as the play progresses; large costume jewellery; inappropriate shoes; excessively coiffured hairstyle; beauty spots; accessories, handkerchiefs, bags, mirrors, combs, smelling salts
 - *Maria, the Mayor’s daughter*: younger version of her mother and competing with her in all the above suggestions or completely contrasting figure with demure tastes and almost dowdy appearance
 - *Khlestakov*: initially down-at-heel clerk’s attire, gradually aggrandizing throughout the production until he acquires a similar style to the Mayor’s outfit; walking cane, pocket watch; alternatively, always preposterously badly dressed and improbable as a ‘Government Inspector’
 - *Dobchinsky and Bobchinsky*: dressed as identical twins, irrespective of whether they are alike or opposite in appearance or dressed in matching/contrasting styles of jacket/trousers
 - *Other Town Council members*: suitably exalted costumes to match their various roles and ranks, medals, shiny boots, hats, wigs, wallets, sticks, hunting attire
 - *Townsfolk*: appropriately shabby and poverty stricken in their attire, evidence of their various trades
 - *Osip*: appearance as a servant to Khlestakov
- choice of appropriate specific moments of action to illustrate the use of costume
- choice of period; justification for any transposition
- costume design fundamentals, for example, period, cut, size, style, fabric, colour, line, fit
- awareness of Gogol’s parody of provincial society, its aspirations and corrupt institutions
- the various shapes and sizes of the selected characters, build, height, girth, amplitude, skinniness
- evidence of an opulent, or fraudulent, lifestyle in personal props

- props such as wallets, purses, cash boxes
- awareness of an overall design concept
- suggestions for natural or exaggerated make-up and/or wigs; grotesque make-up, use of prosthetics

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of design fundamentals, shape, colour, texture
- appropriate ideas for the development of characterisation through design 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:

- Gogol's purpose in his parody of provincial society
- awareness of the demands of the action of the play
- costume design appropriate to the style and period of the play
- suggestions that are consonant with the comic style of the play

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent costume and related designs for two or more characters, calculated exactly to help the actors to convey their characters to the audience at specific moments in the play.

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

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

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

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

Ibsen: Hedda Gabler – 4(a)

Briefly outline your casting ideas for Jørgen Tesman and Ejlert Lövborg and then explain how you would direct each actor, in specific sections of interaction with Hedda, in order to highlight their contrasting relationships with her.

Candidates' answers will vary depending upon their interpretation of the two characters and their relationship with Hedda, their selected sections and their directorial ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the physical appearance of both characters in terms of age, height, build, facial features
- vocal qualities, pitch, pause, accent, utterance style, tone
- movement, gesture, idiosyncrasy, facial expression
- costume ideas
- interaction with Hedda
- delivery of sub-text
- use of stage space; movement; delivery of lines; use of props
- suggestions for highlighting a contrast between the men in terms of background, intellect, degree of attractiveness

Directorial ideas for Tesman in Act One, to convey, for example:

- Tesman's affection for Hedda
- his obliviousness to her sarcasm and contempt, or attempts to manage it
- his desire for Hedda to be welcoming to his aunt
- his irritating manner in company with Mrs Elvsted
- his alarm at Brack's news of a competitor for the professorship
- his bourgeois approach to the need for retrenchment
- the evident lack of intimacy between the 'newly-weds'

Directorial ideas for Act Two, to convey, for example:

- the contrasting appearances and manners of Tesman and Lövborg
- Tesman's anxiety over the appointment compared to Lövborg's graciousness
- the evident easiness between Hedda and Lövborg as they sit together looking at the photographs

- the note of intimacy in their exchanges; his declaration of her power over him
- Lövborg's effect upon Hedda; her evident attraction to him
- the shift in atmosphere when Tesman interrupts them; how easily he is duped by her
- Lövborg's response to Hedda's 'challenge' and manipulation over the punch

In Act Three

- Tesman's cool reception from Hedda and his revelation about finding the manuscript
- his obliviousness to her changed manner
- his abortive attempt to persuade her to visit his dying aunt
- Lövborg's confession to Hedda provoking her increased jealousy of Thea
- Lövborg's innocence as Hedda lies to him, deceives him and sends him to his death

In Act Four

- Tesman's pathetic belief in Hedda's declaration of having burned the manuscript in care of him
- his reception of Hedda's insinuation about her pregnancy
- Tesman's absorption in the task of restoring the manuscript to the exclusion of Hedda
- his assignment of Hedda into Brack's care
- Tesman's disapproval of Hedda's playing the piano and his reminder of the mood of mourning

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate interpretation of the characters
- application of appropriate performance ideas
- attention to the contrasting relationships between the characters
- attention to Ibsen's brand of naturalism

Social and cultural context, genre and style

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

- indications of period in costume and performance elements

- the naturalistic acting style demanded by the play
- tragic style of the play

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will refer to a broad range of indicators, creating a vivid and coherent realisation of the relationships between Tesman and Hedda and Lövborg and Hedda in the chosen sections, through precise and purposeful suggestions for casting and directing Tesman and Lövborg.

For the award of Band 2 marks (30-39), candidates will refer to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the relationships between Tesman and Hedda and Lövborg and Hedda in the chosen sections, through some useful suggestions for casting and directing Tesman and Lövborg.

For the award of Band 3 marks (20-29), candidates will refer to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the relationships between Tesman and Hedda and Lövborg and Hedda in the chosen sections, offering acceptable ideas for casting and directing Tesman and Lövborg.

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 presenting the relationships between Tesman and Hedda and Lövborg and Hedda may lack an apt directorial focus on Tesman and Lövborg.

For the award of Band 5 marks (0-9), candidates will refer to a very few of the indicators mentioned; there will be negligible practical suggestions for presenting the relationships between Tesman and Hedda and Lövborg and Hedda and no attention accorded to directing Tesman and Lövborg.

Ibsen: Hedda Gabler – 4(b)

How would you want your audience to respond to Thea Elvsted in her first and final appearances? Explain how you would perform the role, in selected moments from these scenes, in order to achieve your aims.

Candidates' answers will vary according to their choice of sections, their preferred audience responses and the performance methods selected to achieve them. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- possible audience responses to Mrs Elvsted, for example, an entirely sympathetic response throughout; initial sympathy developing into respect; initial sympathy developing into wariness; empathy, contempt, surprise at her developing character
- her physical appearance, height, build, colouring; Ibsen's suggestions for a slender, pretty woman with abundant and strikingly fair hair and blue eyes
- delivery of lines, pitch, pace, pause, accent, emphasis
- choice of costume; use of accessories
- vocal qualities, softly spoken, anxious, reticent initially, possibly gaining confidence by the end of the play and speaking more emphatically
- movement, gesture, gait, posture, demeanour and facial expressions
- use of space
- interaction with others, eye contact, spatial relationships

Performance ideas for Act One to convey, for example:

- her nervousness and anxiety about Lövborg
- her wariness of Hedda
- her self-consciousness in recalling her fear of Hedda in previous times
- her sense of security in Tesman's company
- her inability to disguise her concern for Lövborg
- her susceptibility to Hedda's artificial attempts at affection and her questioning
- her resolution not to return to her husband
- her gratitude to Hedda for her help

Performance ideas for Act Four, to convey, for example:

- her distress and distraction at Lövborg's delay
- her bewilderment, terror and misery as Brack relates Lövborg's experiences
- her dismay at Hedda's reaction to Lövborg's perceived 'nobility'
- her eagerness to help to salvage Lövborg's 'lost' manuscript
- her disarming innocence/disingenuousness as she sets about the task of reworking the notes with Tesman
- her passive response to Hedda stroking her hair
- her almost imperceptible encroachment upon Hedda's 'territory'
- her ready compliance with Tesman's suggestion that she should move in with aunt Julle

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate interpretation of Thea Elvsted compatible with the play's style and action
- appropriate selection of performance details
- attention to a range of moods and emotions within the character
- appropriate attention to the style of the play

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Thea Elvsted in her first and final appearances and a complete command of performance methods appropriate to achieving their preferred audience responses.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound understanding of the character of Thea Elvsted in her first and final appearances and a secure command of performance methods appropriate to achieving their preferred audience responses.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Thea Elvsted in her first and final appearances and a partial command of performance methods appropriate to achieving their preferred audience responses.

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

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 Thea Elvsted in her first and final appearances; audience response may be unconsidered.

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

Explain how your costume and setting designs for one or two specific scenes from “The Resistible Rise of Arturo Ui” would help to clarify the play’s political purpose for your audience.

Candidates’ answers will vary according to the political purpose that they identify, their costume and setting ideas and the specific characters and scenes that they consider. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the political purpose of the play, for example:
 - to warn against acquiescence in the face of tyranny
 - to expose the inherent smallness of tyrants to ridicule
 - to compare political leaders and their aides to murderers and their henchmen
 - to make a specific reference to the rise of Hitler
 - to link the events of Germany in the thirties to the proliferation of gangland ethics in Chicago
 - to expose the corruptive nature of power

Costume designs

- consideration of period; justification for any transposition
- costume suggestions to emphasise the parallels between Ui and his men and the gangsters of Chicago, for example, pin-stripe suits, wide ties, trench-coats, trilby hats, shiny shoes
- costume detail for individual characters, for example, Dogsborough’s sober suits, Ui’s initial shabbiness and ever-improving clothing, similarly the ever-smarter appearance of the henchmen and their growing similarities to their German prototypes
- costumes to indicate the links between Ui and his men and Hitler and his followers, uniforms, caps, epaulettes, medals, boots, armbands
- distinctive hats for Giri’s victims
- costume design fundamentals, cut, line, fabric, fit, size, colour, state of repair
- use of mask/make-up to complement the costume ideas
- use of symbolic/parodic costumes

Setting designs

- choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round and the relationship of the audience to the stage/actors
- a stage layout designed to facilitate the epic nature of the play; variety of locations/settings, for example:
 - the financial district
 - Dogsborough’s restaurant and country estate
 - the courtroom
 - the flower shop
 - the garage
 - the chapel

- choice of furnishings to reveal, for example, the corruption of Dogsborough; the corruption within the courtroom or to establish contemporary political parallels
- use of furnishings/settings to reflect Ui's rise to power; to ridicule or elevate him
- use of legends, projections, scene titles, use of video footage integrated into the design
- banners
- application of Brechtian approach to design, if selected
- design fundamentals, scale, shape, materials, texture, colour
- effect of lighting on/within the settings

Assessment Criteria (AO2)

Knowledge and understanding

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

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

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a confident understanding of the play's political purpose and of the means of clarifying it for the audience through the application of eminently appropriate costume and setting designs.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound understanding of the play's political purpose and of the means of clarifying it for the audience through the application of appropriate costume and design ideas.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the play's political purpose and of the means of clarifying it for the audience through the application of acceptable costume and setting design ideas.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical way; consequently, any suggestions for clarifying the play's political purpose may not apply costume and setting design ideas appropriately.

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

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

Briefly outline your casting ideas for two of the following characters: Roma, Givola and Giri, and then explain how you would direct each of your actors, in specific scenes from the play, in order to highlight the differences in their characters.

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

- the physical appearances of Roma, Givola and Giri in terms of build, height, colouring, facial features
- movement and gestures, posture, gait, mannerisms, facial expressions
- vocal qualities, pitch, pace, accent, delivery of speeches
- echoes of Rohm, Goebbels and Goering in appearance, mannerisms, costume
- gangster parody
- presentation of the characters in specific scenes, for example:
 - all are presented in the Prologue
 - Scene 3 – Roma and Giri
 - Scene 4 – Roma
 - Scene 6 – Givola
 - Scene 7 – all appear together
 - Scene 8 – Givola and Giri
 - Scene 10 – all appear together
 - Scene 11 – Roma and Givola
 - Scene 12 – Giri and Givola
 - Scene 13 – Giri and Givola
 - Scene 14 – Roma
 - Scene 15 – Giri and Givola
- directorial ideas to convey, for example:

Roma

- his loyalty to Ui
- his 'tough guy' persona
- his belief in force
- his mistrust of Givola, Giri and Clark
- his susceptibility to Ui's manipulation
- his final realisation that he has been betrayed
- his reappearance as a ghost

Givola

- his introduction as a liar
- his reactions to the Actor
- his belief in muscle over presentation
- his intimidation tactics with the Cauliflower Trust
- his humorous testimony in the Warehouse trial
- his cynical re-writing of Dogsborough's will
- his antipathy to the other 'hoodlums'; the shooting of Roma

- his interaction with Dullfeet and his appearance at his funeral
- his prominence in the final scene

Giri

- his introduction as ‘one of the greatest killers ever known’ as he waves inately to the audience
 - his arrival with Bowl – archetypal ‘stupid’ thug persona belied by his criminal insight
 - business with the hats
 - business with the gasoline cans
 - humorous testimony in the Warehouse Fire trial scenes/intimidation; complacency
 - antipathy to Roma
 - insensitive behaviour with widow Dullfeet
 - bully-boy tactics throughout
- interaction with Ui, interaction with other characters, interaction with the audience
 - use of stage space
 - use of costume and/or props

Assessment Criteria (AO2)

Knowledge and understanding

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

- the appropriateness of the interpretation of the chosen characters in each of the selected scenes
- clear definition of their differences
- awareness of Brecht’s purpose in creating these gangland characters
- appropriate reference to a range of performance ideas

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's confident understanding of the chosen characters. The differences between the characters will be vividly realised in the selected scenes.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the chosen characters. The differences between the characters will be effectively realised in the selected scenes.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the chosen characters. The differences between the characters will be realised occasionally in the selected scenes.

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 discussion of the differences between the chosen characters may lack apt performance ideas or may not be adequately focused upon revealing their differences.

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 differences between the chosen characters in the selected scenes.

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

How would you want your audience to respond to the death of Sparky? Explain how you would perform the role, in at least two scenes from the play, in order to achieve your aims.

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

- responses might include, for example, pity, sympathy, a sense of waste, anger directed at Hurst or Musgrave or Attercliffe, Annie or Sparky himself
- Arden's description of the character (in some editions of the play):
 - twenties
 - easily led, easily driven
 - hides behind a screen of silly stories and irritating clownishness
- physical qualities; height, build, colouring, facial features
- movement, mannerisms, gesture, facial expression
- vocal qualities, accent, pitch, tone, emphasis, speech patterns, song
- costume ideas; use of props
- performance ideas to convey, for example:
 - his playful and jokey nature, established in the opening scene
 - his confidence and vigour, expressed in Scene Two
 - his inability to handle emotion, seen in his responses to Musgrave in Scene Three
 - his expression in song in Act Two, Scene One
 - flirtatious interaction with Annie; slightly tipsy
 - his apparent lack of resentment towards Hurst, anticipating Annie's arrival
 - his humanity and tenderness with the rejected Annie
 - his decision to desert, again
 - the near farcical nature of his accidental death
- interaction with Musgrave and other characters
- eye contact, spatial relationships
- 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:

- application of appropriate performance elements designed to convey Sparky's character
- appropriate ideas for interaction with other characters

- sensitivity to the significance of his role within Arden’s parable-type play

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor’s complete understanding of the character, resulting in a vivid realisation of the role of Sparky, calculated exactly to achieve the preferred audience response to his death.

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

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial, but mainly apt, realisation of the role of Sparky, with the general intention of achieving the preferred audience response to his death.

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 discussion of the role of Sparky may lack apt performance ideas, suggest a lack of understanding, or may not be adequately focused upon achieving the preferred audience response to his death.

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 Sparky and no attention accorded to achieving the preferred audience response to his death.

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

Briefly outline your casting ideas for Mrs Hitchcock and Annie and then explain how you would direct your actors, in specific scenes from the play, in order to reveal your interpretation of the female characters in the play.

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

- Arden's description of the characters (in some editions of the play):-

Mrs Hitchcock

- a large immobile widow of about fifty
- a woman of deep sympathies and intelligence
- North-country, sombre pessimism

Annie

- big-boned
- not particularly attractive, but provocative
- harsh voice

- physical qualities; build, age, height, colouring, facial features
- movement, gesture, posture, gait, facial expressions
- vocal qualities, accent, pitch, tone, emphasis, speech patterns, song
- costume ideas; use of props
- directorial ideas for Mrs Hitchcock, to convey, for example:
 - landlady stereotype
 - her capacity to differ from authority as seen in her interaction with the Parson
 - her attitude towards Musgrave
 - motherly relationship with Annie
 - her sentimental attitude towards Billy Hicks and Annie's baby
 - intelligent observation of events from behind the bar
 - practical concern for Musgrave's distress/nightmare
 - fellow feeling; humanity
 - decisiveness after the death of Sparky; pragmatism
 - alarm at the revelation of the contents of the box and its identity
 - concern for Annie
- directorial ideas for Annie, to convey, for example:
 - her emotional temperament
 - her sense of being soiled and damaged by her relationship with Billy and the death of their child
 - the effect of war on her life
 - her slightly unpredictable behaviour
 - her scathing indictment of soldiers in dialogue and song
 - her derisive confrontation with Musgrave
 - her use of song
 - her blatant importuning of Hurst
 - her tenderness with Sparky
 - her reaction to his death

- her response to the skeleton of Billy and the dignity of her lament
- interaction with other characters, spatial relationships, eye contact
- use of stage and space
- consideration of the presentation of the women as stereotypes or as individuals
- audience responses to the women

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
- appropriate ideas for interaction with other characters
- sensitivity to the role of women within Arden's parable-type play

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's complete understanding of the characters, resulting in a vivid realisation of the roles of Mrs Hitchcock and Annie in the selected scenes.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the characters, resulting in a clear, but less detailed, realisation of the roles of Mrs Hitchcock and Annie in the selected scenes.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the characters, resulting in a partial, but mainly apt, realisation of the roles of Mrs Hitchcock and Annie in the selected scenes.

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 discussion of the roles of Mrs Hitchcock and Annie in the selected scenes will lack adequate performance ideas.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible understanding evident and no practical suggestions for creating the roles of Mrs Hitchcock and Annie in the selected scenes.

Weiss: *The Marat/Sade* – 7(a)

Choose any **two** sections of the play and explain how, as a director, you would use performance and/or production methods in order to create a sense of danger and excitement for your audience.

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

Performance methods

- physical appearance of the Patients, a motley assortment of sizes, shapes and heights, intimidating *en masse*
- proximity of the actors to the audience
- performance style; theatre of cruelty techniques, sense of impending danger; disciplined indiscipline
- performance ideas incorporating frenzy, tableaux, lewd mimes, physical extremes
- powerful performances of Sade and Marat; continual sense of uncertainty
- the contribution of the Singers; their grotesque appearance and direct form of delivery
- the violence, both implicit and explicit, in the action at various times, for example:
 - the guillotine section; buckets of paint/blood; presentation of the execution
 - the patients' rough handling of the decapitated head
 - the whipping of Sade by Corday
 - the handling of the knife
 - the Murder and the Patients' ecstasy
 - Stifled Unrest; dangerously close to the audience, subdued by Nurses with sticks
 - madmen out of control; images of rape and murder
 - the advance upon the audience
- the terrifying effect of 'total sound', screaming, wailing, cursing voices
- the dangerous effect of continuous movement as the actors rock, sway, climb, jerk

Production methods

- the design of a suitable setting for the play; choice of staging form to confront/intimidate/excite the audience
- abolition of the curtain/separation from the stage
- stark, exciting use of colour in the design
- costume ideas, for example, their white hospital uniforms or primitive costumes with strong colour contrasts
- make-up, hairstyles, facial 'mask'

- use of sound, metallic scraping, banging, rasping noises; cymbals, bells
- use of lighting to shock/involve the audience

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate performance/production ideas to create a sense of danger
- appropriate staging ideas
- consonance of ideas with imaginative style of the play
- sensitivity to Weiss' complex political ideas

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, employing a purposeful and coherent approach to directing the play in the chosen sections, calculated exactly to create a sense of danger and excitement for the audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, employing a clear, but less detailed, approach to directing the play in the chosen sections, clearly intended to create a sense of danger and excitement for the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, employing a partial, but mainly apt, approach to directing the play in the chosen sections, generally intended to create a sense of danger and excitement 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 discussion of the play may lack an adequate practical focus or be unlikely to create a sense of danger and excitement for the audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible, practical, directorial suggestions for the play, and little attention accorded to create a sense of danger and excitement for the audience.

Weiss: *The Marat/Sade* – 7(b)

How would you want your audience to respond to the central debate between Marat and Sade? Briefly outline your casting ideas for the two roles and then explain how you would direct the actors' performances, in specific sections of the play, in order to achieve your aims.

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

- audience response, for example, revulsion and horror at Sade's stance and manner, sympathy for Marat, or revulsion from him; awareness that the actors are performing in a play within a play; political engagement or indifference
- identification of their contrasting roles and function
- casting ideas for each of the roles, in relation to, for example:
 - physical appearance, age, height, build, colouring, facial features
 - vocal qualities; pitch, pace, accent, volume emphasis
 - movement, gesture, gait, posture, idiosyncrasy, mannerisms, facial expression
- costume suggestions
- stage positioning; Marat in bath, Sade free to move and intimidate
- directorial ideas to convey, for example:
 - Poor Old Marat: attracting some sympathy
 - his disabilities
 - some disillusionment with the remnants of the revolution
 - his attempts to counter Sade's argument
 - his attempt to rally himself
 - his robust defence of his views
 - Sade's position as controller
 - considerable *sang-froid* interspersed with orgiastic pleasure
 - the delivery of his, often graphically, violent views and experiences
 - his evident contempt for Marat's views
 - his teasing of Marat and enjoyment of his suffering
 - his monstrous enjoyment of chaos and suffering
- suitable sections might include:
 - Conversation concerning Life and Death
 - Continuation of the Conversation between Marat and Sade
 - Poor Marat in Your Bathtub Seat
 - Corday's Third and Last Visit
- interaction, eye contact
- use of stage area

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of performance techniques
- appropriate interpretation of the characters in relation to vocal and physical qualities; movement, interaction with others
- creation of plausible characters within the non-naturalistic style of the play

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of a director's complete understanding of the characters, resulting in a vivid realisation of Marat and Sade's debate, calculated exactly to achieve the candidate's preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a director's sound understanding of the character, resulting in a clear, but less detailed, realisation of Marat and Sade's debate, clearly intended to achieve the candidate's preferred audience response.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character, resulting in a partial realisation of Marat and Sade's debate, generally intended to achieve the candidate's 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, Marat and Sade's debate may appear not to be understood and will be imperfectly realised and unlikely to achieve the candidate's 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 Marat and Sade's debate and no attention accorded to achieving the candidate's preferred audience response.

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

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

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

- audience responses might include, for example, distaste, fear, contempt, revulsion, amusement, momentary sympathy
- the appearance of Ross in terms of age, height, build, colouring, facial features
- movement, gesture, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent, dialect, emphasis
- interaction with Campbell and other Officers and with the Convicts, eye contact; use of stage space; physical contact; body language
- costume ideas, use of props
- performance suggestions to convey, for example:

Scene Six: The Authorities Discuss the Merits of the Theatre

- his dismissive/contemptuous attitude towards the play
- his savage attitude towards the Convicts
- general bigotry
- bombast
- philistine reaction to culture
- his apparent dislike of Ralph

Scene Eleven: The First Rehearsal

- his cruelty
- his lack of respect for a fellow Officer
- his anti-Semitism
- his dependence on Campbell
- sadism

Scene Five: The Second Rehearsal

- his monstrous treatment of the Convicts
- his disrespectful attitude to Ralph
- his lack of humanity
- his sadistic pleasure in humiliating Sideway
- his lewd intimidation of Dabby and Mary
- his reversion to cruelty to assert his authority in the face of the Convicts' dignity

Scene Ten: The Question of Liz

- his refusal to change his mind about a convict
- his aggressive questioning of Liz
- his loss of face

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertebaker's purpose in creating Robbie Ross

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
- sensitivity to Wertebaker's use of epic style
- acting style which could be epic or naturalistic
- political purpose of the characters within Wertebaker's design

Potential effectiveness for an audience

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

- clarity and coherence of interpretation of the role for an audience through performance elements
- clearly defined intentions
- attention to the actor/audience relationship
- focus upon the audience's response to the actor

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the character of Ross, calculated exactly to achieve their preferred audience response.

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

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

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

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

Wertebaker: Our Country's Good – 8(b)

*Briefly outline your casting ideas for Mary Brenham and Liz Morden and then explain how you would direct your actors, in **one** or **two** scenes where they appear together, in order to highlight the differences between the characters for your audience.*

Candidates' answers will vary according to their interpretation of Mary and Liz, their selection of scene(s) and their directorial ideas. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- recognition of the stark differences between the women, Mary somewhat timid and self-effacing with a modicum of education; Liz, wild, aggressive and ignorant; widely different background suggested in both voice and behaviour
- casting ideas for the appearance of the two characters, Mary and Liz, in terms of age, height, build, colouring, facial features, hairstyle, degree of grooming
- movement, gesture, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent, delivery of lines
- their interaction with the officers and with their fellow convicts, eye contact; use of stage space; physical contact; body language
- costume ideas, use of props
- directorial ideas to suggest, for example:
 - Mary's initial fear of Liz
 - Mary's guilt and despair at being sold
 - her hesitation about the play
 - her willingness to help others
 - her susceptibility to intimidation
 - her gentleness and pliability
 - Liz's innate aggression and powers of intimidation
 - her insolence towards Ralph and others
 - her hostility to Dabby and Ketch
 - her insecurity masked by violence
 - her inability to read
- suitable scenes for the purpose of highlighting their differences include, for example:
 - Act One, Scene Five: An Audition
 - Act One, Scene Eight: The Women Learn Their Lines
 - Act One, Scene Eleven: The First Rehearsal
 - Act Two, Scene One: Visiting Hours
 - Act Two, Scene Five: The Second Rehearsal
- 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 appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertebaker's purpose in contrasting the roles

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

- clarity and coherence of interpretation of the roles for an audience through performance elements
- clearly defined intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the actors

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 characters of Mary and Liz, calculated exactly to highlight their differences 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 Mary and Liz, clearly intended to highlight their differences 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 Mary and Liz, generally intended to highlight their differences 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 discussion of the role of Mary and Liz may lack apt performance ideas or may not be adequately focused upon highlighting their differences 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 characters of Mary and Liz and no attention accorded to highlighting their differences for the audience.