



**General Certificate of Education (A-level)
January 2013**

Drama and Theatre Studies

DRAM3

(Specification 2240)

**Unit 3: Further Prescribed Plays including
Pre-Twentieth Century**

Mark Scheme

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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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**A2 UNIT DRAM3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY)
MARK SCHEME**

JANUARY 2013

INTRODUCTION

This unit assesses Assessment Objectives 2 and 3 in greater depth than in AS Unit 1. In their study of further selected plays representing both pre-Twentieth Century and Twentieth Century/Contemporary texts, candidates extend the skills required for AS Unit 1.

AO2 requires that candidates ‘demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology’.

AO3 requires that candidates ‘interpret plays from different periods and genres’.

Section A increases the demands of AS Unit 1 in its requirement that candidates adopt a creative overview of their chosen set text, and, additionally, that they make appropriate selection from the text to illustrate their answers.

Section B, in addition to requiring a creative overview, makes synoptic demands of candidates who must bring together their theatrical knowledge and experience in a new context as they offer a complete realisation of a short extract from their chosen set text, demonstrating their understanding of the inter-relationship between dramatic theory and practice.

In both sections the weightings for the AOs are 10% for AO2 and 20% for AO3.

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed in this unit. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

Assessment Objectives Grid for Unit 3 (DRAM3)

Assessment Objective	Marks for Section A	Marks for Section B	Total Marks
AO1	0	0	0
AO2	17	17	34
AO3	33	33	66
AO4	0	0	0
Total Marks	50	50	100

DRAMA AND THEATRE STUDIES (DRAM3)

Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

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 answer, which relates clearly to the individual AOs.

OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION A

	AO2	AO3
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres
Band 4	<ul style="list-style-type: none"> The candidate identifies some performance and/or production elements There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the set play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations are selected but they are largely inappropriate to the question set A few references may be made to period/genre A little attention is given to creating specific effects for the audience
Band 3	<ul style="list-style-type: none"> The candidate is sometimes inventive in the application of performance and/or production elements There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is a little disjointed and the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to the question set Brief relevant reference is made to period/genre Some attention is given to creating specific effects for the audience
Band 2	<ul style="list-style-type: none"> The candidate is regularly quite inventive in the application of a range of performance and/or production elements There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to the question set Useful reference is made to period/genre Useful attention is given to creating specific effects for the audience
Band 1	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in the application of a good range of performance and/or production elements There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the set play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to the question set Purposeful reference is made to period/genre Focused attention is given to creating specific effects for the audience

Middleton/Tourneur: The Revenger's Tragedy – 01

As a designer, outline and justify your design ideas for the use of technical elements in **at least two** scenes from the play and discuss the ways in which your design ideas would enhance the dramatic effectiveness of each scene.

[Technical elements include lighting and sound design, scenic devices (revolves, trucks, flown scenery) and special effects such as pyrotechnics and dry ice.]

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a technical designer's perspective • clearly defined technical design for at least two scenes of the play • design ideas calculated to enhance the dramatic effectiveness of each scene chosen <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<ul style="list-style-type: none"> • the potential in the play for using technical design, for example: <ul style="list-style-type: none"> - to signal the contrast between the decadence of the court and the relative simplicity of the scenes set in its environs - to reflect the chilling nature of some of the action which might be heightened through sound and light - to serve the multiplicity of settings, needing scenic devices to effect transitions to differentiate between interior and exterior scenes - to provide shadow/semi-darkness for specific night-time scenes - to create mood and atmosphere - to facilitate the secrecy of the various stratagems • design fundamentals • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere - use of colour, intensity, positioning and angles, focus, strobe, gobos - use of floorlights, creation of 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention in practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by reference to the text in action - accurate use of appropriate theatre/design terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the play in technical design terms, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the enhancement of dramatic effectiveness 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some technical design ideas to consider • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation • A few specific scenes will be selected but they are largely inappropriate to the demands of the question • A few references may be made to the Jacobean period and/or revenge tragedy genre • A little attention is given to using technical design to enhance dramatic effectiveness 	<p>Band 4 1-7 marks</p>

<p>shadows, transformation with gauze</p> <ul style="list-style-type: none"> • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - sounds of debauchery/whispering - naturalistic sound effects or symbolic sounds/noises • <i>Scenic devices/special effects</i> <ul style="list-style-type: none"> - trucks/flown scenery - dry ice, rain/snow/wind machines - echo • thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable technical design ideas • There is evidence of a partial theoretical understanding of the text which informs practical decisions • There are a few references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is a little disjointed or the interpretation is not entirely secure • Selection of scenes is loosely appropriate to the demands of the question • Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre • Some attention is given to using technical design to enhance dramatic effectiveness 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive, offering a range of suitable technical design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is quite unified and the interpretation is secure • Selection of scenes is thoughtful and appropriate to the demands of the question • Useful reference is made to the Jacobean period and/or revenge tragedy genre • Useful attention is given to using technical design to enhance dramatic effectiveness 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate technical design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is coherent and the interpretation is very sound • Selection of scenes is discriminating and entirely appropriate to the demands of the question • Purposeful reference is made to the Jacobean period and/or revenge tragedy genre • Focused attention is given to using technical design to enhance dramatic effectiveness 	<p>Band 1 25-33 marks</p>

Middleton/Tourneur: The Revenger's Tragedy – 02

Discuss how you would direct the interaction between The Duchess and Spurio, in **two** separate scenes, and explain what effects you would wish to create for your audience in your presentation of their interaction.

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clearly defined effects for the audience directorial ideas calculated to create the preferred effects <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible effects might include, for example, intrigue, dark comedy, astonishment, tension, revulsion the physical appearance of The Duchess: height, build, facial/physical features/expression Spurio's appearance; height, build, colouring, facial features the age gap between the pair, if appropriate vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice and use of costume/make-up/accessories use of props specific directorial ideas intended to create specific effects, for example: <ul style="list-style-type: none"> The Duchess's 'courtship' of Spurio Spurio's apparent reluctance and later compliance the assignation which torments the dying Duke thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of scenes between The Duchess and Spurio, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred effects for the audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes between The Duchess and Spurio There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the roles of The Duchess and Spurio in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the roles of The Duchess and Spurio A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to achieving the preferred effects for the audience 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas for scenes between The Duchess and Spurio • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of the roles of The Duchess and Spurio in the play is a little disjointed or the interpretation of it is not entirely secure • Selection of textual illustrations is loosely appropriate to revealing the roles of The Duchess and Spurio • Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre • Some attention is given to achieving the preferred effects for the audience 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive, offering a range of suitable directorial ideas for scenes between The Duchess and Spurio • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the roles of The Duchess and Spurio in the play is quite unified and the interpretation of it is secure • Selection of textual illustrations is thoughtful and appropriate to revealing the roles of The Duchess and Spurio • Useful reference is made to the Jacobean period and/or revenge tragedy genre • Useful attention is given to achieving the preferred effects for the audience 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for scenes between The Duchess and Spurio • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the roles of The Duchess and Spurio in the play is coherent and the interpretation of it is very sound • Selection of textual illustrations is discriminating and entirely appropriate to revealing the roles of The Duchess and Spurio • Purposeful reference is made to the Jacobean period and/or revenge tragedy genre • Focused attention is given to achieving the preferred effects for the audience 	<p>Band 1 25-33 marks</p>

Molière: Tartuffe – 03

Discuss the ways in which you would create comedy for your audience through your direction of **at least two** separate scenes that involve Orgon interacting with Dorine.

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • a focus on comic interaction between Orgon and Dorine • directorial strategies calculated to create comedy in at least two scenes of interaction between them <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<ul style="list-style-type: none"> • application of comic method <ul style="list-style-type: none"> - timing - physical comedy - rule of three - double-takes - interaction with the audience • the appearance of the actors playing Dorine and Orgon: age, physical appearance, height, build, colouring, facial features • contrast between their appearances in terms of physical attractiveness • their vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction; eye contact, spatial relationships, physical contact • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice and use of costume/make-up; use of props • directorial suggestions for specific moments, clearly intended to create comedy; for example: <ul style="list-style-type: none"> - Orgon's first exchanges with Dorine at his home-coming - Dorine's attempts to dissuade Orgon from marrying Mariane to Tartuffe - Orgon's frustrated responses to Dorine's interruptions - Dorine's ability to anger and 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the selected sections, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the creation of comedy through Orgon's interaction with Dorine 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects for creating comedy in scenes between Orgon and Dorine • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative overview but it is not coherent or may suggest an imperfect interpretation of Orgon's interactions with Dorine • A few textual illustrations will be selected but they are largely inappropriate to the creation of comedy • A few references may be made to the period and/or to the comic genre • A little attention is given to creating comedy from the interaction between Orgon and Dorine 	<p>Band 4 1-7 marks</p>

<p>manipulate Orgon</p> <ul style="list-style-type: none"> - Dorine's mental agility and superiority to Orgon • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3</p> <p>4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas for creating comedy in scenes between Orgon and Dorine • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview is a little disjointed or the interpretation of the interaction is not entirely secure • Selection of textual illustrations is loosely appropriate to the creation of comedy • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to creating comedy from the interaction between Orgon and Dorine 	<p>Band 3</p> <p>8-15 marks</p>
	<p>Band 2</p> <p>8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive, offering a range of suitable directorial ideas for creating comedy in scenes between Orgon and Dorine • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview is quite unified and the interpretation of the interaction is secure • Selection of textual illustrations is thoughtful and appropriate to the creation of comedy • Useful reference is made to the period and/or to the comic genre • Useful attention is given to creating comedy from the interaction between Orgon and Dorine 	<p>Band 2</p> <p>16-24 marks</p>
	<p>Band 1</p> <p>13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for creating comedy in scenes between Orgon and Dorine • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview is coherent and the interpretation of the interaction is very sound • Selection of textual illustrations is discriminating and entirely appropriate to the creation of comedy • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to creating comedy from the interaction between Orgon and Dorine 	<p>Band 1</p> <p>25-33 marks</p>

Molière: Tartuffe – 04

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

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Tartuffe performance ideas calculated to achieve the preferred response <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> audience responses to Tartuffe, for example, amusement, revulsion, fascination, shock Tartuffe's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space Tartuffe's relationship with others movement, gesture, gait, posture, energy, demeanour and facial expressions style/use of costume/make-up use of props and accessories specific performance ideas to achieve the specified response, for example: <ul style="list-style-type: none"> his first appearance and puritanical response to Dorine's décolletage his interaction with Elmire as she attempts to persuade him not to press his suit in relation to Mariane his response to Damis his acceptance of blame and exploitation of Orgon's stupidity his attempt to seduce Elmire 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Tartuffe, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Tartuffe's role and function the preferred response 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Tartuffe There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Tartuffe's role in the play, but it is not coherent and may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Tartuffe A few references may be made to the period and/or to the comic genre A little attention is given to achieving a specific audience response to Tartuffe 	

	<ul style="list-style-type: none"> - his joy at Orgon's ruin - his misery at the end of the play • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance suggestions for Tartuffe • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of Tartuffe's role in the play is a little disjointed or the interpretation of it is not entirely secure • Selection of textual illustrations is loosely appropriate to revealing the role of Tartuffe • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to achieving a specific audience response to Tartuffe 	
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive, offering a range of suitable performance suggestions for Tartuffe • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of Tartuffe's role in the play is quite unified and the interpretation of it is secure • Selection of textual illustrations is thoughtful and appropriate to revealing the role of Tartuffe • Useful reference is made to the period and/or to the comic genre • Useful attention is given to achieving a specific audience response to Tartuffe 	
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Tartuffe • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of Tartuffe's role in the play is coherent and the interpretation of it is very sound • Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Tartuffe • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to achieving a specific audience response to Tartuffe 	

Farquhar: The Recruiting Officer – 05

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

The demands of Question 05	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a performer’s perspective • clearly defined audience response to Justice Balance • performance ideas calculated to achieve the preferred response <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<ul style="list-style-type: none"> • audience responses to Justice Balance which might include, for example, amusement, engagement, sympathy, admiration • Justice Balance’s physical appearance, age, height, build, colouring, facial features • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space • Justice Balance’s relationship with Plume and with Silvia • movement, gesture, gait, posture, energy, demeanour and facial expressions • style/use of costume/make-up • use of props and accessories • specific performance ideas to achieve the specified response in key scenes, for example: <ul style="list-style-type: none"> - his discussions with Plume - his revelations about his own youthful passions - his relationship with Silvia - his inability to recognise Silvia in disguise - his admiration of Plume and generosity in bestowing his daughter 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play’s potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of Justice Balance, compatible with: <ul style="list-style-type: none"> - the play’s period, genre and action - the candidate’s creative overview of the play - Justice Balance’s role and function - the preferred response 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for Justice Balance • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative overview of Justice Balance’s role in the play, but it is not coherent and may suggest an imperfect interpretation of it • A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Justice Balance • A few references may be made to the late ‘Restoration’ period and/or to the comic genre • A little attention is given to achieving a specific audience response to Justice Balance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Justice Balance There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Justice Balance's role in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to revealing the role of Justice Balance Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre Some attention is given to achieving a specific audience response to Justice Balance 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable performance suggestions for Justice Balance There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Justice Balance's role in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to revealing the role of Justice Balance Useful reference is made to the late 'Restoration' period and/or to the comic genre Useful attention is given to achieving a specific audience response to Justice Balance 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Justice Balance There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Justice Balance's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Justice Balance Purposeful reference is made to the late 'Restoration' period and/or to the comic genre Focused attention is given to achieving a specific audience response to Justice Balance 	<p>Band 1 25-33 marks</p>

Farquhar: The Recruiting Officer – 06

*As a designer, discuss how your setting ideas for **two** scenes in the play that have different locations would meet the design requirements of the action of these scenes and help to suggest an appropriate period and style for your production of The Recruiting Officer.*

The demands of Question 06	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a designer's perspective • clearly defined period and style for the play to be created for the audience through set design • design ideas for at least two of the different locations, calculated to meet the design requirements for the action of each scene <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<ul style="list-style-type: none"> • an appropriate period for the play; the late 'Restoration' or justified transposed setting/period • an appropriate style for the design of the play; naturalistic, representational, comic • period features • outdoor/indoor locations • the staging form chosen, for example: proscenium, thrust, studio style • discrete settings or part of a composite design • design fundamentals; scale, colour, texture, materials, in relation to set design • authentic furnishings for the designated period suggesting the wealth and/or social status of the characters • design consonant with the action/location of the scenes, for example: <ul style="list-style-type: none"> - the market square - Melinda's apartment - Justice Balance's house - the courtroom - the conjuring scene - the river walk • the various entrances and exits needed and the need for areas of concealment, if the conjuring scene is selected 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of setting design elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention/design vision within practical design suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance through the realisation of suitable settings - accurate use of appropriate theatre/design terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the play's period and style, compatible with: <ul style="list-style-type: none"> - the play's original period, genre and action - the candidate's creative overview of the play - the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some setting design ideas to consider • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative overview of the play through setting designs but it is not coherent or may suggest an imperfect interpretation of it • A few textual illustrations will be selected but they are largely inappropriate to achieving a suitable period and style • A few references may be made to the late 'Restoration' period and/or to the play's original style/genre in design terms • A little attention is given to accommodating the action within the setting design 	<p>Band 4 1-7 marks</p>

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<ul style="list-style-type: none"> particular design requirements of each scene transitions, if appropriate thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable setting design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the play, in design terms, is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to achieving a suitable period and style Brief relevant reference is made to the 'Restoration' period and/or to the play's original style/genre in design terms Some attention is given to accommodating the action within the setting design 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable setting design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's overview of the play in design terms is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to achieving a suitable period and style Useful reference is made to the 'Restoration' period and/or to the play's original style/genre in design terms Useful attention is given to accommodating the action within the setting design 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate setting design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to achieving a suitable period and style Purposeful reference is made to the 'Restoration' period and/or to the play's original style/genre in design terms Focused attention is given to accommodating the action within the setting design 	<p>Band 1 25-33 marks</p>

Goldoni: The Servant of Two Masters – 07

As a director, briefly outline your casting decisions for Florindo and Beatrice and then discuss how you would create comedy for your audience through your presentation of their feelings for one another in **three** scenes where they appear either separately or together.

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • clear focus on the creation of comedy • directorial strategies calculated to achieve comedy from the presentation of Florindo's and Beatrice's feelings for one another in three scenes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<ul style="list-style-type: none"> • casting decisions: height, build, age, colouring, facial features • their vocal qualities, pitch, pace, tone, accent • practical application of commedia conventions, if selected • delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, facial expressions • style and use of costume/make-up; use of props and accessories • directorial suggestions for specific moments to create comedy, for example: <ul style="list-style-type: none"> - Beatrice's confession to Brighella - her determination to find Florindo - Florindo's asides revealing his feelings - his questioning of Truffaldino and belief that Beatrice is dead - the attempted suicides - the reunion - the discovery of Truffaldino's deception, made irrelevant by their happiness 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial ideas - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the relationship between Florindo and Beatrice, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the creation of comedy through the presentation of their feelings 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some casting/directorial ideas to consider for presenting Florindo and Beatrice • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative overview of the characters but it is not coherent or may suggest an imperfect interpretation of it • A few textual illustrations will be selected but they are largely inappropriate to the comic presentation of their feelings for one another • A few references may be made to the Eighteenth Century/Commedia genre • A little attention is given to achieving comedy 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> comic method: timing, interaction with the audience, if appropriate thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable casting/directorial ideas for presenting Florindo and Beatrice There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the characters is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to the presentation of their feelings for one another Brief relevant reference is made to the Eighteenth Century/Commedia genre Some attention is given to achieving comedy 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable casting/directorial ideas for presenting Florindo and Beatrice There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the characters is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to the presentation of their feelings for one another Useful reference is made to the Eighteenth Century/Commedia genre Useful attention is given to achieving comedy 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate casting/directorial ideas for presenting Florindo and Beatrice There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the characters is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to the presentation of their feelings for one another Purposeful reference is made to the Eighteenth Century/Commedia genre Focused attention is given to achieving comedy 	<p>Band 1 25-33 marks</p>

Goldoni: The Servant of Two Masters – 08

Discuss how you would perform the role of Clarice, in **three** scenes from the play, in order to create your intended effects for the audience.

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clear focus on the creation of intended effects performance ideas calculated to create intended effects for the audience <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> Clarice's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected) delivery of specific lines; interaction with the audience and with others; eye contact, spatial relationships, physical contact; use of space Clarice's relationship with Silvio, Pantalone and Beatrice movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to create, for example: comedy from her lust for Silvio, her petulance, her detestation of 'Federigo', sympathy for her plight, satisfaction at the resolution the comic paralleling with Beatrice/Florindo her response to Beatrice as 'lover' thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Clarice, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of intended effects 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Clarice There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Clarice's role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to the creation of intended effects 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Clarice There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are a few references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Clarice's role in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate Brief relevant reference is made to the Eighteenth Century/Commedia genre Some attention is given to the creation of intended effects 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive in offering a range of performance suggestions for Clarice There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Clarice's role in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate Useful reference is made to the Eighteenth Century/Commedia genre Useful attention is given to the creation of intended effects 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in offering a good range of appropriate performance suggestions for Clarice There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Clarice's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate Purposeful reference is made to the Eighteenth Century/Commedia genre Focused attention is given to the creation of intended effects 	<p>Band 1 25-33 marks</p>

Wilde: Lady Windermere’s Fan – 09

Discuss how you would perform the role of Lady Windermere in **three** separate sections of the play, in order to reveal her change in attitude towards Mrs Erlynne.

The demands of Question 09	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer’s perspective clear focus on the revelation of Lady Windermere’s attitudes towards Mrs Erlynne performance ideas calculated to reveal those attitudes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> Lady Windermere’s youth and initial puritanical attitude towards life, expressed through physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone delivery of specific lines; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to reveal her attitudes towards Mrs Erlynne: <ul style="list-style-type: none"> her initial reaction to the Duchess of Berwick’s insinuations her angry exchange with Lord Windermere her affront by Mrs Erlynne’s presence at the ball her confrontation with Mrs Erlynne in Lord Darlington’s rooms her gratitude to Mrs Erlynne and reassessment of her character in Act Four thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Lady Windermere, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play the revelation of her change in attitude towards Mrs Erlynne 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Lady Windermere There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Lady Windermere’s role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate A few references may be made to the Victorian period and/or to the play’s original style/genre A little attention is given to revealing Lady Windermere’s change in attitude towards Mrs Erlynne 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Lady Windermere There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are a few references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Lady Windermere's role in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate Brief relevant reference is made to the Victorian period and/or to the play's original style/genre Some attention is given to revealing Lady Windermere's change in attitude towards Mrs Erlynne 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive in offering a range of performance suggestions for Lady Windermere There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Lady Windermere's role in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate Useful reference is made to the Victorian period and/or to the play's original style/genre Useful attention is given to revealing Lady Windermere's change in attitude towards Mrs Erlynne 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in offering a good range of appropriate performance suggestions for Lady Windermere There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Lady Windermere's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate Purposeful reference is made to the Victorian period and/or to the play's original style/genre Focused attention is given to revealing Lady Windermere's change in attitude towards Mrs Erlynne 	<p>Band 1 25-33 marks</p>

Wilde: Lady Windermere’s Fan – 10

Choose **one** of the following characters: *The Duchess of Berwick*, *Lord Augustus Lorton (Tuppy)* or *Mr Cecil Graham*, and then discuss how you would direct your chosen character in **two** separate sections of the play in order to create your intended effects.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director’s perspective directorial strategies calculated to achieve intended effects reference to two separate sections in the play where they appear <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> directorial suggestions for specific moments, clearly intended to create specific effects, for example: comedy, engagement, sympathy, disapproval, approval casting ideas for the chosen character, linked to the intended effects: age, physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories focus on: <ul style="list-style-type: none"> the cynicism of the Duchess of Berwick; her manipulative nature the youthful affectation of Cecil Graham and his attempts to be witty the gullibility of Tuppy and his devotion to Mrs Erlynne thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation of the chosen character, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play the intended effects 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for the chosen character There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the chosen character but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations are selected but they are largely inappropriate to revealing the chosen character A few references may be made to the Victorian period and/or to the play’s original style/genre Insufficient attention is given to revealing specific effects through the direction of the chosen character 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable casting/directorial ideas for the chosen character There is evidence of a partial theoretical understanding of the play which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the chosen character is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to revealing the chosen character Brief relevant reference is made to the Victorian period and/or to the play's original style/genre Some attention is given to revealing specific effects through the direction of the chosen character 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable casting/directorial strategies for the chosen character There is evidence of a secure theoretical understanding of the play, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the chosen character is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to revealing the chosen character Useful reference is made to the Victorian period and/or to the play's original style/genre Useful attention is given to revealing specific effects through the direction of the chosen character 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate casting/directorial ideas for the chosen character There is evidence of a very sound theoretical understanding of the play, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the chosen character is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to revealing the chosen character Purposeful reference is made to the Victorian period and/or to the play's original style/genre Focused attention is given to revealing specific effects through the direction of the chosen character 	<p>Band 1 25-33 marks</p>

Chekhov: The Seagull – 11

As a director, discuss how you would achieve Chekhovian ‘comedy’ through your direction of your actors in **two** or **three** separate sections of the play.

The demands of Question 11	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective clearly defined focus on 'comedy' directorial ideas calculated to create Chekhovian 'comedy' in two or three separate sections <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> specific directorial ideas, intended to create Chekhovian 'comedy' from appropriate aspects, for example: <ul style="list-style-type: none"> Sorin's wistful reflection on his own failure Polina's jealousy of Dr Dorn Medvedenko's gauche adoration of Masha Masha's self-dramatisation Arkadina's manipulation of other characters/her vanity/her stinginess Konstantin's petulance at the reception of his play Trigorin's obtuseness self absorption of individual characters the actors' appearance: height, build, colouring, facial features, similarities vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice and use of costume/make-up/accessories use of props thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate 'comic' interpretation of chosen sections, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Chekhov's 'comic' style 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider to create Chekhovian 'comedy' There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate A few references may be made to the Nineteenth Century and/or to the genre of Naturalism A little attention is given to achieving Chekhovian 'comedy' 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas to create Chekhovian 'comedy' There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to achieving Chekhovian 'comedy' Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism Some attention is given to achieving Chekhovian 'comedy' 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable directorial ideas to create Chekhovian 'comedy' There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to achieving Chekhovian 'comedy' Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism Useful attention is given to achieving Chekhovian 'comedy' 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas to create Chekhovian 'comedy' There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to achieving Chekhovian 'comedy' Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism Focused attention is given to achieving Chekhovian 'comedy' 	<p>Band 1 25-33 marks</p>

Chekhov: The Seagull – 12

Discuss how you would perform the role of Masha in **three** sections of the play, in order to reveal the unhappiness of her character to the audience.

The demands of Question 12	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly defined focus upon Masha's unhappiness performance ideas calculated to reveal her unhappiness <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>Aspects of Masha's unhappiness, largely derived from her unrequited love for Konstantin, expressed through, for example:</p> <ul style="list-style-type: none"> Masha's physical appearance, age, height, build, colouring, facial features; change during the play style/use/change of costume/ make-up; use of props and accessories vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions specific performance ideas, clearly intended to reveal the unhappiness of her character interacting, for example, with Konstantin, Trigorin, Arkadina, Medvedenko, Dr Dorn, Polina her vodka-drinking and snuff-taking her self-deprecation her self-dramatisation her lack of sympathy for Medvedenko naturalism thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Masha, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the unhappiness of the role 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Masha There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Masha's role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the unhappiness of Masha A few references may be made to the Nineteenth Century and/or to the genre of Naturalism A little attention is given to revealing the unhappiness of Masha 	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Masha There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative overview of Masha's role in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to revealing the unhappiness of Masha Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism Some attention is given to revealing the unhappiness of Masha 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive, offering a range of suitable performance suggestions for Masha There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Masha's role in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to revealing the unhappiness of Masha Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism Useful attention is given to revealing the unhappiness of Masha 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Masha There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of Masha's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to revealing the unhappiness of Masha Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism Focused attention is given to revealing the unhappiness of Masha 	<p>Band 1 25-33 marks</p>

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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

	AO2	AO3
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates interpret plays from different periods and genres
Band 4	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to the playwright's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance
Band 3	<ul style="list-style-type: none"> The candidate offers occasional directorial invention and a few, partially developed, staging ideas Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate Brief relevant reference is made to the playwright's dramatic style, and/or to the period/genre of the play There is some evidence of relevant research, although its application is not clearly shown Some attention is given to the audience experience of the extract in performance
Band 2	<ul style="list-style-type: none"> The candidate offers considerable directorial invention and a range of well-developed staging ideas Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is quite unified and is appropriate Useful reference is made to the playwright's dramatic style, and/or to the period/genre of the play There is clear evidence of relevant research, underpinning ideas Useful attention is given to the audience experience of the extract in performance
Band 1	<ul style="list-style-type: none"> The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative interpretation of the extract is coherent and is entirely appropriate Purposeful reference is made to the playwright's dramatic style, and/or to the period/genre of the play There is very clear evidence of relevant research, underpinning ideas Focused attention is given to the audience experience of the extract in performance

Lorca: Blood Wedding – 13

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • interpretation of the extract • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • the application of relevant research • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • Possible points of interpretation relating to: <ul style="list-style-type: none"> - the use/function of the Voices - the relationship between the Bride and Leonardo - the Servant's role as protector - the conflict between duty and will - the sense of past and future • directorial suggestions for the actors: <ul style="list-style-type: none"> - their physical appearance, where significant to the interpretation - vocal qualities, pitch, pace, tone, accent; speaking the verse; delivery of specific lines - interaction with others; eye contact, spatial relationships, physical contact; use of space - movement, gesture, gait, posture, energy, demeanour and facial expressions - creation of pace and tension - delivery of Lorca's poetic text • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - scale; architectural design - design and use of levels, ramps, steps, balconies, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action - shifting locations throughout the play - use of cyclorama/gauzes/backdrops - Andalusian setting or appropriate transposition 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play, taking account of the playwright's intentions - the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas • There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered • Sketch(es) are unhelpful/not included • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate • A few references may be made to Lorca's dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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<ul style="list-style-type: none"> • <i>Costume</i> <ul style="list-style-type: none"> - styles of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props - wedding clothes • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to create atmosphere - use of colour, intensity, positioning and angles, focus - use of floorlights, creation of shadows, transformation with gauze • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to create atmosphere - use of music - sounds of celebration - naturalistic sound effects or symbolic sounds/noises • the preferred style and atmosphere of the section with reference to Lorca's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully-developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Brecht: The Good Person of Szechwan – 14

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective interpretation of the extract staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<p>Possible points of interpretation relating to:</p> <ul style="list-style-type: none"> themes of justice and injustice the revealed compromise of ideals necessary to survive Shen Teh's 'confession' of goodness the Gods' inability to see Shen Teh's predicament capitalism unmasked <ul style="list-style-type: none"> directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines; delivery of the political message of the play interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting interaction with the audience; direct address multi-roling the representation of the gods the revelation of Shen Teh/Shui Ta design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen Brecht's ideas about design 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Brecht's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> - design and use of levels, ramps, steps, balconies, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action or deliberate episodic quality - suitable geographical location - shifting locations throughout the play - use of cyclorama/gauzes/backdrops/ projections - montage • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition of oriental style - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for Shen Teh/Shui Ta • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - Brecht's views on lighting - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded, if appropriate - use of music • the preferred style and atmosphere of the section with reference to Brecht's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Brecht's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Brecht's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully-developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Brecht's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Miller: A View from the Bridge – 15

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective interpretation of the extract staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> Possible points of interpretation relating to: <ul style="list-style-type: none"> Rodolpho's obliviousness to Eddie's feelings Eddie's emotional blackmail of Catherine the theme of respect notions of family the sense of betrayal directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions creation of tension/pace design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting Setting <ul style="list-style-type: none"> the staging form chosen Miller's stage directions, if appropriate design and use of levels, interior and/or exterior settings provision of appropriate entrances/exits 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Miller's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> - the fluency of the action - indications of Brooklyn or justified alternative; period features - shifting locations throughout the play - use of cyclorama/gauzes/backdrops • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props • <i>Make-up</i> <ul style="list-style-type: none"> - style of make-up • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help to create atmosphere - use of music • the preferred style and atmosphere of the section with reference to Miller's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3</p> <p>4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Miller's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3</p> <p>8-15 marks</p>
	<p>Band 2</p> <p>8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Miller's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2</p> <p>16-24 marks</p>
	<p>Band 1</p> <p>13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully-developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Miller's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1</p> <p>25-33 marks</p>

Berkoff: The Trial – 16

The demands of The Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • interpretation of the extract • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • Possible points of interpretation relating to: <ul style="list-style-type: none"> - The role of women in the play - The presentation of the Chorus - The representation of the Court - Themes of time and fatalism • directorial suggestions for the actors: <ul style="list-style-type: none"> - their physical appearance where significant to the interpretation - vocal qualities, pitch, pace, tone, accent; speaking the verse - delivery of specific lines - interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions - interaction with the audience - physical theatre; expressionism - multi-roling - chorus work - mime • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - Berkoff's ideas about design - design and use of stage space; levels, ramps, steps - provision of appropriate entrances/exits; acting space - the fluency of the action - shifting locations throughout the play - use of cyclorama/gauzes/backdrops - use of screens - Berkoff's approach to stage images 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play, taking account of the playwright's intentions - the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas • There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered • Sketch(es) are unhelpful/not included • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate • A few references may be made to Berkoff's dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for non-naturalistic characters, if appropriate to the interpretation • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - actor-generated sound • the preferred style and atmosphere of the section with reference to Berkoff's intentions • relevant research underpinning their interpretation where appropriate thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Berkoff's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Berkoff's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Berkoff's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Wertenbaker: Our Country's Good – 17

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • interpretation of the extract • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • Possible points of interpretation relating to: <ul style="list-style-type: none"> – The significance of language and of words – Hierarchy amongst the convicts – Humane versus brutal treatment of the convicts – The notion of theatre as a unifying force • directorial suggestions for the actors: <ul style="list-style-type: none"> - their physical appearance where significant to the interpretation - vocal qualities, pitch, pace, tone, accent - delivery of specific lines; delivery of the political message of the play - interaction with others, eye contact, spatial relationships, physical contact; use of space - movement, gesture, gait, posture, energy, demeanour and facial expressions - interaction with the audience - multi-roling - creation of tension and pace - application of comic technique • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - design and use of stage space; levels, ramps, steps - provision of appropriate entrances/exits; acting space - the fluency of the action - indications of Australian setting or universal alternative; period features - shifting locations throughout the play 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play, taking account of the playwright's intentions - the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas • There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered • Sketch(es) are unhelpful/not included • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate • A few references may be made to Wertenbaker's dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> - use of cyclorama/gauzes/backdrops - stage furnishings • indications of Australian setting or universal alternative; period features - shifting locations throughout the play - use of cyclorama/gauzes/backdrops - stage furnishings • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition; adaptability for multi-roling officers and convicts - uniforms to depict hierarchy; convicts' rags - colour, fabric, cut, fit, condition - costume accessories; headgear, ornamentation, weapons, belts, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - body make-up • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations, to create atmosphere, to suggest the wider context - use of music • the preferred style and atmosphere of the section with reference to Wertenbaker's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Wertenbaker's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Wertenbaker's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully-developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Wertenbaker's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1 25-33 marks</p>

Edmundson: Coram Boy – 18

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> • a director's perspective • interpretation of the extract • staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section • relevant research and its application • appropriate sketches and/or diagrams <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> • Possible points of interpretation relating to: <ul style="list-style-type: none"> - The significance of music - The theme of exploitation - Illegitimacy and its stigma - Sexual passion • directorial suggestions for the actors: <ul style="list-style-type: none"> - their physical appearance where significant to the interpretation - vocal qualities, pitch, pace, tone, accent - delivery of specific lines - actor-generated soundscape - interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions - relationship with the audience - multi-roling - actors' creation of setting through physical theatre techniques - mime/tableaux - creation of atmosphere, build-up of tension - story-telling techniques • design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting • <i>Setting</i> <ul style="list-style-type: none"> - the staging form chosen - design and use of stage space; levels, ramps, steps - provision of appropriate entrances/exits; acting space - the fluency of the action - shifting locations throughout the play/transitions - use of cyclorama/gauzes/backdrops 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> - theatrical invention within practical staging suggestions - knowledge and understanding of the play's potential in performance - theoretical understanding of the inter-relationship between dramatic theory and practice - accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> - the play's period, genre, style and action, supported by relevant research - the candidate's creative overview of the play taking account of the playwright's intentions - the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas • There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered • Sketch(es) are unhelpful/not included • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> • The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate • A few references may be made to Edmundson's dramatic style, and/or to the period/genre of the play • There may be some references to research but little evidence of it having been applied • A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> - stage furnishings - creations of setting by the company/ensemble • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; headgear, jewellery, ornamentation, footwear; personal props • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up - use of mask for characters, if appropriate to the interpretation • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to help differentiate between locations and to create atmosphere, if appropriate - use of shadow, silhouette - use of colour, intensity, positioning and angles, focus, if appropriate • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - actor-generated sound • the preferred style and atmosphere of the section with reference to Edmundson's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3</p> <p>4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Edmundson's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance 	<p>Band 3</p> <p>8-15 marks</p>
	<p>Band 2</p> <p>8-12 marks</p>	<ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Edmundson's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance 	<p>Band 2</p> <p>16-24 marks</p>
	<p>Band 1</p> <p>13-17 marks</p>	<ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar or punctuation 	<ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Edmundson's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance 	<p>Band 1</p> <p>25-33 marks</p>