

GCE 2004
June Series



Mark Scheme

Drama and Theatre Studies *DRA6*

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

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

Further copies of this Mark Scheme are available from:

Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA
Tel: 0161 953 1170

or

download from the AQA website: www.aqa.org.uk

Copyright © 2004 AQA and its licensors

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334. Registered address AQA, Devas Street, Manchester. M15 6EX.

Dr Michael Cresswell Director General

A2 UNIT 6 (THEORY INTO PRACTICE) MARK SCHEME (DRA6)**JUNE 2004****INTRODUCTION**

This unit is synoptic. It assesses A06, which in itself embraces the demands represented by A0s 2, 3 and 4.

A06: “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”

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

SECTION A

Questions are marked out of 50 according to the following banding scheme:

40-50 marks

Answers in this range will demonstrate a very detailed and extensive knowledge of the work of the selected theatre practitioner and a precise understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material appropriately to communicate a sense of their complete command of the subject matter, expressed cogently and with the accurate use of specialist terminology.

Through apposite reference to the practitioner's theatrical purpose, practice and influence, candidates will make exact connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a high level of understanding of the theatrical aims of the selected practitioner and will offer intelligent personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with excellent examples from the selected production(s).

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

30-39 marks

Answers in this range will demonstrate quite detailed and broad knowledge of the work of the selected theatre practitioner and a clear understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material fairly appropriately to communicate a sense of their secure command of the subject matter, expressed in a lucid way with apt inclusion of specialist terminology.

Through pertinent reference to the practitioner's theatrical purpose, practice and influence, candidates will make direct connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a sound understanding of the theatrical aims of the selected practitioner and will offer some sensible personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with well chosen examples from the selected production(s).

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

20-29 marks

Answers in this range will demonstrate some generalised knowledge of the work of the selected theatre practitioner and an element of understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may not select material appropriately to answer the focus of the set question directly, communicating a sense of only partial command of the subject matter, reasonably expressed but with only occasional accurate use of specialist terminology.

Candidates will attempt to support their answers with references to the practitioner's theatrical purpose, practice and influence, but these may not be relevant and candidates will make only general connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will demonstrate some understanding of the theatrical aims of the selected practitioner but will offer only limited evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Examples from the selected production(s) will not be fully integrated into the answer.

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

10-19 marks

Answers in this range will demonstrate an inadequate knowledge of the work of the selected theatre practitioner with limited understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates will be unselective in their use of material which may not adequately focus on the question set, communicating a negligible command of the subject matter. Candidates will not use specialist terminology accurately.

Candidates will include few references to the practitioner's theatrical purpose, practice and influence in their answer and these are likely to be largely irrelevant. Where connections are attempted between a theoretical understanding of theatrical processes and practices and their realisation in performance, they are likely to be tenuous or dubious.

Candidates will demonstrate imperfect understanding of the theatrical aims of the selected practitioner and will offer scant evaluation of the application of the practitioner's ideas to contemporary practice, as relevant to the question set. Examples from the selected production(s) will be largely irrelevant.

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

0-9 marks

Answers in this range will demonstrate scarcely any knowledge of the work of the selected theatre practitioner and negligible understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may select inappropriate or inaccurate material which fails to address the focus of the question set, communicating no useful command of the subject matter. The use of specialist terminology will not be attempted.

There will be almost no references made to the practitioner's theatrical purpose, practice and influence in an answer which will in itself be almost entirely irrelevant or extremely skimpy. No connections will be made between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will fail to demonstrate understanding of the theatrical aims of the selected practitioner; there is unlikely to be any evaluation offered of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Few details will emerge about the selected production(s).

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS**SECTION A****Question 1**

*Outline the theatrical features that you consider to be distinctive of Brook's work and assess the success of their application in **one or more** live productions that you have seen or participated in.*

(50 marks)

Candidates' answers will vary significantly according to the production(s) selected, the nominated features and the perspective adopted, as a participant within the production team or as a member of an audience. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style and form of the production
- the underlying aim of the production to dazzle, shock or enlighten an audience
- grandeur/simplicity
- the chosen staging form of the production
- the physical size of the space used, the demarcation of the acting area, use of props to configure stage space
- the 'nomadic' stage
- the concept of 'the empty space'
- the relationship of the audience to the acting space
- utilisation of the natural properties of an outdoor location or the architecture of an existing interior setting
- use of natural materials
- use of monochrome austerity or vibrant colour
- simplicity/starkness of visual images/symbols
- use of costume to suggest location, period or atmosphere
- use of props appropriate to the play or chosen for aesthetic qualities
- creation of shocking or disturbing visual images through the performance skills of the actors
- application of theatre of cruelty techniques
- application of story-telling methods
- unusual use of 'universal' language, noise, cries, shrieks, babble
- use of languages foreign to the audiences
- use of tribal dance and song
- theatre of the unexpected
- re-interpretation of classic texts
- stripping away of artifice; mining the text
- use of improvisation within the performance
- ensemble acting; refinement of performance skills

- use of multi-national casts
- rehearsal as discovery
- use of levels
- use of lighting
- use of stage groupings and movement of the actors within the space
- audience sitting, standing, moving
- use of specialist skills, for example, circus skills, to create spectacle

Assessment Criteria (AO6, extending AOs 3 and 4)

Knowledge and understanding

Candidates' knowledge and understanding of Brook's work and significance will be evident in reference to some of the following:

- Brook's own productions
- Brook's working methods, unorthodox rehearsal techniques and attitude towards design; risk-taking approach
- Brook's eclectic approach to dramatic style and interpretation
- Brook's irreverence towards text
- Brook's influence upon contemporary directors
- the effects contrived for the audience

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production(s) clearly influenced by Brook
- discrimination in the selection and discussion of theatrical features typical of Brook
- appreciation of the influence of Brook's approach
- sensitivity to the success (or otherwise) of the production(s) selected in terms of Brook's influence

While reference to Brook's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus **must** be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their identification of features distinctive of Brook's work and their assessment of their successful application, they will show a finely developed, personal, critical appreciation of the selected production(s), which will be vividly communicated in the answer. The answer will make perceptive connections between Brook's approach to theatre and its realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their identification of features distinctive of Brook's work and their assessment of their successful application, they will show a developed, personal, critical appreciation of the production(s), which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brook's approach to theatre and its realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their identification of features distinctive of Brook's work and their assessment of their successful application, they will show some appreciation of the production(s), which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brook's approach to theatre and its realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few features distinctive of Brook's work, they will offer no personal assessment of their effectiveness in production. The answer will make little connection between Brook's approach to theatre and its realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately to features of Brook's work and/or their understanding of these will be incoherently communicated in the answer. The answer will make no connection between Brook's approach to theatre and its realisation in performance.

Question 2

*With close reference to **one or more** live productions that you have seen or participated in, explain how, and to what effect, Grotowski's ideas for creating 'communion' between the actors and spectators were achieved.* (50 marks)

Candidates' answers will vary significantly according to the production(s) selected and their perspective as participant or spectator. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the nature of the chosen production(s)
- the staging form or arrangement of the auditorium
- the relationship between the actors and the spectators
- the notion of intimate, chamber theatre
- Grotowski's definition of theatre as 'what takes place between spectator and actor'
- the principle of the actor's act as one of 'invitation' to the spectator
- for each production a new space is designed for the actors and spectators to share
- the responsibilities of both actor and spectator to shoulder the 'special demands' made upon them during the performance
- Grotowski's expectations of his audience members as sentient spectators on a quest to discover truth about themselves
- theatre as a conscious act of psycho-therapy
- acting conceived as an encounter
- the tearing away of the actor's mask in an act both of self-discovery and self-revelation
- the rejection of exhibitionism within the actor's act
- highly trained and disciplined practitioners of the art of acting
- actors and spectators separated by barriers and/or levels transforming the audience experience into that of voyeurs or scientific observers
- the concept of the 'chamber theatre' with the spectator 'within arm's reach' of the actor
- infinite variations on the potential spatial relationships created between the actors and the spectators
- spectators integrated into the 'scenic action' and considered as specific elements of the performance
- spectators as one of the 'two ensembles' that the Producer has to direct
- the subservience of all other theatrical elements to the relationship between actor and audience
- the application of the principle of the *via negativa*

Assessment Criteria (AO6, extending AOs 3 and 4)*Knowledge and understanding*

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following:

- examples from some of Grotowski's own productions in which he experimented with the actor/spectator relationship, for example:
 - *Kordian*, where spectators shared the acting space with the actors and were incorporated into the mental institution setting as 'patients'
 - *Dr Faustus*, where Faustus served a last supper to his guests – the spectators, seated in a monastery refectory setting
 - *Akropolis*, where actors moved freely amongst the spectators
 - *The Constant Prince*, where spectators watched from behind a barrier encircling the action, as if in a bull-ring or operating theatre
- Grotowski's own ideas about the actor/spectator relationship as outlined in his writings in *Towards a Poor Theatre*
- Grotowski's work within Laboratory Theatre

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and analysis of a production(s) where Grotowski's ideas for creating communion between actors and spectators were attempted
- discrimination in the assessment of the dramatic effectiveness of the relationship achieved between the actors and spectators
- sensitive exploration of the contribution of the relationship achieved between the actors and spectators to the audience's experience of the total production

While reference to Grotowski's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus **must** be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their discussion of the implementation of Grotowski's ideas for creating 'communion' between the actors and spectators, they will show a finely developed, personal, critical appreciation of its significance, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the implementation of Grotowski's ideas for creating 'communion' between the actors and spectators, they will show a developed, personal, critical appreciation of its significance, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the implementation of Grotowski's ideas for creating 'communion' between the actors and spectators, they will show some appreciation of its significance, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe the implementation of Grotowski's ideas for creating 'communion' between the actors and spectators, they will offer no personal assessment of its significance. The answer will make little connection between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer occasionally to Grotowski's ideas for creating 'communion' between the actors and spectators; however, these will be incoherently communicated in the answer. The answer will make no connection between the relevant theories of Grotowski and their realisation in performance.

Question 3

*With close reference to **one** live production that you have seen or participated in, explain how Brechtian techniques were applied in order to discourage the audience from empathising with the characters and assess the success of the methods used.* (50 marks)

Candidates' answers will vary significantly according to the production selected and the techniques employed to discourage empathy with the characters. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Brecht's purpose in discouraging empathy, which he saw as a barrier to rational judgement
- the purpose of discouraging empathy in the chosen production
- the concept of *verfremdung* which was intended to create an objective distance between spectators and the action of the play
- the anti-illusionist nature of 'Epic Theatre'
- staging techniques to discourage empathy, for example:
 - choice of staging form, the boxing ring format, theatre in the round
 - the abolition of the 'fourth wall'
 - actor/audience relationship
 - actors in view of the audience at all times
 - the mechanics of the theatre, such as lighting rigs and/or orchestra, in full view
 - settings designed to look as if they are made to last two hours
 - costume changes on stage or behind a half-curtain
- acting methods to discourage empathy, for example:
 - the actor as narrator
 - the actor imitates a character, he does not embody a character
 - the actor performs in a spirit of criticism
 - the actor reveals the social function rather than the inner truth of the character
 - fixing the not...but; the actor shows that alternative actions are open to him
 - actors swapping roles
 - gestic acting, demonstrating social attitudes which could be read by the deaf
 - rehearsal methods to emphasise the distance between the actor and the role
 - the actor/spectator relationship; the actor acknowledges the presence of the audience
- dramatic methods to discourage empathy, for example:
 - loosely structured episodes of action
 - didactic or dialectic format
 - music/song used to puncture mood or act as a counterpoint to the action
 - use of gestic language
 - use of a Narrator
 - use of montage
 - application of Spass
- the work of individual actors and their attempts at techniques for discouraging empathy

Assessment Criteria (AO6, extending AOs 3 and 4)*Knowledge and understanding*

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to:

- a relevant production in which Brechtian techniques were used to discourage empathy
- the perceived political purpose of the chosen production
- Brecht's theoretical writings about the theatre as a source of pleasure in learning new truths
- Brecht's rejection of Stanislavskian principles

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production which discouraged empathy in a Brechtian style
- discrimination in the assessment of the effectiveness of the methods employed
- consideration of the effectiveness of the production for the audience in terms of engagement/detachment

While reference to Brecht's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus **must** be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their assessment of the success of the application of Brechtian methods to discourage empathy for the characters, they will show a finely developed, personal, critical appreciation, which will be vividly communicated in the answer. The answer will make perceptive connections between Brecht's theories and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their assessment of the success of the application of Brechtian methods to discourage empathy for the characters, they will show a developed, personal, critical appreciation, which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brecht's theories and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their assessment of the success of the application of Brechtian methods to discourage empathy for the characters, they will show some appreciation, which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brecht's theories and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe the application of Brechtian methods to discourage empathy for the characters, they will offer no personal assessment. The answer will make little connection between Brecht's theories and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to Brechtian methods for discouraging empathy for the characters but there will be no evidence of understanding. The answer will make no connection between Brecht's theories and their realisation in performance.

Question 4

*With reference to **one or more** live productions that you have seen or participated in, explain how, and to what effect, **one** practitioner's approach to stage setting was applied. (50 marks)*

Candidates' answers will vary significantly according to their selected practitioner and their selected production(s). However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Brook

- the variety of Brook's work and extensive experiment with stage settings
- the style of the production(s) chosen
- choice of staging form to match the production
- experiment with spaces and theatre environments
- interior or exterior setting to complement the scale of the piece
- scenic austerity or architectural grandeur
- a neutral background for simple story-telling or a symbolic representation of some aspect of the play
- creation of atmosphere rather than an identifiable locale
- nomadic productions, use of carpet or similar demarcation of acting space
- use of space, scale, levels
- stripping away to essentials
- symbolism within the stage setting
- use of colour/monochrome
- splendour/simplicity
- gimmickry
- attention to detail
- the intended effect of the setting, for example, to inspire awe, to offer aesthetical pleasure, to focus the attention of the audience, to challenge the audience

Grotowski

- 'poor theatre' ideal – all design elements subordinate to performance elements
- the style of the production(s) chosen
- choice of venue
- configuration of acting space, actor/spectator relationship
- spectators as part of the setting 'design'
- Grotowski's belief that the 'set' should be reduced to objects indispensable to the action of the piece
- choice of props and furniture that create an atmosphere/environment

- design of the environment, for example, to suggest the interior of an institution, an asylum, hospital or monastery
- choice of materials, for example, metal pipes, tin baths, wooden benches
- creation of 'setting' through percussive use of props
- setting created through 'living tableaux'
- actors as 'setting'; constructing setting as part of the action
- creative use of space, 'conquest' of space
- functional application of light upon the 'setting'
- the intended effect of the setting, for example, to engage and involve the audience, to instil a sense of communion with the actors, to turn the actors into voyeurs

Brecht

- Brecht's rejection of scenic realism
- the style of the chosen production
- choice of staging form; the boxing ring concept, removal of the 'fourth wall'
- set designer as set builder, creating an environment around the actors
- influence of oriental theatre
- authentic props in place of illusionary décor
- sets built to look as if they will last two hours
- setting to complement historicization
- use of a half-curtain
- use of a revolve
- visible technical rigs
- musicians in full view of the audience
- use of projections
- use of banners/placards
- the intended effect of the setting, for example, to distance the audience and encourage a critical response, to remind the audience that they are in a theatre to watch and learn

Assessment Criteria (AO6, extending AOs 3 and 4)*Knowledge and understanding*

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following, depending upon the choice of practitioner and production(s):

- Brook's varied and varying working practices in relation to stage setting, ranging from the simplest and most Spartan of settings to pictorial splendour
- Brook's own productions, for example, *The Dream*, *Orghast*, *Antony and Cleopatra*, *Lear*, *The Conference of the Birds*, *Le Costume* and work in wilderness settings
- setting as a significant factor in Brook's own work
- Grotowski's aims for a 'poor theatre' as outlined in his writings
- examples of Grotowski's own experiment with settings, for example, in *Kordian*, *Dr Faustus* and *The Constant Prince*
- Brecht's political purpose to distance the audience through all means available; setting as a function of *verfremdung*
- theatre for the proletariat
- Brecht's reaction to and rejection of 'dramatic theatre' and its attempts at realism

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production(s) where the selected practitioner's approach to stage setting was clearly applied
- discrimination in the assessment of the effects created by the stage setting
- evaluation of the effectiveness of the practitioner's influence and the appropriateness of its application within the selected production(s)

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In assessing the effectiveness of the application of the practitioner's approach to stage setting, they will show a finely developed, personal, critical appreciation, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In assessing the effectiveness of the application of the practitioner's approach to stage setting, they will show a developed, personal, critical appreciation, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In assessing the effectiveness of the application of the practitioner's approach to stage setting, they will show some appreciation of the production(s), which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few of their selected practitioner's ideas about stage setting, its contribution to the production(s) will be inadequately discussed. The answer will make little connection between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to a few of their selected practitioner's ideas about stage setting but without making any meaningful assessment of its contribution to the chosen production(s). The answer will make no connection between the relevant theories of the chosen practitioner and their realisation in performance.

SECTION B

Questions are marked out of 25 according to the following banding scheme:

20-25 marks

Answers will reveal a comprehensive understanding of the printed material and there will be abundant evidence of a precise appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate a very good knowledge of the performance or production techniques selected and applied to the play which will be used purposefully to create a most effective potential theatrical interpretation.

Answers will be supported by apposite reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate complete command of a wide range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus carefully upon the intended effect upon an audience of their theatrical ideas which will be very fully justified in relation to the play.

Applying highly inventive strategies for the theatrical realisation of the play, candidates will make explicit connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

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

15-19 marks

Answers will reveal an assured understanding of the printed material and there will be clear evidence of a good appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate good knowledge of the performance or production techniques selected and applied to the play which will be used appropriately to create a potentially effective theatrical interpretation.

Answers will be supported by pertinent reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate a secure command of a range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus upon the intended effect upon an audience of their theatrical ideas which will be quite well justified in relation to the play.

Applying some imaginative strategies for the theatrical realisation of the play, candidates will make purposeful connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

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

10-14 marks

Answers will reveal some understanding of the printed material and there will be evidence of some awareness of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate some generalised knowledge of the performance or production techniques selected, but their application to the play is unlikely to result in a very effective potential theatrical interpretation.

Answers will be supported by reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such references may not be made entirely relevant to the set question. Candidates will demonstrate only partial command of performance and production elements in the proposed translation of the play from page to stage. Candidates will give some justification for their ideas in relation to the play, but will not focus appropriately upon the intended effect for the audience.

Applying fairly predictable strategies for the theatrical realisation of the play, candidates will make occasional connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

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

5-9 marks

Answers will reveal incomplete understanding of the printed material and there will be little evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate imperfect knowledge of the performance or production techniques selected, whose application to the play is likely to result in an ineffective, or inappropriate, potential theatrical interpretation.

Answers may include occasional reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such reference is likely to be irrelevant to the set question. Candidates will demonstrate an inadequate grasp of performance and production elements in the proposed translation of the play from page to stage. Candidates will give scant attention to the intended effect upon an audience of their theatrical ideas and will offer little or no justification for them in relation to the play.

Applying inappropriate strategies for the theatrical realisation of the play, candidates will make few apt connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

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

0-4 marks

Answers will reveal negligible understanding of the printed material and there will be no evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will not demonstrate any useful knowledge of the performance or production techniques selected, whose application to the play is likely to be haphazard or to result in a totally ineffective, or inappropriate, potential theatrical interpretation.

Answers may not include any reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, or any such reference made will be completely irrelevant to the set question. Candidates will demonstrate severely restricted theatrical experience in their nomination of performance and production elements whose use would be unlikely to effect a translation of the given play from page to stage. Candidates will not consider the intended effect upon an audience of their theatrical ideas and will offer no justification for them in relation to the play.

Candidates will not suggest any useful strategies for the theatrical realisation of the play or make any connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS**SECTION B****Question 5**

As a director, explain how you would use performance and/or production methods in the Prologue and Scene One of the extract (lines 1 - 276) in order to establish an appropriate style and atmosphere for your production.

You may wish to consider the casting of the actors, performance ideas and/or design elements in your answer.

*[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]*

(25 marks)

Candidates' answers will vary depending upon their selected performance and/or production methods. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- an appropriate style and atmosphere for the play; suggestions might include naturalistic, stylised, mysterious or dream-like with an ominous, serious or possibly quirky atmosphere
- choice of staging form
- casting of the various characters - the Stage Assistants, Mrs Goforth, Blackie, Chris, Rudy, the Servants; suggestions for characterisation as indicated through physical and vocal qualities, facial expressions, movement and gesture
- reference to Williams' stage directions
- direction of the performers, application of performance elements such as:
 - delivery of lines, pace, timing, range of voices, accents, occasional use of Italian
 - physicality
- costume ideas, possible glamour/flamboyance for Mrs Goforth, semi-military uniform for Rudy, neutral outfits for the Stage Assistants, appropriate garments for the others; period, style, colour
- use of make-up to 'preserve' Mrs Goforth's looks and create the impression of dog-bites
- the role of the Stage Assistants, the unfurling of Mrs Goforth's flag
- setting ideas, use of the screens, suggestions for interior/exterior scenes; creation of a Mediterranean atmosphere
- use of lighting states, on the cyclorama to simulate early dawn, then afternoon light; within the scenes, to illuminate playing areas
- use of stage; stage positioning
- use of sound effects, the crashing waves, the breaking up of the x-ray machine, the barking dogs, the sound of voices, the harmonium, sound of church bells, the buzzer

Assessment Criteria (AO6, extending AO2)*Knowledge and understanding*

Candidates will demonstrate their knowledge of directorial methods selected and understanding of the play's potential in performance through:

- judicious selection and application of performance and/or production methods consonant with the aims of the candidate
- appropriate application of ideas consistent with their perceptions of the form, period and style of the play
- integration of reference to relevant experience of drama and theatre

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- sensitivity to Williams' stage directions
- appropriate application of theatrical processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

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

- clarity and coherence of the directorial interpretation of the extract in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship
- integrated reference to relevant experience as audience member
- consideration of alienation/empathy/engagement

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed practical approach to the extract from the play. The candidate will offer a detailed approach to a selection of performance and/or production elements, calculated exactly to establish an appropriate style and atmosphere for the production. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between directorial processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified and quite detailed practical approach to the extract from the play. The candidate will offer a fairly detailed approach to a selection of performance and/or production elements, clearly aimed at establishing an appropriate style and atmosphere for the production. Candidates will offer pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between directorial processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical approach to the extract from the play. The candidate will offer some details about a selection of performance and/or production elements but these may not have the potential to result in establishing an appropriate style and atmosphere for the production. Candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between directorial processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not adopt a coherent, appropriate or practical approach to the extract from the play. The candidate will offer a few details about a narrow selection of performance and/or production elements but these will not be consciously aimed at establishing an appropriate style and atmosphere. Candidates may include occasional exemplification of their wider dramatic and theatrical experience, but it will not be made relevant to the question nor will they directly support the few, apparently random, connections made between directorial processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will make scant references to the indicators mentioned; their approach to the extract from the play is likely to be incoherent or apparently haphazard. The candidate will not venture a confident selection of performance or production elements and will reveal no awareness of the methods available to establish an appropriate style and atmosphere. Candidates are unlikely to include any relevant exemplification of their wider dramatic and theatrical experience. Connections made between directorial processes and their realisation in performance will be tenuous or non-existent.

Question 6

How would you want your audience to respond to the character of Mrs Goforth? Explain how you would perform the role in order to achieve your aims.

*[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]*

(25 marks)

Candidates' answers will vary depending upon their favoured audience response, as well as upon the wider experience that they bring to bear on their interpretation of the role. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which an actor might consider in relation to the role:

- audience response might include sympathy for her in her illness, contempt for her callous attitude towards others, amusement at her outrageous words and actions, wariness of her temper and irascibility
- appearance of the character, an ageing yet still 'glamorous' well-groomed woman, achieved through make-up, costume, jewellery, hairstyle
- the audience's initial introduction to Mrs Goforth, while the Assistants raise her emblem (the griffin), her terrible cries
- her dominance and imperiousness over her household; occasional savagery, crudity
- her momentary remorse and admission of fear
- her heartless response to the dogs' attack on the 'trespasser' and concern for her own immunity to litigation
- her wariness of 'free-loaders' but willingness/need to accept male companionship
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, affectation, tempo; facial expression
- use of space
- personal idiosyncrasy, tendency to self-dramatisation
- style of performance, naturalism
- interaction with other characters; their reaction to her, for example, Blackie's view of her as a 'monster'

Assessment Criteria (AO6, extending AO2)*Knowledge and understanding*

Candidates will demonstrate their knowledge of performance methods selected and understanding of the potential of the role in performance through:

- appropriate selection and application of performance techniques consonant with the play's form, style and genre
- relevant suggestions for the creation of the role, both physically and vocally
- appropriate interpretation of the playwright's intentions for the role
- integrated reference to appropriate performance experience

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- the play's period setting and the performance style demanded by the role
- creation of a sense of context in the interpretation
- appropriate application of performance processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

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

- clarity and coherence of the interpretation of the role for an audience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integration of reference to relevant experience as audience member
- consideration of alienation/empathy

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of an actor's confident interpretation of the role of Mrs Goforth through the application of performance techniques which are eminently suited to the role. The role will be vividly realised to create appropriate effects for the audience. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, quite detailed, practical interpretation of the role of Mrs Goforth through the application of performance techniques which are appropriate to the role. The role will be effectively realised to create the nominated audience response. Candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, interpretation of the role of Mrs Goforth through the application to the role of a selection of performance techniques, not all of which will have the potential to achieve the nominated audience response in performance. Candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the role of Mrs Goforth may be disjointed, descriptive or inappropriate and there will be a restricted selection of performance techniques applied to the role. Scant attention will be given to the achievement of any specified audience response. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between interpretative and acting processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the role of Mrs Goforth will result in an ineffectual or negligible attempt at applying performance techniques to the role. No attempt will be made by the candidate to achieve an audience response of any kind or to include any relevant exemplification of their wider dramatic and theatrical experience.

Question 7

Outline your set design ideas for the extract as a whole and explain how your designs might be used, in performance, to accommodate the action within its separate locations.

You should consider your choice of staging form and stage furnishings, scale, colour and texture as appropriate, as well as considering any necessary transitions between the locations.

You may like to include a sketch to support your ideas.

*[You should refer explicitly to **relevant** experience of drama and theatre in your answer.] (25 marks)*

Candidates' answers will vary depending upon their approach to the material as well as upon their theatrical experiences and influences. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects of set design:

- choice of staging form to accommodate change of scenes
- use of space – height/depth/dimensions
- setting to accommodate the practical requirements as outlined in the stage directions
- use of the cyclorama and screens
- the role of the Stage Assistants; their movement on and off stage, use of the wings
- entrances and exits; movement between the villa and villino; sightlines
- design fundamentals: scale/colour/texture
- style of setting: realistic/representational/abstract/self-consciously stylised
- furnishings and set properties – creation of a realistic setting or use of suggestion only
- creation of Mediterranean atmosphere
- the luxury of Mrs Goforth's villa, the sensuality of the pink villino with its many cupids
- effect of lighting upon setting, when appropriate
- suggestions for transitions between scenes: use of trucks, a revolve stage, hydraulics, cyclorama, projection, flown scenery, manual work of Stage Assistants
- attention to actor/audience relationship

Assessment Criteria (AO6, extending AO2)*Knowledge and understanding*

Candidates will demonstrate their knowledge of design elements and understanding of the play's potential in performance through:

- appropriate selection and application of set design ideas consistent with the play's form, style and period
- relevant suggestions for the creation of a realistic or representational setting
- integrated reference to appropriate experience of other theatre designs

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- suitable choice of period/setting/style of the play
- appropriate application of theatrical processes to create an effective set design for an audience
- sensitivity to the play's prevailing style and atmosphere
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

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

- clarity and coherence of the set design supporting clear dramatic intentions
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integration of reference to relevant experience as audience member

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed practical approach to set design, calculated exactly to establish appropriate designs for the play and reflecting a fully developed interpretation of the play's setting requirements. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified, quite detailed practical approach to set design, clearly intended to establish appropriate designs for the play, reflecting a well developed interpretation of the play's setting requirements. Candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical, approach to set design. Although these may lack clarity of focus, they will be generally intended to establish appropriate designs for the play, and will reflect some attempt at an interpretation of the play's setting requirements. Candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not create a coherent or practical approach to set design. Candidates' designs will not reflect the demands of the play or meet its setting requirements. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between the processes of interpretation and design and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; their approach to set design is likely to be incoherent or apparently haphazard. Candidates' designs will take no account of the demands of the play nor will they include any relevant exemplification of their wider dramatic and theatrical experience.

Question 8

Explain how you would direct Scene Two (lines 277 - 420) and what effects you would wish to create for your audience.

*[You should refer explicitly to **relevant** experience of drama and theatre in your answer.]*

(25 marks)

Candidates' answers will vary according to their chosen directorial aims as well as to the wider experience that they bring to bear on their interpretation of the scene. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- intended effects might include the creation of a sense of calm after the storm, the uneasiness of strangers; a developing attraction between Chris and Blackie; sense of mystery about the identity of the 'trespasser', sharing Blackie's curiosity, concern for Chris' evident exhaustion, tension, engagement in the unfolding story
- casting decisions in terms of the desired appearance of Chris and Blackie, in terms of age, build, attractiveness
- costume ideas
- Giulio's brief role in the scene, his appearance and manner
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, facial expression, gesture, tempo
- use of space; use of setting
- directorial ideas for the creation of tension – use of pause, pace, shifting spatial positioning, maintenance or interruption of eye contact
- style of performance
- some key moments within the scene such as the making up of the bed, Blackie's inspection of the mysterious sack of metal, the revelation of the mobile
- reference to stage design, Chris' reactions to the profusion of cupids
- use of lighting and sound effects

Assessment Criteria (AO6, extending AO2)*Knowledge and understanding*

Candidates will demonstrate their knowledge of directorial methods and understanding of the potential in performance through:

- appropriate directorial ideas consonant with the play's form, style and genre
- relevant casting and directorial suggestions for the creation of the nominated effects
- appropriate interpretation of the playwright's intentions for the scene
- integration of reference to appropriate experience as a director

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theoretical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- creation of a sense of context in the interpretation
- appropriate application of the processes of direction to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

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

- clarity and coherence of the interpretation of the scene in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integration of reference to relevant experience as audience member
- consideration of engagement/empathy

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of a director's confident interpretation of the scene through the application of eminently suitable staging ideas. The scene will be vividly realised to create the nominated effects for an audience. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, directorial interpretation of the scene through the application of appropriate staging ideas. The scene will be effectively realised to create the nominated effects for an audience. Candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, directorial interpretation of the scene through fairly suitable staging ideas, not all of which will have the potential to create the nominated effects for an audience. Candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the scene may be disjointed, descriptive or inappropriate and there will be a restricted selection of apt staging suggestions. Scant attention will be given to the creation of the nominated effects for an audience. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between interpretative and directorial processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the scene will result in an ineffectual or negligible attempt at staging. No attempt will be made by the candidate to create the nominated effects for an audience, nor to include any relevant exemplification of their wider dramatic and theatrical experience.

Shorthand/symbols for Examiners – DRA6

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**

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**

contradiction = **C**

wider experience used purposefully = **w/ex** ✓

wider experience adds nothing at this point = **w/ex?**

wider experience literary rather than practical = **w/ex lit**

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