



General Certificate of Education

Drama and Theatre Studies

5241/6241

Approaches to Text DRA2

Mark Scheme

2008 examination - January series

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

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

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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 (re)hersal [underline or ring]

example needed = **eg?**

literary argument = **lit**

generalised = **G**

specialist terminology needed = **term?**

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

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

JANUARY 2008

INTRODUCTION

ASSESSMENT OBJECTIVES

This unit assesses A02:

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

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

GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

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

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

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

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

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

DIFFERENT EDITIONS OF SET PLAYS

Specific editions for use in the examination room are not normally prescribed. As a number of the set plays are in translation, examiners may encounter a variety of different legitimate spellings of characters' names.

There is an exception on DRA2 to the norm of not prescribing specific editions. This is for 'Playhouse Creatures' for which there are major variations between different editions. It is essential that candidates use only the edition published by Samuel French Ltd – ISBN 0-573-13007-8.

40-50 marks

Answers in this range will demonstrate very good knowledge of the set text and a highly detailed understanding of the play's potential in performance.

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

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

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

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

30-39 marks

Answers in this range will demonstrate good knowledge of the set text and a fairly detailed understanding of the play's potential in performance.

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

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

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

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

20-29 marks

Answers in this range will demonstrate some knowledge of the set text, but an under-developed understanding of the play's potential in performance will be apparent.

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

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

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

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

10-19 marks

Answers in this range will demonstrate imperfect knowledge of the set text, combined with quite limited understanding of the play's potential in performance.

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

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

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

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

0-9 marks

Answers in this range will demonstrate very limited knowledge of the set text, and understanding of the play's performance potential may not be evident.

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

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

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

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 2

Sophocles: Antigone - 1(a)

*Briefly outline and justify your casting decisions for Antigone and Ismene and then explain how you would direct their interaction, in the **two** sections of the play where they appear together, in order to create audience sympathy for one of or for both of the sisters.*

Candidates' answers will vary according to their interpretation of Antigone and Ismene and their directorial ideas for creating a sympathetic response towards one or other or both of the sisters. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- audience sympathy to be directed towards Antigone or Ismene or both in the course of the scenes
- casting decisions for Antigone and Ismene in terms of physical appearance, age, height, build, colouring, facial features
- justification for casting decisions
- vocal qualities; pitch, pace, pause, tone, accent, delivery of specific lines
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- costume, hairstyle
- interaction, eye contact, physical contact, listening and response, spatial relationships, use of levels
- performance ideas for the two sisters, to convey, for example:

In their first appearance

- Antigone's energy; her outrage at Creon's decree; her ferocious sense of family duty
- her sensitivity to the family's tragic history
- her contempt for what she perceives to be Ismene's cowardice/reluctance to act
- her mounting antagonism towards Ismene
- her attitudes towards her brother, to Creon and to the gods
- Ismene's alarm at being summoned by Antigone
- Ismene's sense of loyalty towards her sister
- her fear of the consequences of Antigone's determination to bury Polyneices
- her sensibility of the law and its power over women
- her pragmatism
- her fear of Creon; submission to the inevitable
- her sense of superiority of understanding; maturity
- her love for her sister

In their second appearance

- Antigone's obstinacy and determination to bear the guilt for her 'crime'
- her shock as she sees Ismene manhandled
- her rejection of Ismene's offer of fellowship
- her bravura
- her bitterness
- her attempt to protect Ismene
- Ismene's fear of the guards; resistance to rough handling

- her hesitation in claiming an equal role in the unlawful act of burial
 - her desperation as she pleads with Antigone
 - her realisation of Creon's injustice
 - a new sense of purpose
 - her attempts to reprieve Antigone as she appeals to Creon to consider his son's feelings
 - their reactions to being led away
- use of stage

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of performance techniques
- appropriate interpretation of the characters within the two sections in relation to vocal and physical qualities; movement, interaction; use of costume/properties
- reference to the importance of the gods and their laws

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 religious and social purpose of the play as demonstrated through Ismene's exchanges with other characters
- Classical Greek staging conventions if appropriate
- the place of women within Greek society
- suggestions for properties/costume appropriate to the content/style/period

Potential effectiveness for an audience

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

- clarity and coherence of the interpretation of the characters for an audience
- clearly defined intentions in terms of the interpretation of the characters for an audience
- consideration of sympathy for Antigone/Ismene or for both
- 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 roles of Antigone and Ismene within the sections, calculated exactly to elicit sympathy for one or other or for both of the sisters.

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 Antigone and Ismene within the sections, clearly intended to elicit sympathy for one or other or for both of the sisters.

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 roles of Antigone and Ismene within the sections, with the general intention of eliciting sympathy for one or other or for both of the sisters.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the roles of Antigone and Ismene will be imperfectly realised and unlikely to elicit sympathy for one or other or for both of the sisters.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant appropriate, practical realisation of the roles of Antigone and Ismene and no attention accorded to eliciting sympathy for one or other or for both of the sisters.

Sophocles: Antigone - 1(b)

As a designer, explain how your ideas for setting, costume and lighting for the opening of the play would prepare your audience for the unfolding tragedy and help them to understand the play's context and characters.

[You should relate your designs to the opening sections of the play, up to and including, the first appearance of Creon.]

Candidates' answers will vary according to their interpretation of the opening of the play in design terms. While candidates may not give equal attention to setting, costume and lighting, they must refer to each in their answer. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the wider context of the play, Ancient Greece in the fourth century BC, the background to the 'Theban Legend'; or justified transposed context
- the immediate context of the play in the aftermath of civil war and the defeat of Polyneices; Creon's decree; the secretive meeting of the sisters; Creon's address to his councillors
- the characteristics of the characters encountered in the nominated section: Antigone, Ismene, the Chorus and Creon
- the staging form chosen, for example arena, proscenium, amphitheatre, thrust, studio style
- the chosen setting and its connotations of context; scale
- design and use of levels, ramps, steps, balconies
- the positioning of the altar; the significance of the gods
- the design and use of palace doors; their positioning and scale
- provision of appropriate entrances/exits, affording opportunities to reveal context/character
- suggestion of a meeting place for the sisters outside the palace gates
- staging ideas to suggest hierarchical relationships
- the acting space for the Chorus
- elevated seating if appropriate; discrete area for Creon
- use of visual symbolism echoing images from the text, for example, the ship of state, the power of the gods, images of decay and carrion
- costume ideas to help define character and context
- the identification of royalty in the costumes of Antigone and Ismene and of royalty and power in the costume of Creon
- the costumes of the Chorus identifying their corporate identity

- the distinctive costume of the Leader
- use of colour, style, fabric, fit, accessories
- evocation of the original or alternative context through costume
- use of lighting to establish time of day/place in a naturalistic way or used symbolically to suggest the impending tragedy
- use of light and shadow, silhouette, special effects
- use of colour, angle, intensity, direction, speed of cross-fade
- projection
- the preparation of the audience for the unfolding tragedy through design ideas
- clear examples of how the design will help to define the context and the characters

Assessment Criteria (AO2)

Knowledge and understanding

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

- apt suggestions for setting, costume and lighting design appropriate to the play's style and action
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for the use of design to prepare the audience for the unfolding tragedy and to reveal context and characters.

Social and cultural context, genre and style

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

- the religious and social purpose of the play reflected in ideas for representing the palace and the altar
- Creon's status within Thebes
- the role of the Chorus as councillors
- Classical Greek staging conventions relating to the design, if appropriate
- sensitivity to the tragic style of the play

Potential effectiveness for an audience

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

- clarity and coherence of design ideas for an audience
- attention to the actor/audience relationship in staging ideas
- sensitivity to the need to communicate context, character and the tragic style to 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 opening of the play, calculated exactly to prepare the audience for the unfolding tragedy and help them to understand the play's context and characters.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs for the opening of the play, entirely appropriate to preparing the audience for the unfolding tragedy and helping them to understand the play's context and characters.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned creating partial, but mainly apt, designs for the opening of the play, generally appropriate to preparing the audience for the unfolding tragedy and helping them to understand the play's context and characters.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any design suggestions for the opening of the play may be inappropriate or may be unlikely to prepare the audience for the unfolding tragedy and help them to understand the play's context and characters.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the play, offering scant opportunity for preparing the audience for the unfolding tragedy and helping them to understand the play's context and characters.

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

Explain how your performance of Titania in Act Two, Scene One and in Act Four, Scene One would emphasise the contrast in her behaviour before and after she falls under the influence of the magic flower.

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

- performance ideas to reveal, for example:

In Act Two, Scene One – her unaltered state

- her hauteur
- her provocative nature
- her authority over her train of fairies
- antagonism towards Oberon
- her dignity and strength
- her loyalty to her friend and protectiveness of the child
- her defiance at Oberon's demands

In Act Four, Scene One – the influence of the magic flower and her emergence from it

- her devotion to Bottom
- her affection for him despite his grotesque form
- her pleasure in waking and seeing Oberon
- her bewilderment
- her revulsion at the sight of Bottom
- her willingness for reconciliation with Oberon

- Titania's 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, delivery of specific lines
- movement, gesture, mannerisms, facial expression
- costume ideas, the influence of the fairy world or the world of nature
- mask/make-up ideas
- body language, eye contact, spatial relationships in the two scenes

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of Titania in each scene with attention to emphasising the contrast in her behaviour
- awareness of Shakespeare's purpose in showing Titania's movement from opposition to submission to male authority
- 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 performance ideas
- clearly defined dramatic intentions for the audience
- attention to the actor/audience relationship in performance ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Titania in each scene, precisely calculated to show the contrast in her behaviour between the given 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 a clear, but less detailed, realisation of the role of Titania in each scene, with the potential to show the contrast in her behaviour between the given scenes.

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 Titania in each scene, with the general intention of showing the contrast in her behaviour between the given 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 or appropriate way; consequently, any suggestions for the realisation of the role of Titania may not be adequately focused upon showing the contrast in her behaviour between the given scenes.

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 Titania in each scene and no attention accorded to showing the contrast in her behaviour between the given scenes.

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

What effects would you wish to create for your audience at the beginning of the play? Explain how you would direct your cast in the opening scene, up to the entrance of Helena, in order to achieve your aims.

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

- intended effects, for example:
 - to establish the play's themes, for example, love, power relationships, harmony and discord
 - to establish a sense of Athenian order in contrast with the chaotic scenes set in the wood
 - to portray Theseus as a model ruler or as an enforcer of an unjust law
 - to present Hippolyta's enigmatic character
 - to cast Egeus and Demetrius in a less than positive light
 - to create an atmosphere of romance between Lysander and Hermia
 - to create suspense about the fate of the lovers
 - to engage audience sympathy for Hermia and Lysander
- staging ideas in terms of setting and costume appropriate to preferred effects and directorial interpretation
- ideas for the physical appearance and costume of the characters, Theseus, Hippolyta, Philostrate, Egeus, Hermia, Lysander, Demetrius; suggestions to denote status, age, youth
- the vocal qualities of the performers; pace, pitch, accent, volume; delivery of specific lines
- movement and gesture; posture, gait and facial expressions
- interaction, eye contact, body language, spatial relationships, physical contact
- directorial ideas for the beginning of the play, to convey, for example:
 - the formality of the exchanges between Theseus and Hippolyta
 - their developing relationship
 - the promise of celebrations disrupted by the arrival of Egeus
 - the urgency and venom of Egeus' demand for 'law'
 - Hermia's sincere plea to the Duke
 - Lysander's impassioned interjection about his suitability to be Hermia's husband
 - the evident rivalry between Lysander and Demetrius, with comic undertones
 - the parodying of courtly love conventions in the romantic exchanges between Hermia and Lysander
- use of stage by the actors; use of levels, balconies, staircases
- use of lighting and sound, if appropriate

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the directorial ideas in relation to the intended effects
- application of appropriate directorial methods
- relevant suggestions for performance in terms of both physical and vocal expression

Social and cultural context, genre and style

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

- indications of period in costume and setting
- apt ideas about the style of performances required
- reference to social/cultural context of both Athenian and Elizabethan society, the power of the patriarch and the absolute quality of the law in relation to Hermia's plight

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the beginning of the play, precisely calculated to achieve the specified effects for an audience.

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

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the beginning of the play, with the general intention of achieving the specified effects for an audience.

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

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

Jonson: Volpone – 3(a)

Explain how you would perform the role of Voltore in his first appearance in the play, in Act One, and in his exchanges with Mosca at the end of Act Three, in order to create comedy for your audience.

[Voltore is the first of the legacy-hunters to visit Volpone in Act One. At the end of Act Three, Voltore arrives, after Volpone's attempted seduction of Celia, to overhear Mosca stating his loyalty to Corbaccio. Editions of the play vary but you should consider the section from Voltore's entry at, or shortly after, Mosca's line, "Guilty men/Suspect what they deserve still./Signior Corbaccio!" to the end of the scene.]

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

- Voltore's physical appearance; satirical representation of the avaricious and corrupt Advocate duped by Volpone's charade
- Voltore's role in establishing the pattern of the gulls
- exaggerated suggestion of the Vulture characterisation in his costume
- use of make-up and/or mask, use of prosthetics
- his facial features and expressions
- movement, gesture, posture, gait, idiosyncrasy
- vocal qualities; accent, pitch, tone, emphasis, delivery of specific lines
- use of props
- performance ideas to convey, for example:

In Act One

- Voltore's hypocritical concern for Volpone's welfare
- his patronising attitude towards Mosca
- his dependence upon him
- his gullibility and exhibition of pure greed
- his obsession with Volpone's fortune and his own position as 'heir' to it
- comic business around the 'sick-bed'
- his obliviousness to being hastily dismissed from the room to make way for Corbaccio

In Act Three

- Voltore's horror as he hears Mosca swearing loyalty to Corbaccio
 - his conclusion that Mosca may be a 'knave'; his accusation of him
 - his assumption of the moral high ground and assertion that he cannot be foiled by Mosca's tricks
 - his immediate acceptance of Mosca's explanation; his apology to him
 - his willingness to accept Mosca's tissue of lies and to offer his legal services in the overthrow of Bonario
- interaction with the other characters; eye contact, spatial relationships, physical contact

- application of comic methods
- use of the stage

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 corrupting power of greed
- awareness of the relationship of the character 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
- Jonson's intentions to expose folly to ridicule
- Jonson's satirical presentation of the legal profession

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 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 role of Voltore in the specified sections, 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 role of Voltore in the specified sections, 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 role of Voltore in the specified sections, with the general intention of generating comedy for the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Voltore in the specified sections may lack apt performance ideas 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 practical suggestions for creating the role of Voltore in the specified sections and no attention accorded to generating comedy for the audience.

Jonson: Volpone – 3(b)

What effects would you wish to create for your audience in the final scene of 'Volpone'? Explain how you would direct your cast in the closing scene of Act Five in order to achieve your aims.

[Some editions have different scene divisions; you should consider the section, set in the Scrutineo, which begins with the 1st Avvocato's line, "These things can ne'er be reconciled" to the end of the play.]

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

- potential preferred effects might include comedy, a sense of justice having been done, satisfaction at the various punishments meted out or sympathy for Volpone
- staging ideas in terms of setting and costume appropriate to preferred effects and directorial interpretation
- stage positioning of the Advocates, the accusers and the accused
- creation of focus; the importance of sight-lines
- ideas for the physical appearance and costume of the characters, suggestions to denote the animal characteristics of the cast; status, age, corruption, innocence
- use of mask or make-up
- the vocal qualities of the performers; pace, pitch, accent, volume; delivery of specific lines
- movement and gesture; posture, gait and facial expressions
- interaction, eye contact, body language, spatial relationships, physical contact
- directorial ideas for the final scene of the play, relating to, for example;
 - the initial confusion of the court in the face of contradictory evidence
 - Celia's consistent virtue; Bonario's horrified yet mainly passive observation of the proceedings
 - Volpone's outrageous disguise and immediate attempt to undermine Voltore's testimony
 - the whispered exchanges between Volpone and Voltore
 - Voltore's preposterous imitation of a man possessed and his retraction of his previous statement
 - Mosca's grand entrance
 - the bartering between Volpone and Mosca in aside
 - Volpone's decision to 'unmask' and prevent Mosca's success
 - the reactions of all present to the various punishments
 - the delivery of Volpone's epilogue
- use of props
- use of space
- interaction of some characters with the audience

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of directorial ideas to the satirical style of the play
- satirical portrayal of the corrupting power of greed
- 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
- Jonson's intentions to expose folly to ridicule
- consideration of original staging conditions if appropriate
- Jonson's satirical presentation of the legal profession

Potential effectiveness for an audience

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

- clarity and coherence of approach in interpreting the scene for an audience
- clearly defined intentions in terms of preferred effects
- 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 final scene of the play, calculated exactly to create the nominated effects for an audience.

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

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

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

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

Middleton: *The Changeling* – 4(a)

Explain how you would perform the role of Alonzo, in Acts Two and Three, in order to engage the sympathies of your audience and highlight the cruelty of his treatment.

[Some editions have different scene divisions; Alonzo enters Act Two in the company of his brother, Tomazo, and of Vermandero, whose first line is, "Y'are both welcome"; in Alonzo's next appearance, at the end of Act Two, he encounters De Flores, who lures him to his death, which occurs at the beginning of Act Three.]

Candidates' answers will vary depending upon their interpretation of Alonzo 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 appearance of Alonzo; his age, build, colouring, facial features; contrast with both De Flores and Alsemero, family resemblance to his brother
- vocal qualities; accent, pitch, tone, emphasis, delivery of speeches
- posture, movement, gesture, gait, tempo, facial expressions
- costume ideas
- performance qualities to reveal, for example:

In Act Two

- his respectful attitude towards Vermandero, his future father-in-law
- his obvious pleasure in seeing Beatrice, his attempt to catch her eye
- his willingness to delay the marriage to accommodate the wishes of his bride-to-be
- his reluctance to heed Tomazo's warnings
- his love for his brother as he offers only a mild reproof for questioning Beatrice's fidelity
- his trust in De Flores as he follows him into the castle's passages

In Act Three

- his gratitude for De Flores' apparent courtesy
 - his innocence as he hands over his sword
 - his bewilderment as De Flores reveals his intentions
 - his undeserved death
- interaction with other characters; eye contact, spatial relationships, physical contact
 - use of props
 - use of stage, stage positioning, movement

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of Alonzo's character
- appropriate application of performance techniques to elicit a sympathetic response
- attention to the range of emotions to be shown within the short scenes

Social and cultural context, genre and style

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

- indications of period in costume and performance elements
- consideration of original staging conventions
- appropriate treatment of language

Potential effectiveness for an audience

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

- clarity and coherence of the performance ideas for an audience
- clearly defined intentions in terms of the desired audience response to Alonzo
- 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 Alonzo, calculated exactly to achieve a sympathetic 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 Alonzo, clearly intended to achieve a sympathetic 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 Alonzo, with the general intention of achieving a sympathetic response.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of Alonzo may lack apt performance ideas or be unlikely to achieve a sympathetic 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 Alonzo and no attempt to achieve a sympathetic response.

Middleton: The Changeling – 4(b)

Briefly outline and justify your casting decisions for De Flores and Beatrice and then explain how you would direct their exchanges in Act Three, Scene Four, in order to highlight De Flores' pleasure and Beatrice's growing horror as she realises that De Flores' 'fees' for murdering Alonzo are not to be paid in gold.

[Some editions have different scene divisions; Scene Four begins with Vermandero's line, "Valencia speaks so nobly of you, sir" and you should consider the section from De Flores' entrance to the end of the scene when De Flores raises Beatrice, and they exeunt on De Flores' line, "Thou'lt love anon/ What thou so fear'st and faint'st to venture on."]

Candidates' answers will vary depending upon their casting ideas and their directorial suggestions. However, in relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- casting decisions for Beatrice and De Flores in terms of physical appearance, age, height, build, colouring, facial features; her beauty and his ugliness/deformity
- justification for casting decisions
- their vocal qualities; pitch, pace, pause, tone, accent, delivery of specific lines
- movement, gesture, use of space, idiosyncrasy or mannerisms, facial expressions
- costume, hairstyle, make-up/prosthetics to create her beauty and his ugliness/deformity
- interaction, eye contact, physical contact, listening and response, spatial relationships, use of levels
- performance ideas for the two characters, to convey their contrasting feelings, for example:
 - Beatrice's reception of De Flores as she contemplates the 'eclipse' of Alonzo, her lack of self-knowledge
 - De Flores' delight in reporting that Piracquo is 'no more'; his indifference to the task
 - his cavalier presentation of the finger; his jocular attitude and Beatrice's horrified response
 - Beatrice's granting of the jewel as a gift to De Flores, unaware of the true price to be paid
 - De Flores' obvious expectation of more satisfying recompense
 - Beatrice's bewilderment at De Flores' ingratitude and at what could possibly content him
 - De Flores' attempt to kiss Beatrice and her horrified rejection of his 'overtures'
 - Beatrice's attempt to cover her sinfulness with the cover of 'modesty'
 - De Flores' determined pressing of his 'suit' and his eloquence as he brings Beatrice to a state of recognition of her true position
 - Beatrice's futile request to be spared her honour at any price, as she kneels to De Flores
 - De Flores' excitement at Beatrice's debasement and the anticipation of his conquest
 - his physical domination over her as she is led to her fate
- use of the stage space
- use of props - the finger, the purse of gold
- possible audience responses to Beatrice and De Flores

Assessment Criteria (AO2)

Knowledge and understanding

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

- candidates' appropriate interpretation of Beatrice and De Flores and of their interaction
- appropriate application of performance techniques to convey the specific interpretation
- directorial invention
- attention to the escalation of feelings as the scene develops

Social and cultural context, genre and style

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

- indications of period in costume and performance elements
- consideration of original staging conventions; use of the 'aside'
- appropriate treatment of language

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of De Flores and Beatrice in the nominated scene, calculated exactly to highlight his pleasure and her horror 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 De Flores and Beatrice in the nominated scene, clearly intended to highlight his pleasure and her horror 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 De Flores and Beatrice in the nominated scene, with the general intention of highlighting his pleasure and her horror for the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of De Flores and Beatrice in the nominated scene may lack apt performance ideas and may not take adequate account of highlighting his pleasure and her horror 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 directing De Flores and Beatrice in the nominated scene, and his pleasure and her horror will be unconsidered.

Chekhov: Three Sisters – 5(a)

*As a designer, explain how you would use a combination of design elements in Act Three in order to create an appropriate setting and reflect the disturbed atmosphere of this night-time scene. You should consider **at least two** of the following design elements: setting, costume, lighting, sound.*

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

- the disturbed atmosphere for the scene comprising, for example, a sense of disorder/disturbance as the fire still burns in the town; a sense of urgency; tetchiness, tempered by weariness
- choice of staging form, for example, proscenium arch, thrust staging, theatre-in-the-round
- the style of the production
- consideration of the action and number of characters to be accommodated in the space
- provision of appropriate entrances and exits
- reference to Chekhov's stage directions
- the change in setting from the previous Acts; a bedroom, shared by Olga and Irina
- indications of period in furnishings
- the necessary furnishing; beds, screens, a sofa, a wardrobe, a mirror, a chair, a bed-side table, the precious clock are all referred to in the text
- choice of naturalistic or representational setting
- ideas for costume in terms of colour, fabric, texture - for the sisters, the officers, the servants, their state of disarray; evidence of hasty dressing
- the sound of alarm bells, offstage, church bells, the fire engine
- lighting to suggest the night-time setting and the red glow of the fire at the windows
- use of a cyclorama
- use of the stage and of props

Assessment Criteria (AO2)

Knowledge and understanding

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

- consonance of design ideas with the Chekhovian style of the play
- application of appropriate design elements
- attention to stage positioning and spatial relationships
- sensitivity to the prevailing mood of the Act
- appropriate choice of colours, textures, shapes and technical 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 terms of costume
- the naturalistic 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 creating an appropriate setting for the Act for an audience
- clearly-defined intentions in terms of the audience response
- 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; they will employ their selected design elements to create vivid and coherent design ideas, calculated exactly to create an appropriate setting for the disturbed atmosphere of Act Three.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned; they will employ their selected design elements to create clear, but less detailed, design ideas, clearly intended to create a fairly appropriate setting for the disturbed atmosphere of Act Three.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned; they will employ their selected design elements to create largely acceptable design ideas, with the general intention of creating an appropriate setting for the disturbed atmosphere of Act Three.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, they will employ their selected design elements in a fairly haphazard way which will be unlikely to create an appropriate setting for the disturbed atmosphere of Act Three.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be scant practical suggestions in relation to their selected design elements or they will be entirely inappropriate to Act Three.

Chekhov: Three Sisters – 5(b)

Briefly outline and justify your casting decisions for Olga, Masha and Irina and then explain how you would direct them in Act One, up to the arrival of Vershinin, in order to highlight both their similarities as sisters and their differences as characters.

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

- casting decisions for Olga, Masha and Irina in terms of physical appearance, age, height, build, colouring, facial features, similarities and differences between them
- justification for casting decisions
- their vocal qualities; pitch, pace, pause, tone, accent, delivery of specific lines; similarities or differences between them
- movement, gesture, posture, use of space
- shared or contrasted idiosyncrasies or mannerisms
- costume, Olga in blue, Masha in black, Irina in white
- similar or different hairstyle and hair colouring
- interaction, eye contact, physical contact, listening and response, spatial relationships
- directorial ideas for the characters, to help the actors convey their similarities and/or differences, for example:
 - *Olga*: drained appearance, looking constrained in her regulation blue School Mistress' dress; vocally irritating; continually reminiscing and dwelling on the past and on memories; physically restless and pacing; somewhat hectoring approach to Masha, more indulgent to Irina; motherly; prone to self-pity
 - *Masha*: dressed in black; isolated and very still; unresponsive to her sisters' conversation; apparently depressed and tearful, unaware of her rudeness to her sisters
 - *Irina*: youthful appearance; inner radiance; happy and smiling, untouched by Olga's obsession with the past; idealistic about Moscow and about life, affectionate with Chebutykin; excited about her birthday; optimistic
- directorial suggestions for specific moments, for example:
 - the opening tableau of Olga marking books, Masha reading a book, Irina lost in thought
 - the contrasting attitudes of Olga and Irina as they remember their father
 - Olga's impatience with Masha for her whistling
 - Masha's indifference to being scolded
 - Irina's happy memories contrasting with Olga's sad ones
 - Masha's isolation and apparent self-containment
 - Irina's affectionate exchanges with Chebutykin; her insistence on being 'grown up' at twenty
 - Masha's abrupt decision to leave the lunch party; her self indulgence
 - Irina's displeasure at her sister's decision to leave
 - the girls' different responses to the gift of the samovar
 - Chebutykin's embarrassed appearance

- the creation of a variety of moods
- the creation of naturalism
- use of props and use of the stage

Assessment Criteria (AO2)

Knowledge and understanding

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

- sensitivity to the mood and atmosphere at the beginning of the play
- sensitive characterisation of the three sisters
- consonance of directorial ideas with the Chekhovian 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:

- indications of period in terms of costume, setting, relationships
- 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 three sisters to an audience
- clearly defined intentions in directorial decisions
- 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 three sisters at the opening of Act One, calculated exactly to highlight both their similarities as sisters and their differences as characters.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, realisation of the three sisters at the opening of Act One, clearly intended to highlight both their similarities as sisters and their differences as characters.

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 three sisters at the opening of Act One, with the general intention of highlighting both their similarities as sisters and their differences as characters.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the three sisters at the opening of Act One may not be adequately focused upon highlighting their similarities as sisters and their differences as characters.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the three sisters at the opening of Act One and no attention accorded to highlighting their similarities as sisters and their differences as characters.

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

How would you perform the role of Minnie Powell in Act One of the play in order to highlight her innocent admiration of Donal?

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

- O'Casey's description of the character - easy confidence, at ease in all places, charming, a force and an assurance beyond her years
- Minnie's first appearance - pretty and full of vitality and enthusiasm – utterly charming
- adherence to O'Casey's suggestions for a tailor-made costume in brown tones crowned by a blue tam-o'-shanter, or justified alternatives
- appearance in terms of age, height, build, well-shaped figure, colouring, facial features, hairstyle, colouring
- movement, posture, gesture, tempo rhythm, use of space
- vocal qualities; accent, pitch, tone, emphasis
- interaction with Donal; facial expressions, eye contact, spatial relationships; innocence and flirtatiousness combined
- performance ideas for specific moments from the Act, for example:
 - her entrance and 'cover' of looking for Mr Shields
 - her assumption that Donal will be undisturbed by her request for milk
 - her rapturous description of the Hooley
 - her bewilderment at Donal's classical allusions
 - her intentions to keep Donal engaged in conversation
 - her patriotism, possibly affected for Donal
 - her adjusted opinion of the 'oul' weeds' once she realises they belong to Donal
 - her quizzing of Donal about the 'girl'
 - her relief to hear Donal has no sweetheart
 - her coy request for a poem dedicated to herself
 - her allusions to Donal's affiliations as a 'gunman'
 - sentimentality of the character, both in response to patriotism and to Donal and his safety
 - her innocent response to Donal's move to kiss her
 - ill-disguised frustration at the arrival of Tommy
 - response to the other tenement dwellers; appropriation of Donal
 - her complete awe of Donal - the supposed 'gunman'
 - her romantic nature in insisting on the two typed names
 - her deviousness about returning for the milk
- use of stage
- use of props

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate performance elements designed to convey Minnie's innocent admiration
- appropriate attention to all aspects of performance
- apt suggestions for interaction with the other characters and for the use of the stage space

Social and cultural context, genre and style

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

- indications of period in setting, costume
- the naturalistic acting style demanded by the play
- sensitivity to O'Casey's tragi-comic style

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent realisation of the role of Minnie Powell, calculated exactly to highlight her innocent admiration of Donal.

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 Minnie Powell, clearly intended to highlight her innocent admiration of Donal.

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 Minnie Powell, with the general intention of highlighting her innocent admiration of Donal.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role of Minnie Powell may lack apt performance ideas or may not be adequately focused upon highlighting her innocent admiration of Donal.

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 Minnie Powell and no attention accorded to highlighting her innocent admiration of Donal.

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

As a director, explain how you would stage the final sequence of Act Two, from Minnie's entrance to the end of the play, in order to convey a sense of danger and terror to your audience.

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

- choice of staging form
- reference to the naturalistic style of the play
- setting and costume ideas
- lighting and sound ideas
- the creation of the night-time setting; moonlight/candlelight
- the context of Minnie's arrival, the discovery of the bombs; the imminent raid
- the appearance of Davoren and Seumas, not fully dressed; their fear electric
- ideas for the physical appearance of some or all of the characters in this section of the Act: Donal, Seumas, Minnie, the Auxiliary, Mr and Mrs Grigson
- their movement, gesture, mannerisms, tempo, energy
- facial qualities and range of facial expressions
- vocal qualities; accent, pitch, pause, pace
- directorial ideas for some of the following moments:
 - the urgent appearance of Minnie, her selflessness in taking the bombs, her presence of mind contrasted with Davoren's faint of fear and Seumas' fervent praying
 - Davoren's dazed inertia as Minnie removes the bag; his inability to function
 - Minnie's last longing look at Davoren; his obliviousness to all but his own fear
 - the effect of the sound of the street door being smashed open
 - the appearance of the Auxiliary with revolver and torch – each intimidating
 - the petrified responses of Davoren and Seumas to the Auxiliary's hostility and aggression
 - the violence implicit in the search of the room and interrogation of the two men
 - Mrs Grigson's frantic appearance, hair awry; the Auxiliary's hasty departure in search of the whiskey
 - Davoren's impatience with Mrs Grigson; guilt at his own cowardice; concern for Minnie
 - Mrs Grigson's description of the 'torture' inflicted on Dolphie
 - the sound of the violent fracas outside in the street and Minnie's hysterical cry of 'Up the Republic'
 - Adolphus' nonchalance punctured by the sound of bursting bombs and revolver fire; the sound of the crowd reaction to Minnie being shot
 - Mrs Grigson's hysterical announcement that Minnie is dead
 - Davoren's final expression of shame and guilt

- use of props
- use of space and furniture throughout the scene

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 staging ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to the mounting tension and the terror and fear generated by the raid and its aftermath

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 performance style, costume
- sensitivity to O'Casey's tragi-comic style
- naturalistic style

Potential effectiveness for an audience

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

- clarity and coherence of interpretation of the sequence for an audience
- clearly defined intentions
- attention to the actor/audience relationship in staging ideas
- focus upon the audience's response to the unfolding events

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 final sequence of Act Two, calculated exactly to convey a sense of danger and terror to the audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned; creating a clear, but less detailed, realisation of the final sequence of Act Two, clearly intended to convey a sense of danger and terror to the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the final sequence of Act Two, with the general intention of conveying a sense of danger and terror to the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the final sequence of Act Two may lack apt performance ideas or may not be adequately focused upon conveying a sense of danger and terror to 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 final sequence of Act Two and no attention accorded to conveying a sense of danger and terror to the audience.

Lorca: Yerma - 7(a)

How would you want your audience to respond to Juan in Act Three, Scenes One and Two? Explain how you would perform the role in order to achieve your aims.

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

- audience response which might include, for example, sympathy, empathy, impatience, fear, disapproval
- Juan's appearance, age, height, build, colouring, facial features
- movement, gesture, posture, gait, mannerisms, facial expressions
- his vocal qualities; accent, pitch, tone, pace, emphasis, volume
- costume ideas
- performance ideas for specific moments from the scenes, to convey, for example:

In Act Three, Scene One

- his anger and dismay at discovering Yerma in the house of Dolores
- his righteous concern for his good name
- his sense of humiliation as he admits to being only a simple man
- his brusque dismissal of Dolores as she attempts to defend Yerma
- his frustration with Yerma's obsessive behaviour
- his misery at being a topic for gossip
- his rejection of Yerma's plea for love
- his rough handling of Yerma
- his insistence on Yerma becoming still and quiet
- his inability to control her

In Act Three, Scene Two

- his appearance from behind the cart, evidence of having been drinking
 - his decision to speak out
 - his admission of not ever having wanted children
 - his obliviousness to the effect of this confession on Yerma
 - his avowal of love for Yerma herself
 - his attempt to reconcile her to her childlessness
 - his attempt to kiss Yerma
 - his surprised struggle as she throttles him
- use of stage
 - interaction with other characters, eye contact, spatial relationships
 - delivery of Lorca's poetic language

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 to communicate Juan's character
- justified suggestions for the performance of specific moments
- consonance of ideas with Lorca's poetic style

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
- reference to Juan's situation within the culture and society of the play
- sensitivity to 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 approach in interpreting Juan's character in the scenes for an audience
- sensitivity to an appropriate audience response to the character of Juan
- 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 Juan in the specified scenes, calculated exactly to elicit the preferred audience response.

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

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, realisation of the role of Juan in the specified scenes, 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, any suggestions for the realisation of the role of Juan in the specified scenes may not be adequately focused upon eliciting the preferred audience response.

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

Lorca: Yerma - 7(b)

As a director, explain how you would direct Yerma's interaction, first with Juan and then with Victor, in Act One, Scene One of the play, in order to reveal her different relationships with the two men.

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

- suggestions for the different relationships between Yerma and Juan and Yerma and Victor might include comments about different degrees of intimacy/formality; attraction, romance, friendship, trust; Yerma's almost maternal relationship with Juan, contrasted with a more equal relationship with Victor
- ideas for the physical appearance of each of the three characters; age, height, build, movement, gesture, gait, colouring, facial features
- their varying vocal qualities; accent, pitch, tone, pace, emphasis; musicality, rhythm
- a range of facial expressions and body language
- eye contact, spatial relationships, physical contact
- costume
- directorial suggestions for revealing the relationship between Yerma and Juan in Act One, Scene One, for example:
 - the sense of routine in the exchanges between Juan and Yerma before he leaves for his work
 - Yerma's almost maternal attitude towards Juan as she fusses over him, offering milk and worrying about his health
 - her persistence and cloying demonstrations of affection
 - Juan's attitude towards Yerma, for example his tolerance, his bewilderment, his impatience
 - Juan's short answers to Yerma's extravagant reminiscences
 - Juan's down-to-earth attitude to Yerma's more fanciful ideas
 - Yerma's display of affection compared to Juan's undemonstrative response
 - Juan's conventionality and apparent mistrust of Yerma; his concern for his honour
 - the uneasy form of domestic 'peace' as Yerma accepts Juan's instructions to stay indoors
- directorial suggestions for establishing the relationship between Yerma and Victor in Act One, Scene One, for example:
 - Victor's hesitant entrance, looking for Juan
 - Yerma's friendly greeting
 - Victor's apparently good-natured enquiries; his misunderstanding
 - Yerma's trembling response as she realises his mistake
 - Victor's innocent wishes for Yerma's fertility and happiness
 - Yerma's passionate responses
 - Victor's masculine advice for Juan; insensitivity to Yerma's feelings
 - Yerma's response to Victor's visit; her inhalation of his presence

- use of space
- use of props

Assessment Criteria (AO2)

Knowledge and understanding

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

- application of appropriate performance elements to communicate the relationship of Yerma with Juan and with Victor to an audience
- appropriate staging ideas to complement the interpretation of the relationship
- consonance of ideas with Lorca's poetic style

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
- reference to Yerma's barren plight within the culture and society of the play
- reference to the social constraints upon both men and women 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 the different relationships for an audience
- sensitivity to the desired audience response to the two men
- 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 interaction between Yerma and Juan and between Yerma and Victor, calculated exactly to reveal her different relationships with the two men.

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 interaction between Yerma and Juan and between Yerma and Victor, clearly intended to reveal her different relationships with the two men.

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 interaction between Yerma and Juan and between Yerma and Victor, with the general intention of revealing her different relationships with the two men.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the interaction between Yerma and Juan and between Yerma and Victor may lack apt performance ideas or may not be adequately focused upon revealing her different relationships with the two men.

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 interaction between Yerma and Juan and between Yerma and Victor and no attention accorded to revealing her different relationships with the two men.

De Angelis: Playhouse Creatures – 8(a)

As a designer, explain how you would create appropriate settings and costumes for the first three scenes of the play in order to support the action and to suggest the Restoration era to your audience.

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

- choice of staging form: proscenium arch, thrust, in-the-round
- the style of the design ideas, realistic or representational
- composite setting or discrete settings for on-stage/ back-stage/ 'the nether world'
- creation of appropriate sight-lines
- period setting, indicated through backdrops, authentic furnishings and props
- period furniture, set dressing
- use of cyclorama, backdrops, gauzes
- indication of setting for *The Fatal Maiden*
- costume designs to distinguish between the actresses in terms of status/age and in terms of their on-stage and off-stage appearances; distinctions between Mrs Betterton and the younger actresses, Nell's more elaborate costume in Scene One, the stage costumes for *The Fatal Maiden*
- reference to Restoration styles, shapes, colours, fabrics, cut, boned bodices, scooped necklines, ribboned decorations, bows, lace/fur trims, petticoats trimmed with lace, elaborate cuffs, looped overskirts, use of satin and silks
- accessories, lace, pearls, jewels
- ringlets/curled hairstyle, wigs, make-up
- provision of space to accommodate the action of the scenes
 - Doll and Nell in 'the nether world'
 - Mrs Farley and Nell on a London Street on a summer's day
 - on-stage/off-stage during the performance of *The Fatal Maiden*
- suggestions for transitions, if appropriate
- use of lighting/sound to suggest settings and transitions between settings

Assessment Criteria (AO2)

Knowledge and understanding

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

- knowledge of Restoration styles in costume and furnishings
- appropriate application of setting design ideas
- appropriate costume design
- staging methods to facilitate scene change, if appropriate

Social and cultural context, genre and style

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

- indications of period and class in costume and setting
- the complex style of the play - blend of Restoration Comedy with contemporary feminist message
- consideration of original Restoration staging conventions

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
- clearly defined intentions in terms of creating the Restoration era for an audience
- attention to the actor/audience relationship in staging ideas

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs, calculated exactly to suggest the Restoration era to the audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, designs, clearly suited to suggest the Restoration era to the audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but generally apt, designs, largely suited to suggesting the Restoration era to the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any design ideas offered may be unsuitable in terms of suggesting the Restoration era to 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 design suggestions and no attention accorded to suggesting the Restoration era to the audience.

De Angelis: Playhouse Creatures – 8(b)

How would you want your audience to respond to Nell Gwyn at the end of the play? Explain how you would perform the role, from Act Two, Scene Six to the end of the play, in order to achieve your aims.

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

- potential responses include sympathy, pity, amusement, engagement, disappointment, satisfaction, admiration
- Nell's physical appearance; age, height, build, colouring, facial features
- vocal qualities, pitch, pace, accent, pause, volume, delivery of specific lines
- movement, posture, gait, gesture, idiosyncrasies, facial expressions
- interaction with other characters, eye contact, spatial relationships, physical contact
- costume, wig, make-up
- performance ideas to convey some of the following:
 - Nell's new-found 'stage presence' and confidence in her new position
 - her 'refinement' and clear articulation
 - her reception of Doll and Mrs Betterton; her tendency to boast
 - her recognition of her debt to Mrs Betterton
 - her brief attempt at the lesson she no longer needs
 - her different attitudes towards Doll and Mrs Betterton
 - her uncertainty for the future
 - her admission of fear
 - her reflection on her life with the king
 - her essential self unchanged
 - her generosity to Mrs Betterton in the 'epilogue' we never hear
 - her assertion of women's voices saying 'anything'
- use of the stage
- use of props
- relationship with the audience

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate application of performance ideas to achieve dramatic intentions
- awareness of Nell's function within this feminist play
- sensitivity to the potential effects of the scenes

Social and cultural context, genre and style

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

- indications of period in costume, performance methods
- reference to purpose of the appropriation of a 'Restoration' setting for this contemporary play
- awareness of feminist intentions of the play
- the historical background to 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 role within the scenes
- clearly defined dramatic intentions
- attention to the actor/audience relationship in performance ideas

Mark Bands

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

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 Nell Gwyn.

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 Nell Gwyn.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for the realisation of the role may lack apt performance ideas or be unlikely to achieve their desired audience response to Nell Gwyn.

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 Nell Gwyn.