



General Certificate of Education

Drama and Theatre Studies
5241/6241

DRA5 Text into Performance

Mark Scheme

2008 examination - June series

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

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

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Shorthand/symbols for Examiners – DRA5

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

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 rehorsal [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.

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

JUNE 2008

INTRODUCTION

ASSESSMENT OBJECTIVES

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

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

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

GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

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

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

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

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an A2 level student. Band 2 refers to 'good' work; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

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

ALTERNATIVE SPELLING OF CHARACTERS' NAMES

AQA does not prescribe specific editions of the set plays. As a number of the set plays are in translation, examiners may encounter a variety of different legitimate spellings of characters' names.

40-50 marks

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

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

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

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

30-39 marks

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

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

Answers will be supported with some quite appropriate references to the text in action and will show some inventiveness in the application of performance skills and production elements in the proposed translation of the set text from page to stage. Answers will demonstrate a 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

Moliere: Tartuffe – 1(a)

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

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

- audience response, for example, contempt, sympathy, amusement, pity, frustration
- Orgon's physical appearance, age, build, height, colouring, facial features
- movement, gesture, posture, tempo, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, musicality, accent
- delivery of specific speeches
- costume
- performance suggestions for Orgon, to convey, for example:

In Act One:

- his obliviousness to the distress of his family
- his 'infatuation' with Tartuffe
- his blindness to Tartuffe's hypocrisy and scheming
- his religious pretensions

In Act Two:

- his suspicions that he may be overheard
- his callousness in imposing his 'favourite' upon Mariane
- his inability to stand up to Dorine; his attempt to respond to her banter
- his increasing anger with Dorine; slapstick attempts to beat her

In Act Three:

- his gullibility, faced with Tartuffe's facetious confession to having attempted to seduce Elmire
- his determination not to see the truth
- his wrong-headed decision to punish his family for telling the truth
- his attempts to console Tartuffe by gifting him his estate

In Act Four:

- his stubbornness in imposing Tartuffe upon his miserable daughter
- his reluctant complicity in tricking Tartuffe to expose his true nature
- his concealment under the table
- his reaction to witnessing Tartuffe's 'treachery'

- his admission of his fault
- his denouncement of Tartuffe
- his despair at what ruin Tartuffe can procure for him

In Act Five:

- his agitation as he reveals to Cléante the extent of his former trust of Tartuffe
 - his difficulty in persuading his mother of his own folly
 - his growing fury at her obtuseness
 - his response to M Loyal's writ
 - his panic in the face of certain ruin
 - his venom directed against Tartuffe
 - his relief when justice is done
- his interaction with other characters, eye contact, spatial relationships, physical contact
 - 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 Orgon's character in each of the chosen scenes
- awareness of Molière's comic, satirical intentions
- 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, if not comic character, through application of performance elements
- indications of period in terms of costume, properties; performance style
- reference to the context of the seventeenth 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

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 Orgon and a confident command of performance methods appropriate to achieving their preferred audience response. The character of Orgon will be vividly realised in the selected sections.

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 Orgon and a secure command of performance methods appropriate to achieving their preferred audience response. The character of Orgon will be effectively realised in the selected sections.

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 Orgon and a partial command of performance methods appropriate to achieving their preferred audience response. The character of Orgon will be realised occasionally in the selected sections.

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 Orgon in the selected sections 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 Orgon in the selected sections; audience response may be unconsidered.

Moliere: Tartuffe – 1(b)

With reference to specific moments and characters, explain how your design ideas for setting and costume would accommodate the action of the play and establish an appropriate period and style for your production of 'Tartuffe'.

Candidates' answers will vary according to their interpretation of the period/style of the play, to their design ideas and to the moments and characters that they refer to. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- identification of a period setting for the play, in Louis XIV's France, or justification for a transposed setting
- reference to specific moments and characters
- the style of the play, for example, bourgeois comedy, cartoon style, satirical comedy
- justified choice of staging form, for example, proscenium arch, thrust stage, theatre-in-the-round
- representational, realistic or non-realistic approach to setting design
- provision of appropriate entrances/exits for moments of dramatic significance
- design and use of the stage in terms of doorways, windows, screens, affording opportunities to accommodate the traffic of the stage
- set design fundamentals, scale, shape, materials, texture
- choice and use of colours and fabrics
- key features of the play's action/setting requirements to be accommodated:
 - the creation of a bourgeois household; tasteful furniture
 - the entrances and exits of a variety of characters
 - moments of eavesdropping/hiding places; the closet for Damis; the table for Orgon
- costume suggestions to establish, for example:
 - period
 - status
 - age
 - contrast/similarity
 - allegiance
 - extravagance
 - parsimony
- costume detail for individual characters
- reference to period detail, for example, for men:
 - stockings
 - breeches
 - ornate doublets
 - shirts

- sleeves and collars
 - gloves
 - boots, buckled shoes
 - hats
- reference to period detail, for example, for women:
 - darted bodices; boning
 - pointed front or peplum design
 - full skirts
 - overskirts, petticoats
 - wide sleeves; cuffs
 - necklines; high or low, square cut
 - ornamentation, lace, braid, ribbon, feathers, buttons, bows, rosettes
 - the contrasting simplicity/drabness/lack of ornamentation of Tartuffe's costume
 - costume design fundamentals, cut, line, fabric, fit, size, colour, state of repair
 - make-up, masks, wigs, hairstyles, prosthetics
 - personal props, fans, reticules
 - effects created by lighting, if appropriate to setting and costume

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness/accuracy of the design ideas in relation to the creation of the play's period and style
- apt ideas for costumes and settings as seen in the selected sequences
- understanding of the role of design in communicating with an audience
- imaginative ideas for the use of the stage design to create an effective performance, 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 comic style of the play
- choice of setting consistent with the 'bourgeois' style of the play
- indications of period/ historical parody in costume and setting
- reference to social/cultural context; the satirical treatment of religious hypocrisy

Potential effectiveness for an audience

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

- clarity and coherence of the design ideas; identifying moments where dramatic effectiveness could be enhanced
- clearly defined dramatic intentions for the audience; identifying sequences where design could enhance meaning
- 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 period and style and of the means of creating it, in specific sequences, through the application of appropriate design ideas.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound understanding of the play's period and style and of the means of creating it, in specific sequences, through the application of fairly appropriate 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 period and style and of the means of creating it, in specific sequences, through the application of acceptable design ideas.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any suggestions for creating the play's period and style may not be supported by acceptable design ideas.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible evidence of understanding of the play's period and style and any design ideas offered will be inappropriate.

Racine: Phèdre – 2(a)

*How would you want your audience to respond to the death of Phèdre? Explain how you would perform the role of Phèdre, in **at least two** separate sections of the play, in order to achieve your aims.*

Candidates' answers will vary according to their choice of sections, their preferred audience response to Phèdre's death 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 Phèdre's death, for example, an entirely sympathetic response, a sense of satisfaction after her treatment of Hippolytus and of Theseus, a sense of waste, pity and fear
- Phèdre's physical appearance, height, build, colouring, facial features
- choice and use of costume
- vocal qualities, pitch, pace, tone, accent; speaking verse
- delivery of specific lines
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- performance ideas intended to modify audience response at specific moments in the play, for example:
 - her initial state of world-weariness, sickness and misery
 - her reliance on Oenone
 - her shame as she confesses the source of her malaise
 - her evident passion for Hippolytus and inner struggle against her feelings
 - her pliability when Oenone urges her to reveal her love
 - her interaction with Hippolytus; restraint giving way to abandon
 - her reckless declaration of love and horror at its rejection
 - her death-wish and plea to Hippolytus to kill her
 - her fear of disgrace
 - her fanciful idea that Hippolytus might be won with the offer of the crown
 - her horror at the prospect of Theseus' return
 - her blaming of Oenone for giving her poor advice
 - her cowardly acquiescence to Oenone's plan to incriminate Hippolytus
 - her response to the news that Hippolytus loves Aricia; she abandons him to Theseus' wrath
 - her poisonous jealousy and harsh condemnation of Oenone
 - her self-abasement as she confesses her shame/guilt to Theseus
 - her death
- use of space
- use of props
- interaction with others, eye contact, spatial relationships, physical contact

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriate interpretation of Phèdre 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 the Neo-classical style of the play
- indication of period through mannerisms and utterance style
- reference to setting and/or 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 in staging ideas
- sensitivity to the effects for an audience in performance
- focus on the audience response

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Phèdre and a very good command of performance methods appropriate to achieving their preferred audience response to her 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 of Phèdre and a secure command of performance methods appropriate to achieving their preferred audience response to her 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 of Phèdre and a partial command of performance methods appropriate to achieving their preferred audience response to her 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 or appropriate way; consequently, any discussion of the role of Phèdre may lack apt performance ideas or may not be adequately focused upon achieving their preferred audience response to her 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 realising the role of Phèdre; audience response may be unconsidered.

Racine: Phèdre – 2(b)

*As a designer, explain what effects you would wish to create for your audience through your designs for the play, using **at least two** of the following elements: setting, costume, lighting.*

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

- effects which might include, for example, the creation of mood and atmosphere; the creation of different locations for the action; the suggestion of the play's period and style; the reflection of character; the heightening of tension.
- deployment of the separate elements to create effects and/or the combination of elements

Setting

- the staging form chosen, for example, arena, proscenium, thrust, studio style
- scale; architectural design
- design and use of levels, ramps, steps, balconies, screens
- provision of appropriate entrances/exits for moments of dramatic significance
- the necessary fluency of the action
- shifting locations throughout the play; palace setting; inner chambers; suggestion of intimate spaces or formal spaces and design elements which will facilitate these shifts
- use of colour, texture, materials
- use of visual symbolism echoing images from the text, for example, in friezes depicting the prominence of the gods/the monster from the sea/ Theseus' glories
- use of cyclorama/gauzes/backdrops

Costume

- style of costumes; indications of selected period setting or suggestions of universality
- costume which reflects/represents character
- colour, fabric, cut, fit, condition, ornamentation
- costume accessories; headdresses, jewellery; footwear
- personal props

Lighting

- lighting design to help differentiate between locations

- lighting ideas to reflect the shifting emotional temperature of the play
- use of colour, intensity, positioning and angles, focus, use of floorlights, creation of shadows, transformation with gauze
- lighting ideas to highlight the ‘purity’ of Hippolytus and of Aricia; the guilt of Phèdre

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 the use of design elements appropriate to the play’s style and action
- appropriate selection of design fundamentals; scale/shape/colour/texture/lighting
- imaginative ideas for the use of the stage design to create effects, for example, in relation to stage groupings, entrances, exits and major speeches
- clear sense of purpose

Social and cultural context, genre and style

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

- Classical Greek/Neo-classical staging conventions relating to the design, if appropriate
- sensitivity to the tragic style of the play
- choice of period furnishings/properties/costumes if appropriate to the interpretation
- choice of setting, costume, and lighting consistent with the style of the play

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent designs for the play calculated exactly to create the preferred effects for an audience

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

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, designs with some potential to create the preferred effects for an audience.

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

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical design suggestions for the play offering scant opportunity to create the preferred effects for an audience.

Sheridan: The Rivals – 3(a)

*What effects would you want to create for your audience through your presentation of the relationship between Jack Absolute and Lydia Languish? Explain how you would direct the pair, in **at least two** scenes where they appear together, in order to achieve your aims.*

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

- intended effects, which might include, for example, comedy, the creation of a contrast between cynicism and romance, the exposure of the materialistic basis of courtship and/or of the role of the older generation in determining the futures of the younger, sense of the development/change within the relationship
- casting ideas for both characters in terms of physical appearance, age, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety
- delivery of specific lines; the use of the 'aside'
- costume suggestions
- Jack's special relationship with the audience
- appropriate scenes, for example:
 - Act Three, Scene Three, in which Jack Absolute appears to Lydia 'disguised' as himself
 - Act Four, Scene Two, in which Sir Anthony and Jack call upon Mrs Malaprop and Lydia, and Lydia discovers the truth about 'Beverley'
 - the final scene which brings about their reconciliation
- directorial suggestions for the pair in Act Three, for example:
 - Lydia's determination not to hear 'Mr Absolute'; her stubbornness to follow her Aunt's wishes in romantic affairs
 - her comic joy when she finds 'Beverley' and believes that they are both deceiving Mrs Malaprop
 - Jack's self-confidence and willingness to deceive the woman he claims to love
 - Lydia's delight in her poor beggarly ensign and self-deception/idealism
 - Jack's cynical manipulation of Lydia's love of 'romance'
 - the humour of his asides, revealing some 'distance' between him and his secret fiancée
- directorial suggestions for the pair in Act Four, to convey, for example:
 - Absolute's embarrassment, forced to address Lydia in front of his father and Mrs Malaprop
 - his physical and vocal contortions
 - the intervention of the older characters
 - Jack's comic discomfiture
 - the comic revelation that Beverley and Absolute are one and the same man
 - Jack's response to his exposure; his embarrassment
 - Lydia's comical horror when she discovers the true identity of her suitor, despite being 'in love' with him

- Lydia's changing emotions during the scene
 - her petulance to discover that she is to marry the person chosen for her by her Aunt
 - her refusal to be pleased with events
 - Lydia's anger at having been humoured, her angry exit
- directorial suggestions, in Act Five, to convey, for example:
 - Lydia's relief at Absolute's safety
 - their reconciliation
 - use of stage by actors for comic effect
 - comic business
 - interaction with each other and with the audience

Assessment Criteria (AO2)

Knowledge and understanding

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

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

- indications of period in costume and setting
- apt ideas about the style of performance 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 presenting the relationship between Jack and Lydia as revealed through a vivid and coherent realisation of the chosen scenes, calculated exactly to create specific effects for an audience.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of a sound directorial approach to presenting the relationship between Jack and Lydia as revealed through a clear, but less detailed, realisation of the chosen scenes, clearly intended to create specific effects for an audience.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an acceptable directorial approach to presenting the relationship between Jack and Lydia as revealed through a partial, but mainly apt, realisation of the chosen scenes which has some potential for creating specific effects for an audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, any directorial suggestions for presenting the relationship between Jack and Lydia may not be adequately focused upon creating specific effects for an audience.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible directorial suggestions for presenting the relationship between Jack and Lydia and no attention accorded to creating specific effects for an audience.

Sheridan: The Rivals – 3(b)

*How would you want your audience to respond to the role of Mrs Malaprop? Explain how you would perform the role in your interaction with **two** or **three** different characters, in separate scenes from the play, in order to achieve your aims.*

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

- audience response, which might include, for example, amusement, sympathy, disapproval, engagement, distaste
- ideas for Mrs Malaprop's physical appearance, age, build, height, posture, gait, facial features, her quest for eternal youth
- her vocal qualities, pitch, pace, pause, accent, musicality
- delivery of specific lines; her delivery of the famous 'malapropisms'; her 'asides'
- movement, gesture, posture, mannerisms, facial expressions
- her relationship with the audience
- use of exaggerated style of costume; wigs and/or hair adornment
- use of props, for example, a fan, reticule, handkerchief, the letter
- her interactions with a range of different characters, for example, with her niece, with Sir Anthony, with Lucy, with Jack and with Sir Lucius
- ideas for Mrs Malaprop's performance, interacting with different characters in specific scenes, for example:
 - her authoritarian attitude towards her niece
 - her slightly flirtatious interaction with Sir Anthony
 - her ridiculous pronouncements about the education of women as she attempts to impress Sir Anthony
 - her patronising dealings with Lucy; her incomprehension of Lucy's cleverness
 - her interview with Jack in Act Three, Scene Three, ignorant that she is entertaining 'Beverley'
 - her very obviously flirtatious behaviour with him
 - her gullibility faced with Jack's schemes as she believes that they are conspiring together against the machinations of 'Beverley'
 - her comic frustration with Lydia as she tries to persuade her to accept Jack's proposal in Act Four, Scene Two
 - her two-faced nature exposed as she tries to be polite to Sir Anthony whilst chiding Lydia
 - the slow dawn of realisation that she has been duped by Jack
 - her terrified entrance in Act Five, Scene One, as she comes to warn Lydia and Julia of the impending duel
 - her anticipation of receiving Sir Lucius' attentions
 - the revelation of her 'secret' self of Delia; her disappointment
 - her response to Sir Anthony's gallantry

- interaction, eye contact, spatial relationships, physical contact, body language
- use of stage space
- 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 Mrs Malaprop in her interactions with different characters in each of the chosen scenes
- awareness of Sheridan's purpose in presenting Mrs Malaprop as a representative of the older generation
- 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 eighteenth century mores, where appropriate

Potential effectiveness for an audience

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

- clarity and coherence of approach in interpreting the role for an audience
- clearly defined intentions in terms of creating specific effects
- suggestions for arousing a specific response from the audience

Mark Bands

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

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

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

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way; consequently, the role of Mrs Malaprop will be imperfectly realised and/or may not be adequately focused upon achieving the preferred audience response(s).

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Mrs Malaprop, and no attempt at achieving specific audience response(s).

Ibsen: *Hedda Gabler* – 4(a)

*Explain how you would perform the role of Hedda, in **three** sections of the play, in order to reveal her increasing sense of frustration and entrapment.*

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

- Hedda's physical appearance, height, build, colouring, facial features
- choice and use of costume
- vocal qualities, pitch, pace, tone, accent
- movement, gesture, gait, posture, demeanour and facial expressions
- delivery of specific lines
- performance ideas to convey, for example:

In Act One:

- her irritation at the 'early' call of Aunt Jule
- her physical aversion to Tesman
- her sense of claustrophobia in the company of Tesman and his Aunt
- her conscious attempt to insult and belittle Aunt Jule
- her thoughtless manipulation of Thea Elvsted for her own amusement
- her jealousy of Thea's intimacy with Lövborg
- her apparent indifference to Brack's news about competition for Tesman's professorship
- her dependence upon her pistols to divert her from boredom with bourgeois life

In Act Two:

- her flirtation with Brack, empty of meaning
- her disloyalty to Tesman as she deprecates him to Brack
- her rejection of the idea that she might actually love Tesman
- her contempt for Tesman's mediocrity
- the re-kindling of her interest in Lövborg
- her evident comparison of the two men and disappointment in her husband
- her attempt to make Lövborg jealous
- her trifling with Thea's emotions as she goads Lövborg into taking alcohol
- her emotional investment in Lövborg's triumph

In Act Three:

- her irritation with Thea's anxiety
- her callous indifference to Tesman's grief and to sentimental feelings of any kind
- her disappointment in Lövborg's failure to return 'with vine leaves in his hair'
- her realisation of Brack's intention to veto Lövborg's presence in her house
- her sense of intimidation at Brack's increasingly overt insinuations
- her realisation that Brack is gaining control over her
- her inability to be honest with Lövborg
- her easy sacrifice of Thea
- her act of recklessness and semi-madness as she burns the manuscript

In Act Four:

- her inability to empathise with her husband in his grief
 - her lack of understanding of Aunt Julle's selflessness
 - her manipulation of Tesman as she reveals that she has burnt the manuscript
 - her pretence at affection but revulsion at the effects of her admission
 - her disgust with Tesman, as father of her unborn child
 - her attempt to wrest 'beauty' out of the ugliness of Lövborg's death
 - her complete self-obsession
 - her sense of isolation as she finds herself in Brack's power
 - her realisation of having orchestrated her own suffocating entrapment
 - her fear of scandal enveloping her
 - her belated need for affection/meaning in life
 - her choice of death as the only means of escape
- use of space
 - use of props
 - interaction with others, eye contact, spatial relationships
 - relationship with specific objects, for example, hat, pistols, stove
 - possible audience responses to Hedda's situation, for example, an entirely sympathetic response, a sense of satisfaction, a sense of waste

Assessment Criteria (AO2)

Knowledge and understanding

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

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

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character of Hedda Gabler and a confident command of performance methods appropriate to revealing her increasing sense of frustration and entrapment.

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 Hedda Gabler and a secure command of performance methods appropriate to revealing her increasing sense of frustration and entrapment.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of some understanding of the character of Hedda Gabler and a partial command of performance methods appropriate to revealing her increasing sense of frustration and entrapment.

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 discussion of the role of Hedda Gabler may lack performance ideas, be inappropriate, or may not be adequately focused upon revealing her increasing sense of frustration and entrapment.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for realising the role of Hedda Gabler; her increasing sense of frustration and entrapment may be unconsidered.

Ibsen: *Hedda Gabler* – 4(b)

Outline your setting design for ‘Hedda Gabler’ and, with reference to specific moments from the play, explain how your design would support the action and establish an appropriate style and period for your production of ‘Hedda Gabler’.

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

- identification of/justification of an appropriate period setting
- the style of the play; naturalism, tragedy
- the staging form chosen, for example, proscenium, thrust, studio style, in-the-round
- realistic or non-realistic approach to setting design; naturalistic, representational or symbolic or justified combination
- use of scale to create specific effects
- design and use of inner and outer stage areas; doorways, windows, the veranda, affording dramatic opportunities to the cast at specific moments
- provision of appropriate entrances/exits for moments of dramatic significance
- choice and use of colours, textures, tones, scale
- the bourgeois appearance of the drawing room or justified alternative
- designs that create a sense of entrapment
- furnishings, for example:
 - tasteful and expensive period furniture
 - a sofa, an armchair or two, a table and chairs
 - a footstool, two stools, a desk, a bookcase, a variety of lamps
 - the piano
 - the stove
 - vases filled with flowers
 - the prominent portrait of General Gabler
- specific moments of action to be accommodated
 - the opening and closing of the doors to the veranda and the rest of the house
 - the autumn foliage visible
 - the pulling of the drapes
 - exchanges that take place on the sofa between Hedda, Mrs Elvsted and Løvborg
 - the chairs and stool by the stove
 - the open window through which Hedda practises with her pistols
 - re-arranged furniture for Act Two
 - the placing of Hedda’s writing desk
 - the back room where Tesman and Judge Brack sit smoking and drinking punch, from which the action on the main stage must be visible and seen to be visible

- Hedda's pacing to indicate her sense of entrapment; her gravitation towards the outer doors
- Judge Brack's exclusive use of the back doors to signal his underhand intentions
- the positioning and use of the stove
- the wild piano music as Hedda plays the piano placed in the inner room and completely obscured by the curtains
- the gunshot from behind the curtains

Assessment Criteria (AO2)

Knowledge and understanding

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

- apt suggestions for a stage design appropriate to the play's period, style and action
- appropriate selection of design elements; scale/shape/colour/texture
- imaginative ideas for the use of the stage design to create an effective performance, for example, in relation to stage groupings, entrances, exits, and major speeches
- clear sense of purpose, identifying moments where dramatic effectiveness could be enhanced through design

Social and cultural context, genre and style

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

- sensitivity to tragic/serious style of the play
- choice of period furnishings/properties if appropriate to the interpretation
- choice of setting consistent with the naturalistic style of the play or justified alternative
- allusion to the Norwegian context, if appropriate

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating a vivid and coherent setting design for the play and offering excellent suggestions for the ways in which the design would support the action and establish an appropriate style and period.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, setting design for the play and offering good suggestions for the ways in which the design would support the action and establish an appropriate style and period.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating a partial, but mainly apt, setting design for the play and offering some suggestions for the ways in which the design would support the action and establish an appropriate style and period.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for a setting design for the play may be inappropriate or be unlikely to support the action and establish an appropriate style and period.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical setting design suggestions for the play, offering scant opportunity to support the action and establish an appropriate style and period.

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

*Explain how you would direct **two** or **three** specific sections of the play in order both to amuse your audience and to warn them of the dangers of not resisting tyranny.*

Candidates' answers will vary according to the sections that they select and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following:

- Brecht's intentions to show that tyranny should always be resisted
- the gangster parody/parallel to the rise of Hitler
- choice of staging form, for example proscenium arch, thrust stage, theatre-in-the-round
- attention to actor/audience relationship
- style of design, Brechtian, cartoon-style; representational
- use of legends, projections, film, placards
- costumes; historical parallels, military uniforms; Chicago/Gangster costumes
- specific sections where a director might both amuse and warn his audience, for example:
 - Prologue - comic banter with the audience; the serious intention behind it
 - Scene 2 - the bribing of Old Dogsborough; the passivity of his son acting as a stooge
 - Scene 3 - the amusing treatment of the gangsters and their limitations
 - Scene 4 - Ui's introduction to 'honest' Dogsborough
 - Scene 6 - Ui's lesson with the Actor; Ui's miraculous transformation
 - Scene 8 - the warehouse fire trial; slapstick blending comedy and repugnant violence
 - Scene 9a - the brutal reality of Ui's methods
 - Scenes 9b and 10 - the reading of Dogsborough's will; comic juxtaposition
 - Scenes 12 and 13 - the wooing of Betty Dullfeet; the parody of a 'courtship' with political consequences
 - Scene 14 - Roma's ghost appears to Ui
 - Scene 15 - Ui's final chilling speech
- Brecht's 'theory' of Spass (fun)
- use of song/music in selected moments
- casting decisions
- physical appearance and costume of the characters to create comedy/parody of gangsters/historical parallels
- portrayal of Ui in the chosen scenes; both comical and menacing
- selected performance ideas for the characters in the chosen scenes; distancing techniques, if appropriate
- comic business underlying sinister intentions, for example, Giri's ever-changing hats, Dockdaisy's testimony

- interaction with the audience, making them laugh and then feel complicit in the action
- comic exploitation of the language, verse speaking
- comic echoes of both Goethe and Shakespeare in the wooing of Betty Dullfeet scenes
- use of lighting/sound, if appropriate

Assessment Criteria (A02)

Knowledge and understanding

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

- appropriateness of the directorial ideas in relation to amusing/warning the audience
- apt ideas for comic business
- relevant directorial suggestions for performance in terms of both physical and vocal expression
- political purpose behind the directorial 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/historical parody in costume and setting
- the political content and intent of the play
- 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 directorial ideas
- clearly defined dramatic intentions in terms of amusing/warning the audience
- focus upon audience response; distancing/alienation
- 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 play as revealed through a vivid and coherent realisation of the chosen sections, calculated exactly both to amuse the audience and to warn them of the dangers of not resisting tyranny.

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 play as revealed through a clear, but less detailed realisation of the chosen sections, clearly intended both to amuse the audience and to warn them of the dangers of not resisting tyranny.

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 play as revealed through a partial, but mainly apt realisation of the chosen sections which has some potential both to amuse the audience and to warn them of the dangers of not resisting tyranny.

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 directorial suggestions for the realisation of the chosen sections may not be adequately focused upon the requirement both to amuse and to warn 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 directorial suggestions for realising the chosen sections and no attention accorded to amusing or warning the audience.

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

*What effects would you wish to create for your audience through your performance of Giuseppe Givola? 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 Givola, their choice of sections and their specified effects. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- preferred effects, which might include, for example, mistrust, disgust, fear, amusement, distance, critical awareness
- Givola's physical appearance in terms of build, height, facial features
- movement, posture, gait, mannerisms, facial expressions
- costume
- echo of Goebbels in appearance, mannerisms, for example, short, wiry build; dark hair; walking with a limp
- gangster parody, menace
- vocal qualities, pitch, pace, accent, intimidating tone
- delivery in specific speeches
- presentation of Givola at specific moments, for example:
 - his introduction in the prologue as 'slippery tongued' and a liar
 - his appearance in Scene 6, where he tries to dissuade Ui from following the Actor's tuition
 - his attempts to alert Ui to Giri's over-zealousness
 - his 'subtle' intimidation of the Cauliflower Trust in Scene Seven
 - his stage-management of Dockdaisy as Mrs Bowl
 - his performance as a witness in Scene 8; comically straight-faced
 - his cynical re-writing of Dogsborough's will
 - his squabbling with Roma; in-fighting
 - his callous dispatch of Roma
 - his toying with Dullfeet in his flower shop; delivery of verse
 - his behaviour at the funeral
 - his orchestration of events in the final scene
- comic potential of the role
- eye contact, physical contact, spatial relations
- interaction with others/interaction with the audience
- use of stage space
- use of costume and/or props

Assessment Criteria (A02)

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 Givola's character in each of the chosen moments
- exploitation of the comedy inherent in the role
- awareness of Brecht's purpose in creating this gangland character
- 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 role
- reference to the social context of the play

Potential effectiveness for an audience

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

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

Mark Bands

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

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

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

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

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

Miller: A View from the Bridge – 6(a)

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

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

- audience response, for example, trust, respect, interest, engagement, sympathy
- his dual role as narrator and participant in the action
- his physical appearance, age, height, build, colouring, facial features
- vocal qualities, accent, pitch, pace, pause, tone, variety
- delivery of lines; relationship with the audience and with the other characters
- ideas for movement, posture, gait, tempo, facial expressions
- costume suggestions
- performance suggestions, for specific moments from the play, for example, in Act One:
 - his easy relationship with the audience, taking them into his confidence
 - his creation of a sense of timelessness about his reminiscences
 - his commentary on Eddie's state of mind and evident insight
 - his interaction with Eddie and reasonable manner
 - his reluctance to understand/accept Eddie's insinuations
 - his attempts to make Eddie realise the dangers of his over-protective attitude towards Catherine
 - his genuine sympathy for Eddie's feelings
 - his stark admission of knowing how things would turn out
- performance suggestions, in Act Two, for specific moments, for example:
 - his functional introduction to the development of the story
 - his dream-like recollection of his conversation with Eddie, pleading with him to let go of Catherine
 - his warning to Eddie not to report the brothers to Immigration
 - his reasonable attempt to persuade Marco to promise that he won't harm Eddie
 - his attempt to explain the law
 - his humanity
 - his final revelation of empathy for Eddie
- use of stage
- interaction with other characters, eye contact, physical contact, spatial relationships

Assessment Criteria (AO2)

Knowledge and understanding

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

- appropriateness of the performance ideas in relation to the interpretation
- relevant suggestions for performance in terms of both physical and vocal expressions

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
- performance 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 performance ideas
- clearly defined dramatic intentions of the design for the audience
- focus upon audience response
- attention to the actor/audience relationship

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident approach to the role of Alfieri, calculated exactly to elicit the preferred audience response.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating the impression of an actor's sound approach to the role of Alfieri, clearly intended to elicit the preferred audience response.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating the impression of an actor's acceptable approach to the role of Alfieri, which has some potential for eliciting the preferred audience response.

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

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

Miller: A View from the Bridge – 6(b)

*Briefly outline and justify your casting decisions for Eddie and Rodolpho and then explain how you would direct your actors, in **two** or **three** sections where they appear together, in order to reveal the developing friction between them.*

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

- the developing friction between Eddie and Rodolpho as Eddie tries to prevent a relationship from forming between Rodolpho and Catherine
- casting decisions for the physical appearance of Eddie and Rodolpho, in terms of their age, build, height, colouring, facial features
- justification for casting decisions
- ideas for their movement, gesture, gait, posture, mannerisms, facial expressions
- vocal qualities, pitch, pace, pause, accent, emphasis
- delivery of specific speeches
- directorial ideas for the interaction of the characters, spatial relationships, eye contact, physical contact
- directorial ideas for communicating the deteriorating relationship between Eddie and Rodolpho in suitable sections, for example:

In Act One:

- Eddie's initially welcoming attitude to his wife's cousins and their reciprocal respect and gratitude
- Eddie's fairly rapid focus of attention upon Marco, rather than Rodolpho (whom he appears to find immature/undisciplined)
- Eddie's alarm at Rodolpho's singing
- Eddie's watchfulness and suspicions as Catherine and Rodolpho converse so easily
- Rodolpho's obliviousness to Eddie's rivalry/jealousy
- Eddie's disapproval of Catherine's trips to the movies with Rodolpho; his anxiety until she returns
- Rodolpho's futile attempt to engage with Eddie, even inviting him to accompany them on future excursions; Eddie's rebuff; Rodolpho's retreat
- Eddie's growing irritation with Rodolpho when he instructs him about the colour of lemons
- the altercation between the pair over 'freedom' and 'respect'
- Marco's intervention, attempting to pacify Eddie; Eddie's and Rodolpho's reactions
- Rodolpho's initial refusal to dance in deference to Eddie
- Eddie's insinuations about Rodolpho's 'gifts'; his growing agitation
- Eddie's pent up aggression leading to the 'boxing lesson'

In Act Two:

- Eddie's shock when Rodolpho emerges from the bedroom; his immediate fury
 - Rodolpho's intervention when Eddie kisses Catherine
 - Rodolpho's humiliation when Eddie kisses him full on the mouth
 - the stand-off and Eddie's threat
 - Rodolpho's attempt to apologise to Eddie to avoid disaster
 - Rodolpho's plea for peace between Eddie and Marco
- use of space
 - use of props
 - costume ideas

Assessment Criteria (AO2)

Knowledge and understanding

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

- apt suggestions for casting the two roles
- appropriate application of directorial ideas to the chosen sections
- clear sense of purpose, identifying moments which reveal the developing friction in the relationship

Social and cultural context, genre and style

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

- indications of period and location in setting/costume
- sensitivity to the tragic style of Miller's play
- sensitivity to the context of the play and to the mores of the period

Potential effectiveness for an audience

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

- clarity and coherence of approach for an audience through directorial decisions
- clearly defined intentions in terms of the desired effect on an audience
- attention to the actor/audience relationship

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating vivid and coherent suggestions for casting and directing Eddie and Rodolpho, calculated exactly to convey the developing friction in their relationship.

For the award of Band 2 marks (30-39), candidates will give some useful attention to a fair range of the indicators mentioned, creating clear, but less detailed, suggestions for casting and directing Eddie and Rodolpho, clearly intended to convey the developing friction in their relationship.

For the award of Band 3 marks (20-29), candidates will make relevant reference to a number of the indicators mentioned, creating partial, but mainly apt, suggestions for casting and directing Eddie and Rodolpho, with some potential to convey the developing friction in their relationship.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for casting and directing Eddie and Rodolpho may be inappropriate or be unlikely to convey the developing friction in their relationship.

For the award of Band 5 marks (0-9), candidates will refer to very few of the indicators mentioned; there will be negligible practical suggestions for casting and directing Eddie and Rodolpho, offering scant opportunity to convey the developing friction in their relationship.

Weiss: *The Marat/Sade* – 7(a)

*With reference to **two** or **three** sections of the play, explain how, as a director, you would use production and/or performance elements in order to create a ‘total theatre’ experience for your audience.*

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

- a definition of ‘total theatre’; the appeal to or assault upon an audience’s senses to create an all-engulfing effect
- choice of staging form, enclosing or segregating the audience
- the actor/audience relationship; creating an acting space/auditorium relationship to facilitate the involvement/confrontation/intimidation that contributes to the ‘total theatre’ experience
- setting ideas to create the stark asylum conditions
- costume ideas to create a distinction between the patients and the nurses, the Coulmiers and the ‘actors’; straight-jackets
- use of colour, for example, colours of the tricolour (red, white and blue) against contrasting or neutral hues
- casting ideas for the protagonists and/or inmates; their physical appearances
- facial features, colouring, hair-style of the patients; exaggerated abnormalities; use of make-up, wigs, prosthetics
- posture, movement, gait, facial expressions; slaving, rocking, jerking, twitching
- vocal qualities, pitch, pace, tone, volume, musicality, rhythm, song, screams, groans, cries
- performance style; theatre of cruelty techniques, sense of danger, energy, ensemble work
- mime skills
- ‘total’ sound, cacophony, incoherence, chant, the madmen playing/beating/drumming with improvised instruments
- music and song
- the cymbal, bells and organ
- use of light to focus attention and heighten stylistic changes, for example mimes, processions and songs
- props/accessories
- changing moods/atmospheres throughout
- insanity as the ‘norm’

- appropriate sections might include, for example:
 - opening of the play
 - Corday's arrival in Paris: Scene 10
 - the guillotine and the game with the head
 - the whipping of Sade by Corday
 - Corday's handling and use of the knife
 - The Murder; the Patients' mad march-like dance and ecstasy
 - Stifled Unrest: the Patients subdued by the Nurses with sticks
 - madmen out of control; images of rape and murder
 - the final advance upon the audience
- eye contact with the audience, spatial relationships
- 'total theatre' effects might include the raising of tension, anticipation, fear; creation of shock, alarm; creation of grotesque comedy and horror
- combination of effects, including specials, to create a *coup de théâtre*

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 production/performance ideas
- focus on the concept and realisation of 'total theatre'
- 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 directorial approach to the play in the chosen sections, calculated exactly to create a ‘total theatre’ experience 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, directorial approach to the play in the chosen sections, clearly intended to create a ‘total theatre’ experience 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, directorial approach to directing the play in the chosen sections, generally intended to create a ‘total theatre’ experience for the audience.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any directorial ideas for the play may be inappropriate or be unlikely to create a ‘total theatre’ experience 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 creating a ‘total theatre’ experience for the audience.

Weiss: *The Marat/Sade* – 7(b)

*What effects would you wish to create for your audience through your performance of Duperret? Explain how you would perform the role, in **two or more** sections, in order to achieve your aims.*

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

- effects for the audience which might include, for example, revulsion, discomfort, amusement, horror, sympathy
- Weiss' description of Duperret, the Girondist deputy, in 'real life' an erotomaniac
- suggestions for his appearance; physical qualities, age, height/build, colouring, facial features
- idiosyncratic movements; facial expressions, posture, gait; his constant attempts to grope and molest Corday
- vocal qualities; pitch, pace, accent, emphasis
- delivery of specific lines
- costume, hospital shirt with short waistcoat and smooth, tight trousers; ornamented white clothing
- performance ideas might relate to a range of moments, for example:
 - *Scene 4* Duperret's first attempt to paw Corday 'furtively'; his reaction to being prevented
 - *Scene 9* Corday's First Visit
 - *Scene 17* First Conversation between Corday and Duperret; his continuous lustful advances, performed simultaneously as the pair sing/perform their script; Duperret's indifference to restraint; his need for prompting
 - *Scene 19* Duperret makes violent advances on Corday
 - *Scene 22* Second Conversation between Corday and Duperret; his almost comically relentless pursuit of Corday
 - *Scene 27* Duperret's outburst at Marat, silenced by the Four Singers
 - *Scene 29* the discovery of the dagger; the performance of Duperret's lyrical song; his plea to Corday to return to Caen
 - *Scene 30* Duperret's confrontation of Corday and apparent indifference to her kicking
 - *Scene 32* his presence at the murder
- use of stage area
- role within asylum setting; the sense of the patient beneath the role
- interaction with Corday and with other characters
- eye contact, physical contact, spatial relationships

Assessment Criteria (AO2)

Knowledge and understanding

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

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

Social and cultural context, genre and style

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will give precise and purposeful attention to a broad range of the indicators mentioned, creating the impression of an actor's confident understanding of the character, resulting in a vivid realisation of the role of Duperret, calculated exactly to create the preferred effects for the audience.

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

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

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. The role of Duperret may appear not to be understood and will be imperfectly or inappropriately realised and unlikely to create the preferred 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 Duperret and no attention accorded to creating effects for the audience.

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

*Explain how you would perform the role of Harry Brewer, in **two** or **three** sections of the play, in order to reveal his increasingly disturbed personality.*

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

- Harry Brewer's disturbed personality as a result of his paranoid jealousy of Duckling and his guilt at hanging people for trivial offences; his feelings of inferiority
- his physical qualities; age, appearance, height, build, colouring, facial features
- posture, gait, gesture, movement, facial expressions
- vocal qualities, pitch, pause, tone, volume, accent
- treatment of vocal 'hallucinations'
- interaction with his superiors, with Ralph, with Duckling, with Liz, with his 'visions' and with other characters; eye contact; physical contact; body language
- use of stage space, props and costume
- performance ideas for specific scenes from the play, for example:

In Act One, Scene Three:

- his matter-of-fact listing of the condemned men/women

In Act One, Scene Four:

- his interruption of Ralph and apparent obliviousness to Ralph's lack of welcome
- his apparent obsession both with Duckling and with Handy Baker
- his willingness to help Ralph

In Act One, Scene Seven:

- his attempts to mollify Duckling and to interest her in the surroundings
- his developing paranoia and obsessive jealousy
- his response to Duckling's attempts to cajole him into compliance
- his attempt to appease her with the promise of a part in the play, but the threat of watching her also
- his jealousy even of Ralph; the conciliatory kiss

In Act Two, Scene Three:

- his drunkenness and hallucinations
- his response to Duckling's attempt to comfort him
- his need for Duckling, then sudden violence

In Act Two, Scene Six:

- his impatience with Ketch
- his renewed hallucinations
- his callousness towards Liz
- his evidently increasingly disturbed state of mind as he has some kind of seizure
- his fear

In Act Two, Scene Eight:

- his grave illness and death
- the manner of his death

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 the shifting moods of the play and Wertebaker's purpose

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 character within Wertebaker's design

Potential effectiveness for an audience

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

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

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 Harry through a confident approach to performance, calculated exactly to reveal his increasingly disturbed personality.

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 character of Harry through a sound approach to performance, clearly intended to reveal his increasingly disturbed personality.

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 character of Harry through an acceptable approach to performance, generally intended to reveal his increasingly disturbed personality.

For the award of Band 4 marks (10-19), candidates will refer to a narrow range of the indicators mentioned but will not develop their ideas in a practical or appropriate way. Any suggestions for the realisation of the character of Harry may be inappropriate, lack apt performance ideas or may not be adequately focused upon revealing his increasingly disturbed personality.

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 Harry and no attention accorded to revealing his increasingly disturbed personality.

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

How would you want your audience to respond to the characters of Ross and Campbell? Briefly outline and justify your casting decisions for the pair and then explain how you would direct them, in two or three scenes, in order to achieve your aims.

Candidates' answers will vary according to their interpretation of the characters, their choice of scenes and their preferred audience responses. 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 towards Ross, some understanding of Ross' situation; amusement at/disapproval of Campbell
- the position of Ross and Campbell within the hierarchy; their joint opposition to the play; their function as a 'double act'
- their 'philistine' views on culture
- casting decisions for the physical appearance of the two men in terms of age, height, build, colouring, facial features
- justification for casting decisions
- movement, gesture, posture, gait, facial expression
- vocal qualities, pitch, pause, tone, volume, accent – Campbell's idiosyncratic speech
- interaction with 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:

Act One, Scene Six: The Authorities Discuss the Merits of the Theatre

- Ross' dismissive/contemptuous attitude towards the play
- Campbell's barely coherent support, impeded by accent
- Ross' dependence on Campbell
- their growing drunkenness
- Ross' savage attitude towards the Convicts
- his general bigotry
- Campbell's comical bombast
- their attitudes towards Phillip
- Ross' frustration at Phillip's leadership

Act One, Scene Eleven: The First Rehearsal

- Ross' cruelty and sense of superiority
- his lack of respect for a fellow-Officer
- his anti-Semitism
- his vindictiveness and sadism
- Campbell's growing detachment

Act Two, Scene Five: The Second Rehearsal

- Ross' 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
- Campbell's support for Ross tempered by a more open attitude both to his orders and to the play

Act Two, Scene Ten: The Question of Liz

- Ross's refusal to change his mind about a convict
- his aggressive questioning of Liz
- his loss of face in the light of Liz's acquittal
- Campbell's barely concealed enthusiasm for the play

Assessment Criteria (A02)

Knowledge and understanding

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

- application of appropriate performance ideas
- apt ideas for the delivery of lines, movement and interaction
- sensitivity to Wertenbaker's purpose in creating Ross and Campbell in a play of debate

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 Wertenbaker's use of epic style
- acting style which could be epic or naturalistic
- political purpose of the characters within Wertenbaker'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
- clearly defined intentions
- attention to the actor/audience relationship
- focus upon the audience's response

Mark Bands

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

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

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

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

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