



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

Drama and Theatre Studies

DRAM3

(Specification 2240)

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

Final

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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Set and published by the Assessment and Qualifications Alliance.

**A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY)
MARK SCHEME**

JUNE 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

How would you want your audience to respond to the role of the Duke in the course of the play? Discuss how you would perform the role, in **at least three** separate sections of the play, in order to achieve your aims.

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 performer's perspective clearly defined audience response to the Duke 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 the Duke, for example, contempt, revulsion, fascination, incredulity at his actions the Duke'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 the Duke's relationship with others; his various sons and stepsons, his wife 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 apparent 'morality' in the court scene his interaction with the Duchess as she attempts to persuade him not to prosecute 'Junior' his response to Lussorioso's attack his gullibility being lured by 		<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 the Duke, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the Duke's role and function the preferred response 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for the Duke 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 Duke'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 the Duke A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to achieving a specific audience response to the Duke 	Band 4 1-7 marks

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<p>Vindice into his plot - his attempt to seduce the 'bony lady' and miserable death</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 the Duke • 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 Duke'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 the Duke • Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre • Some attention is given to achieving a specific audience response to the Duke 	<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 the Duke • 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 Duke'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 the Duke • Useful reference is made to the Jacobean period and/or revenge tragedy genre • Useful attention is given to achieving a specific audience response to The Duke 	<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 the Duke • 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 Duke'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 the Duke • Purposeful reference is made to the Jacobean period and/or revenge tragedy genre • Focused attention is given to achieving a specific audience response to the Duke 	<p>Band 1 25-33 marks</p>

Middleton/Tourneur: The Revenger's Tragedy – 02

As a director, discuss what effects you would wish to create for the audience through your representation of the women in the play and then explain how you would achieve these effects in **three** separate sections where **one or more** of the women appear.

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, revulsion at the Duchess, disappointment/relief at Gratiana, admiration or sympathy for Castiza; pity for Gloriana, the 'bony lady'; contrast and comparison between the women the physical appearance of the Duchess, Gratiana, Castiza, (bony lady): height, build, facial/physical features/ expression 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 highlight, for example: <ul style="list-style-type: none"> Castiza's virtue Gratiana's moral ambiguity the Duchess's corruption the plight of women in Jacobean society 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 involving the women characters, 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 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes between the women characters 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/function of the women characters 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 women characters 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 	Band 4 1-7 marks

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		<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 women characters • 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/function of the women characters 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 women characters • 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 women characters • 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/function of the women characters 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 women characters • 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 women characters • 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 women characters 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 women characters • 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

Briefly outline and justify your casting ideas for **one or more** of the following characters: Madame Pernelle, Elmire, Damis, Valère, and then discuss how you would direct the chosen character(s), in specific sections of the play, in order to create comedy for the audience.

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 achieving comedy casting and directorial strategies calculated to achieve comedy in specific sections of the play <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 appearance of the chosen character(s): age, physical appearance, height, build, colouring, facial features 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"> Madame Pernelle's angry 'departure' in Act One and incomprehension in Act Four Elmire's interaction with Tartuffe and/or Orgon Damis's attempts to expose Tartuffe as a fraud Valere's altercation/reconciliation with Mariane application of comic method 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 the chosen characters in 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 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some <i>casting</i> / directorial aspects 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 but it is not coherent or may suggest an imperfect interpretation of the chosen role(s) 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 through the direction of specific sections 	<p>Band 4 1-7 marks</p>

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		<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 creating 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 is a little disjointed or the interpretation of the chosen role(s) 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 through the direction of specific sections 	<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 creating 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 is quite unified and the interpretation of the chosen role(s) 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 through the direction of specific sections 	<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 creating 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 is coherent and the interpretation of the chosen role(s) 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 through the direction of specific sections 	<p>Band 1 25-33 marks</p>

Molière: Tartuffe – 04

How would you perform the role of Dorine, in **two or three** separate sections of the play, in order to reveal her strong dislike of Tartuffe?

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 performance ideas calculated to reveal Dorine's dislike for Tartuffe two or three appropriate sections selected <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"> Dorine'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 specific performance ideas to reveal Dorine's strong dislike of Tartuffe, for example, in exchanges with Orgon, Cleante, Mariane, Madame Pernelle, Tartuffe himself movement, gesture, gait, posture, energy, demeanour and facial expressions style/use of costume/make-up use of props and accessories comic potential of the role 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 Dorine, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Dorine's role and function her strong dislike of Tartuffe 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for 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 of Dorine'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 Dorine's strong dislike of Tartuffe A few references may be made to the period and/or to the comic genre A little attention is given to revealing Dorine's strong dislike of Tartuffe 	<p>Band 4 1-7 marks</p>

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		<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 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 of Dorine'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 Dorine's strong dislike of Tartuffe • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to revealing Dorine's strong dislike of Tartuffe 	<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 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 of Dorine'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 Dorine's strong dislike of Tartuffe • Useful reference is made to the period and/or to the comic genre • Useful attention is given to revealing Dorine's strong dislike of Tartuffe 	<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 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 of Dorine'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 Dorine's strong dislike of Tartuffe • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to revealing Dorine's strong dislike of Tartuffe 	<p>Band 1 25-33 marks</p>

Farquhar: The Recruiting Officer – 05

Discuss how you would perform the role of Silvia, in **two or three** separate sections of the play, in order to create comedy from her relationships with at least **two** different characters.

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 focus on the creation of comedy performance ideas for two or three sections revealing relationships with at least two different characters <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"> Silvia's physical appearance, age, height, build, colouring, facial features – her disguise vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space Silvia's relationships with Justice Balance, Melinda, Plume, Rose movement, gesture, gait, posture, energy, demeanour and facial expressions style/use of costume/make-up use of props and accessories specific performance ideas for the creation of comedy, for example: <ul style="list-style-type: none"> her reunion with Plume as Silvia exchanges with Plume as Wilful her relationship with Balance as father and Judge her altercation with Melinda her flirtation with Rose 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 Silvia, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Silvia's role and function the creation of comedy 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Silvia 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 Silvia'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 the creation of comedy A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to creating comedy from Silvia's relationships 	<p>Band 4 1-7 marks</p>

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		<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 Silvia • 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 Silvia'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 the creation of comedy • Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre • Some attention is given to creating comedy from Silvia's relationships 	<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 Silvia • 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 Silvia's role in the play is quite unified and the interpretation of it is secure • Selection of textual illustrations is thoughtful and appropriate to the creation of comedy • Useful reference is made to the late 'Restoration' period and/or to the comic genre • Useful attention is given to creating comedy from Silvia's relationships 	<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 Silvia • 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 Silvia'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 the creation of comedy • Purposeful reference is made to the late 'Restoration' period and/or to the comic genre • Focused attention is given to creating comedy from Silvia's relationships 	<p>Band 1 25-33 marks</p>

Farquhar: The Recruiting Officer – 06

Briefly outline and justify your casting ideas for **one or more** of the following characters: Lucy, Bullock, Brazen, Rose, and then discuss how you would direct the chosen character(s), in specific sections of the play, in order to achieve your preferred effects for the audience.

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 director's perspective clear focus on the creation of specific effects casting and directorial strategies calculated to achieve preferred effects in relation to the chosen character(s) in specific 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"> preferred effects which might include, for example, comedy, pathos, bathos (depending upon selected characters) casting decisions: height, build, age, colouring, facial features their 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, facial expressions style and use of costume/make-up; use of props and accessories directorial suggestions for specific sections comic method: timing, interaction with the audience, if appropriate 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 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 chosen character(s), 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 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some <i>casting</i> / directorial ideas to consider for presenting the chosen character(s) 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 character(s) but it is not coherent or may suggest an imperfect interpretation A few textual illustrations will be selected but they are largely inappropriate to the intended effects A few references may be made to the Restoration period and/or to the comic genre A little attention is given to achieving preferred effects 	<p>Band 4 1-7 marks</p>

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		<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 the chosen character(s) • 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 character(s) is a little disjointed or the interpretation is not entirely secure • Selection of textual illustrations is loosely appropriate to the intended effects • Brief relevant reference is made to the Restoration period and/or to the comic genre • Some attention is given to achieving preferred 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, offering a range of suitable casting/directorial ideas for presenting the chosen character(s) • 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 character(s) is quite unified and the interpretation is secure • Selection of textual illustrations is thoughtful and appropriate to the intended effects • Useful reference is made to Restoration period and/or to the comic genre • Useful attention is given to achieving preferred 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 a good range of appropriate casting/directorial ideas for presenting the chosen character(s) • 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 character(s) is coherent and the interpretation is very sound • Selection of textual illustrations is discriminating and entirely appropriate to the intended effects • Purposeful reference is made to the Restoration period and/or to the comic genre • Focused attention is given to achieving preferred effects 	<p>Band 1 25-33 marks</p>

Goldoni: The Servant of Two Masters – 07

Briefly outline and justify your casting decisions for Pantalone and Dr Lombardi and then explain how you would direct your actors, in **at least two** separate scenes of interaction between them, in order to create your preferred effects for the audience.

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 specific effects • casting and directorial strategies calculated to achieve specific effects from the interaction between Pantalone and Dr Lombardi in at least two separate 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"> • preferred effects might include, for example, to create comedy, to highlight the rivalry between the two men, to satirise the 'older generation', to create an obstacle to the lovers • casting decisions: height, build, age, colouring, facial features • their vocal qualities, pitch, pace, tone, accent • practical application of commedia conventions, if selected, for example, stock characteristics • comic method: timing, interaction with the audience, if appropriate • delivery of specific lines; interaction with each other; 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 achieve specific effects • 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 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 interaction between Pantalone and Dr Lombardi, 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 specific effects 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some <i>casting</i> / directorial ideas to consider for presenting Pantalone and Dr Lombardi • 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 • A few textual illustrations will be selected but they are largely inappropriate to achieving the intended effects • A few references may be made to the Eighteenth Century/Commedia genre • A little attention is given to achieving the intended effects 	<p>Band 4 1-7 marks</p>

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		<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 Pantalone and Dr Lombardi • 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 achieving the intended effects • Brief relevant reference is made to the Eighteenth Century/Commedia genre • Some attention is given to achieving the 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, offering a range of suitable casting/directorial ideas for presenting Pantalone and Dr Lombardi • 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 achieving the intended effects • Useful reference is made to the Eighteenth Century/Commedia genre • Useful attention is given to achieving the 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 a good range of appropriate casting/directorial ideas for presenting Pantalone and Dr Lombardi • 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 achieving the intended effects • Purposeful reference is made to the Eighteenth Century/Commedia genre • Focused attention is given to achieving the intended effects 	<p>Band 1 25-33 marks</p>

Goldoni: The Servant of Two Masters – 08

Discuss how you would perform the role of Truffaldino, in **at least three** separate scenes from the play, in order to create comedy from his relationships with his different ‘masters’.

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 comedy performance ideas calculated to create comedy from Truffaldino’s relationships with his different ‘masters’ <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"> Truffaldino’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 Truffaldino’s relationship with Beatrice and Florindo 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 comedy through, for example: <ul style="list-style-type: none"> his lack of respect for both ‘masters’ his acceptance of beatings his ability to ‘outface’ each with his preposterous lies his confusion in his dealings with the masters his attempts to please 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 Truffaldino, 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 from Truffaldino’s relationships with his two ‘masters’ 	
			<ul style="list-style-type: none"> The candidate identifies some <i>comic</i> performance ideas to consider for Truffaldino 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 Truffaldino’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 comedy from Truffaldino’s relationships with his two ‘masters’ 	

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		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable <i>comic</i> performance suggestions for Truffaldino • 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 Truffaldino'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 comedy from Truffaldino's relationships with his two 'masters' 	<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 <i>comic</i> performance suggestions for Truffaldino • 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 Truffaldino'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 comedy from Truffaldino's relationships with his two 'masters' 	<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 <i>comic</i> performance suggestions for Truffaldino • 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 Truffaldino'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 comedy from Truffaldino's relationships with his two 'masters' 	<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 development as a character.

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 development as a character performance ideas calculated to reveal her development <p>Additionally, in common with all questions in this section, the question demands:</p>	<ul style="list-style-type: none"> Lady Windermere’s 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 development as a character: <ul style="list-style-type: none"> her ‘puritan’ persona as revealed to Lord Darlington her initial reaction to the Duchess of Berwick’s insinuations her angry exchange with Lord Windermere her misery at her ‘coming-of-age’ party her shock at Lord Darlington’s declaration her confrontation with Mrs Erlynne in Lord Darlington’s rooms her gratitude to Mrs Erlynne and reassessment of her character in Act Four her reconciliation with Lord Windermere 		<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 development as a character 	
<ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 		<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 development as a character 	<p>Band 4 1-7 marks</p>

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<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 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 development as a 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 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 development as a 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 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 development as a character 	<p>Band 1 25-33 marks</p>

Wilde: Lady Windermere’s Fan – 10

As a designer, give precise design details for costumes and accessories for **any two** of the following characters: Lady Windermere, The Duchess of Berwick, Lord Darlington, Mrs Erlynne, and explain how your designs would help your audience to understand your chosen characters in specific sections of the play.

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 designer's perspective focus on designs that help the audience to understand the chosen characters precise costume design ideas for the chosen characters in specific sections of the play <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"> definition of the characters to be communicated through design ideas to show, for example: <ul style="list-style-type: none"> Lady Windermere's youth, her grace, 'puritanism', idealism The Duchess of Berwick's age and extravagant style Lord Darlington's elegance and flirtatious air Mrs Erlynne's stylish sophistication; a femme fatale costume design fundamentals; period features, style, colour, fabric, cut, fit, condition, ornamentation dresses, stoles, hats, suits, shirts, coats, cloaks costume accessories; headdresses, jewellery, footwear, gloves, ties, tails, fans and other personal props daywear and evening wear design consonant with the action of the play in the chosen scenes 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</i></p>		<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/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 in costume design terms, compatible with: <ul style="list-style-type: none"> the play's original period, genre and action the candidate's creative overview of the play helping the audience to understand the various characters 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some costume 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 costume designs but it is not coherent or may suggest an imperfect interpretation of it Specific sections may be selected but they are largely inappropriate to the demands of the question 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 helping the audience to understand the selected characters 	<p>Band 4 1-7 marks</p>

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	<i>to design questions.</i>	<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable costume 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 is a little disjointed or the costume designs are not entirely compatible with the interpretation of it • Selection of sections is loosely appropriate to the demands of the question • Brief relevant reference is made to the Victorian period and/or to the play's original style/genre • Some attention is given to helping the audience to understand the selected characters 	<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 costume 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 is quite unified and the costume designs are reasonably compatible with the interpretation of it • Selection of sections is thoughtful and appropriate to the demands of the question • Useful reference is made to the Victorian period and/or to the play's original style/genre • Useful attention is given to helping the audience to understand the selected characters 	<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 costume 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 is coherent and the costume designs are completely compatible with the interpretation of it • Selection of sections is discriminating and entirely appropriate to the demands of the question • Purposeful reference is made to the Victorian period and/or to the play's original style/genre • Focused attention is given to helping the audience to understand the selected characters 	<p>Band 1 25-33 marks</p>

Chekhov: The Seagull – 11

Briefly outline and justify your casting ideas for Trigorin and then discuss how you would direct **at least one** section of Trigorin’s interaction with Arkadina and **at least one** section of his interaction with Nina, in order to reveal his different attitudes towards the two women.

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 • clear focus on the revelation of different attitudes • casting and directorial ideas calculated to reveal Trigorin’s different attitudes towards Arkadina and Nina <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"> • Trigorin’s physical appearance, age, height, build, colouring, facial features • Trigorin’s different attitudes towards the two women: Arkadina of whom he is growing weary (in Acts 1-3) later reconciled with; and Nina for whom he develops a deep attraction (Acts 1-3) later abandoned; his manipulation of Nina • specific performance ideas, clearly intended to reveal Trigorin’s attitudes • vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction with the two women, eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • use of props and accessories • application of naturalistic techniques • 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 Trigorin, 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 Trigorin’s attitudes towards Arkadina and Nina 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some <i>directorial</i> ideas to consider for Trigorin • 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 Trigorin’s role in the play, but it is not coherent or may suggest an imperfect interpretation • A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Trigorin • A few references may be made to the Nineteenth Century or to the genre of Naturalism • A little attention is given to revealing Trigorin’s different attitudes towards the two women 	<p>Band 4 1-7 marks</p>

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		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable <i>directorial</i> suggestions for Trigorin • 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 Trigorin's role in the play is a little disjointed or is not entirely compatible with the interpretation of it • Selection of textual illustrations is loosely appropriate to revealing the role of Trigorin • Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism • Some attention is given to revealing Trigorin's different attitudes towards the two women 	<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 <i>directorial</i> suggestions for Trigorin • 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 Trigorin's role in the play is quite unified and is reasonably compatible with the interpretation of it • Selection of textual illustrations is thoughtful and appropriate to revealing the role of Trigorin • Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Useful attention is given to revealing Trigorin's different attitudes towards the two women 	<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 <i>directorial</i> suggestions for Trigorin • 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 Trigorin's role in the play is coherent and completely compatible with the interpretation of it • Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Trigorin • Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Focused attention is given to revealing Trigorin's different attitudes towards the two women 	<p>Band 1 25-33 marks</p>

Chekhov: The Seagull – 12

As a designer, discuss how your design and use of **at least two** of the following elements would help you to create a naturalistic style for your production of 'The Seagull' in **two** specific sections of the play: set, costume and accessories, lighting and sound, make-up.

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 designer's perspective • clearly defined designs for at least two sections of the play • focus on the creation of a naturalistic style <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"> • design fundamentals, scale, colour, texture, materials; used in relation to: <ul style="list-style-type: none"> - set - costume and accessories - lighting and sound - make-up • <i>Set design</i> <ul style="list-style-type: none"> - the staging form chosen - composite or discrete settings - scale; architectural design, use of levels, ramps, steps - provision of appropriate entrances/exits - use of cyclorama/gauzes/backdrops - interior/exterior scenes - the lake • <i>Costume design</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting - colour, fabric, cut, fit, condition, ornamentation - precise consideration of selected, individual costumes - costume accessories; headdresses, jewellery; footwear; personal props • <i>Lighting design</i> <ul style="list-style-type: none"> - use of light & shadow - colour/intensity - gobos - use of specific lanterns 		<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 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 candidate's ideas for the creation of naturalism 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some 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 of it • Specific sections will be selected but they are largely inappropriate to the demands of the question • A few references may be made to the Nineteenth Century and/or to the genre of Naturalism • A little attention is given to the creation of naturalism 	<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 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 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is a little disjointed or is not entirely compatible with the interpretation of it • Selection of sections is loosely appropriate to the demands of the question 	<p>Band 3 8-15 marks</p>

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<ul style="list-style-type: none"> - positioning/angle • <i>Sound design</i> <ul style="list-style-type: none"> - position and use of speakers - amplification and echo - sounds of voices, off - sound of the lake/wind - use of diegetic sound • <i>Make-up design</i> <ul style="list-style-type: none"> - to create youth/age - to suggest the ageing/physical decline of Sorin - to suggest Madame Arkadina's vanity - hairstyles/wigs • 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>		<ul style="list-style-type: none"> 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"> • Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism • Some attention is given to the creation of naturalism 	
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive, offering a range of suitable 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 is reasonably compatible with the interpretation of it • Selection of sections is thoughtful and appropriate to the demands of the question • Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Useful attention is given to the creation of naturalism 	<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 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 completely compatible with the interpretation of it • Selection of sections is discriminating and entirely appropriate to the demands of the question • Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Focused attention is given to the creation of naturalism 	<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"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - the flight of Leonardo and Bride - their passion/eroticism; taboos - pervasive imagery of nature - the condemnation of society - the depiction of Moon and Beggar Woman • 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 - design and use of levels, ramps, steps; an exterior setting - provision of appropriate entrances/exits - the fluency of the action - 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 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"> - use of cyclorama/gauzes/backdrops - Andalusian setting or appropriate transposition • <i>Costume</i> <ul style="list-style-type: none"> - styles of costumes - 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 - 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>	<ul style="list-style-type: none"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - the importance of money in a capitalist society - the prospect of a pension is more 'valuable' than a working hand - the selfishness that capitalism inspires - Shen Teh's 'goodness' in being willing to perjure herself for a friend - the idea that the poor cannot 'change the world' • 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 song; 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; direct address - multi-roling • 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 - design and use of levels, 		<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>

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<ul style="list-style-type: none"> ramps, steps, balconies, an exterior setting - 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 • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; 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 (if appropriate) • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design - 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"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - Beatrice's role as peace-maker; a form of reconciliation - Catherine's divided allegiances - Eddie's desperate attempt to buy time - Eddie's horror as he realises the consequences of his actions - themes of loyalty/betrayal/honour - the building tension as the officers appear - Eddie's tacit admission • 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 - interaction with the audience - creation of tension/pace • 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 - Miller's stage directions, if appropriate 	<p>Band 4 1-3 marks</p>	<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 <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 	<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 <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>

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<ul style="list-style-type: none"> - design and use of levels, interior and/or exterior settings - provision of appropriate entrances/exits - the fluency of the action - indications of Brooklyn or justified alternative; period features - use of cyclorama/gauzes/backdrops • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected 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 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 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 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 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 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 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"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - appearance and reality - erotic enslavement - the absurdity/perversity of the law - K's 'guilt' • 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 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate <i>selection</i> 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>

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<ul style="list-style-type: none"> - shifting locations throughout the play - use of cyclorama/gauzes/backdrops - use of screens - Berkoff's approach to stage images • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting - 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>

Wertebaker: 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"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - the value of theatre/its redemptive power - the power of imagination - the qualities of human beings/humanity - nature/nurture - the responsibilities of a ruler • 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 • 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 - use of cyclorama/gauzes/ 		<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 Wertebaker'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"> - backdrops - stage furnishings • <i>Costume</i> <ul style="list-style-type: none"> - style of costumes; indications of selected period setting; adaptability for multi-roling officers and convicts - 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 in night-time scenes - 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 Wertebaker'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 Wertebaker'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 Wertebaker'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 Wertebaker'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>

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"> • interpretation of the extract, in relation to, for example: <ul style="list-style-type: none"> - themes of parenthood, friendship - re-unions recognised and unrecognised - the power of music - the confluence of past and present • 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 song - interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions - multi-roling - 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 		<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>

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<ul style="list-style-type: none"> - the play - use of cyclorama/gauzes/backdrops - 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; - 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 - hairstyle/wigs • <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 • 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 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 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 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 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 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 25-33 marks</p>