

GCE 2005
January Series



Mark Scheme

Drama and Theatre Studies

DRA6 Advanced

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

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

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Dr Michael Cresswell Director General

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 rehorsal [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.

A2 UNIT 6 (THEORY INTO PRACTICE) MARK SCHEME (DRA6)**JANUARY 2005****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 theatre 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**

*With close reference to **one** live production that you have seen or participated in, explain how the director followed Brook's practice of introducing an element of surprise into his productions and assess the audience's experience of the play. (50 marks)*

Candidates' answers will vary significantly according to the production selected 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:

- directorial decisions concerning the staging form of the production
- choice of an outdoor location or an interior setting; the scale of the setting/location
- the relationship of the audience to the acting space; audience sitting, standing, promenading
- choice of play; radical cutting of the text or innovative re-interpretation of it
- performance style/skills of the actors
- use of language(s), cries, sounds, noise, working in a foreign language, multi-lingual text
- influence of world theatre forms and conventions
- integration of circus skills/acrobatics/physical theatre
- experimental design techniques
- innovative design materials, for example, use of natural materials or simulated stone or metal
- use of vibrant colour throughout the design or choice of universally muted tones
- visual images/use of symbolism
- use of props appropriate to the play or chosen for aesthetic, neutral or adaptable qualities
- creation of shocking or disturbing visual images through the performances skills of the actors
- theatre of the unexpected; application of theatre-of-cruelty techniques
- use of nudity, semi-nudity or eroticism
- use of space; groupings and movement within the space or within the audience space
- use of lighting
- audience experience, such as intellectual or emotional engagement, shock, wonder, surprise

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 aspects:

- Brook's own 'surprising' productions, *The Dream, US Orghast, The Marat/Sade, Oedipus, The Tempest, Le Costume, Hamlet, The Island, The Mahabharata, The Man Who*
- Brook's working methods; sometimes imposing production concepts which work against the grain of the text
- Brook's eclectic approach to dramatic style
- Brook's irreverence towards text
- Brook's influence upon contemporary directors
- the effectiveness of Brook's use of 'surprise' 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 which reflects Brook's interest in the element of surprise
- discrimination in the selection and exploration of surprise elements
- appreciation of the influence of Brook's approach
- sensitivity to the success (or otherwise) of the production selected in terms of affecting audience experience

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 discussion of the application of Brook's practice, they will show a finely developed, personal, critical appreciation of the selected production, which will be vividly communicated in the answer. The answer will make perceptive connections between Brook's application of surprise elements and its effect on the audience's experience 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 application of Brook's practice, they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brook's application of surprise elements, its realisation in performance and its effect on the audience's experience 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 application of Brook's practice, they will show some appreciation of the production, which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brook's application of surprise elements, its realisation and its effect on the audience's experience 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 aspects of Brook's practice, they will offer no personal evaluation of its effectiveness in production. The answer will make little connection between Brook's application of surprise elements, its realisation and its effect on the audience's experience 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 Brook's practice and/or their understanding of it will be incoherently communicated in the answer. The answer will make no connection between Brook's application of surprise elements, its realisation and its effect on the audience's experience in performance.

Question 2

*Grotowski believed that “the essence of theatre is the actor, his actions and what he can achieve”. Explain how **one or more** live productions that you have seen, or participated in, placed the skills of the actors at the heart of the audience experience. (50 marks)*

Candidates' answers will vary significantly according to the production work that they have experienced 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 play as a ‘poetic paraphrase’ of reality, executed by the actors
- the role of the actors within a ‘total act’ of theatre
- ensemble work
- the actors’ focus upon achieving ‘communion’ with the spectators
- theatre as an ‘encounter’ between the actors and their audience
- an actor’s act of ‘self-penetration’; using the role to ‘dissect’ himself
- the mobilisation of the physical and spiritual forces of the actors
- acting the ‘score’
- developing the actor’s ‘special anatomy’ used to interpret his role
- the work of the ‘holy’ actor; crafting a performance moulded from his body, his voice and his soul
- physical theatre skills, use of yoga techniques
- the influence of Dalcroze, plastic exercises, vocal exercises
- ideas about actor training; the fruits of its rigour in performance
- application of the facial mask in performance
- the supremacy of the body in performance
- showing the unknown; seeking the real truth in performance
- disciplined work
- ‘poor theatre’ approach to design in relation to set, costume, lighting
- setting created by ‘living tableaux’
- ‘conquest’ of space by the actors, the achievement of ‘the impossible’
- audience experience, for example, immersion, engagement, communion, redemption, awe, revelation

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 aspects:

- examples from some of Grotowski's own productions, for example, *Kordian*, *Dr Faustus*, *Akropolis*, *The Constant Prince*
- Grotowski's own ideas about the actor and his craft as outlined in his writings in *Towards a Poor Theatre*
- Grotowski's work within Laboratory Theatre, continual experiment with actor training

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 one or more productions where Grotowski's ideas about the role of the actor were adopted
- discrimination in the assessment of the dramatic effectiveness of the actors' work for the audience
- sensitive exploration of the contribution of the actors 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 skills of the actor they will show a finely developed, personal, critical appreciation of their chosen production(s) 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 skills of the actor they will show a developed, critical appreciation of their chosen production(s), 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 skills of the actor they will show some appreciation of their chosen production(s), 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 skills of the actor, they will offer no personal assessment of their chosen production(s). 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 the skills of the actor but Grotowski's influence upon their chosen production(s) 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 or more** live productions that you have seen or participated in, explain how **one or more** of the following Brechtian features contributed to its success in conveying a social message:

music and/or song;
Narrator(s);
gestic acting

(50 marks)

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

- the social message of the play, for example, anti-war, anti-capitalism, anti-bourgeois
- the purpose of the music/song within the production
- music/song as a feature of alienation
- separation of the music from all other elements
- style of music employed – cabaret, jazz, operetta, so-called ‘cheap’ music expressive of attitude, folk-style, ballad, contemporary popular music
- actors' delivery of song – distanced, gestic nature of the songs, accompanied or unaccompanied, directly addressed to the audience
- political nature, purpose and impact of songs
- music as punctuation, to emphasise a message
- choice and use of instruments
- the characterisation of the main Singer figure, if appropriate; link with narrative role
- the function of the Narrator, for example, to mediate between the actors and the audience, to highlight the play's social purpose, directly or indirectly
- the Narrator's creation of fun (*Spass*) to make the message more palatable to the audience, through humour/rapport
- the Narrator's relationship with other characters as well as with the audience
- the principles of gestic acting
- the adoption of a socially critical attitude towards a role
- all feelings to be externalised
- fixing and demonstrating ‘the not....but’
- acting ‘in quotation marks’
- clear delineation of social status

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:

- relevant production(s) which utilise music and/or song, Narrator(s) or gestic acting
- the perceived socio-political purpose of the chosen production
- the fusion of entertainment with a serious underlying message

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 one or more productions which revealed the influence of Brecht
- discrimination in the assessment of the effectiveness of the use of the chosen feature(s)
- evaluation of the potential political effectiveness of Brechtian-style features

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 discussion of the contribution of their chosen Brechtian feature(s) to the effectiveness of the production, 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 discussion of the contribution of their chosen Brechtian feature(s) to the effectiveness of the production, 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 discussion of the contribution of their chosen Brechtian feature(s) to the effectiveness of the production, 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 contribution of their chosen Brechtian feature(s) to the production, 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 the contribution of their chosen Brechtian feature(s) to the production. 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 close reference to **one or more** live productions that you have seen or participated in, assess the success of the application of **one** practitioner's ideas for "telling a story". (50 marks)*

Candidates' answers will vary significantly according to their selected practitioner, and their selected production(s). However, the relation to the Assessment Criteria below, expect answers to include references to some of the following aspects to each practitioner's approach to "telling a story".

Brook

- choice of a specific performance space in which to tell the story
- significance of the actor/audience relationship within a shared space, for the duration of the story
- focus on the combination of the actors' movement and vocal skills to tell the story
- creation of memorable images either through design or performance elements
- use of music and song to aid the unfolding of the story
- the 'carpet' as acting space; a neutral place for 'telling a story'
- creation of a new theatre vocabulary of tricks, sticks, juggling, acrobatics, sounds and movements, as part of the story-telling process
- work in foreign languages, even invented language, to 'tell a story'
- design ideas to complement the telling of the story; choice of iconic costume
- use of symbolic or neutral props
- ritualistic blocking ideas; choreographed movement
- playing over several hours/days; playing without interval
- fairytale methods
- exploiting new experiences/ conventions and material from other cultures

Grotowski

- choice of text/story, use of archetypal tale
- choice of staging form/space
- actor/spectator relationship, for example, spectators as ‘voyeurs’ or absorbed into the setting
- poetic style
- highly disciplined ensemble members committed to communicating the essence of the ‘story’
- communication without words, use of the body, physical story-telling methods
- ‘poor theatre’ methods with only the sparest of costume/props
- unlocking the story within the actor
- unlocking the story within the spectator
- contact/encounter
- building the story as the setting is constructed around the spectators
- theatre of extremes
- audience subjected to, aroused to ‘redemption’ through the journey of the story

Brecht

- Brecht’s dictum that ‘everything hangs on the story’; strong ‘*fabel*’ structure
- his belief that ‘what does not further the narrative, harms it’
- the Narrator’s role in telling the story; direct address
- acting in quotation marks, telling stories from the past
- historicisation
- gestic acting
- characterisation/interpretation of roles on both sides of the class struggle
- knots showing
- music and song as story-telling techniques
- talking ‘in the third person’
- the significance of blocking to aid the telling of the story
- a story intelligible through a ‘wall of glass’
- rehearsal exercises for actors in relation to epic theatre/alienation; the ‘street scene’

- montage as a story-telling device, for example, use of titles, placards, projections, film
- all elements, design, performance, music as separate strands contributing to the story; rejection of Wagnerian *Gesamtkunstwerk*
- use of *Spass* within story-telling

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 aspects, depending upon the choice of practitioner and production:

- Brook's varied and varying working practices in relation to 'story-telling'
- Brook's own productions, for example, *The Mahabharata*, *Le Costume*, *The Man Who*
- Grotowski's aims for his actors' development within the communication of archetypal stories
- the spiritual dimension of Grotowski's 'holy' theatre
- Brecht's political purpose – each story intended to give social instruction as well as entertainment
- Brecht's application of alienation techniques to encourage an audience's reasoned response to the story
- the theoretical writings of Brook/Grotowski/Brecht

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 where the selected practitioner's approach to story-telling was clearly applied
- discrimination in the assessment of story-telling techniques within the production
- evaluation of the effectiveness of the practitioner's influence and the appropriateness of its application within the selected production

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 success of the application of their chosen practitioner's ideas for 'telling a story', 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 success of the application of their chosen practitioner's ideas for 'telling a story', 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 success of the application of their chosen practitioner's ideas for 'telling a story', they will show some appreciation of the production 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 'telling a story', their application in production 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 'telling a story', without making any meaningful assessment of their application within the chosen production. 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, what performance and/or production methods would you use in order to establish an appropriate style and atmosphere for your production of the extract?

You may wish to focus on some of the following:

*casting of the actors;
performance ideas;
production elements such as costume, set, sound or lighting.*

(25 marks)

Candidates' answers will vary depending upon their interpretation of the style and atmosphere appropriate to the extract and 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:

- appropriate style and atmosphere which might include, for example, impressionism, naturalism/realism, sense of impending tragedy; sense of charged sexual tension, carnival atmosphere provided by the 'Ballet', domestic, festive, romantic
- chosen staging form – proscenium, thrust stage/apron; attention to audience/actor relationship
- ideas for the settings to suggest the simplicity of the kitchen quarters but the beauty of the country house grounds beyond; the figure of cupid; suggestions for stage furnishings, flowers, evidence of the 'upstairs' world
- reference to Strindberg's stage directions; use of colour, shape, scale, texture
- casting of the characters – suggestions for characterisation as indicated through physical and vocal qualities, movement and gesture; Miss Julie's aristocratic bearing, Jean's formal politeness and self-discipline, Christine's more plebeian characteristics
- direction of the performers; application of performance elements such as:
 - delivery of lines, pace, timing, range of voices, contrasting accents
 - physicality to embody the differences between the classes
- use of costume; smart formal livery for Jean, suitable attire for Christine, preparing for the servants' festivities, elegant dress for Miss Julie
- use of make-up
- directorial ideas for the presentation of Christine's 'Pantomime' and the 'Ballet'
- use of lighting states to suggest the early evening, possibly growing darker; light from the stove
- use of stage; stage positioning
- use of sound effects, for example, birdsong, various styles/types of music from the dance, the ominous sound of the approaching revellers and their bawdy song

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
- integrated 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:

- the playwright's apparent intention to invite the audience to consider the class differences in the extract
- sensitivity to Strindberg's 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. Candidates 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. Candidates 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 examples 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. Candidates will offer some details about a selection of performance and/or production elements but these may not have the potential to establish 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. Candidates 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 for the production. Candidates may include occasional exemplification of their wider dramatic and theatrical experience, but it will not be made relevant to the question nor will it 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 candidates 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 for the production. 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 Miss Julie? Explain how you would perform the role in order to achieve your aims. (25 marks)

Candidates' answers will vary depending upon their favoured audience response, as well as upon their performance ideas. 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, empathy, irritation at her treatment of both Christine and Jean; contempt or pity for her apparent naivety
- awareness of Miss Julie's importance within the extract; the central character, representing the upper class caught up in a world she does not fully understand
- appearance of the character, an elegant and beautiful woman, achieved through make-up, costume, hairstyle
- voice, accent, pitch, tone, emphasis, timing, delivery of specific lines
- movement, posture, facial expressions, gesture, tempo
- personal idiosyncrasy
- style of performance, naturalism
- interaction with the other characters, eye contact, spatial relationships, physical contact
- performance ideas to convey, for example:
 - her excitable nature, her impetuosity
 - her enjoyment of the dance
 - her attraction to Jean
 - her insensitivity to Christine's feelings
 - her playfulness
 - her mercurial mood changes
 - her attempt to lower herself to Jean's level
 - her patronising manner
 - her shock at Jean's apparent promiscuity
 - her horror at the revellers' approach
- use of props
- use of space

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
- integrated 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 Miss Julie through the application of performance techniques which are eminently suited to the role. The role will be vividly realised to create appropriate effects for an 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 Miss Julie 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 Miss Julie 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 Miss Julie 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 Miss Julie 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

Briefly outline your set and costume design ideas for the extract and then explain how your designs would enhance a production of the extract from "Miss Julie". You should include sketches of your designs to support your ideas.

[You should consider your choice of staging form, the setting required to accommodate the action, as well as the style and period of the play.] (25 marks)

Candidates' answers will vary depending upon their interpretation of the extract and their design ideas. 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
- attention to actor/audience relationship
- use of space – height/depth/dimensions
- setting to accommodate the practical requirements as outlined in the stage directions
- entrances and exits; sightlines
- design fundamentals; scale/colour/texture in relation to the interior setting and the view of the country estate beyond
- style of setting: realistic/representational/impressionistic
- furnishings and set properties, the table, chairs, stove, flowers, ice-box, servants' bell
- design features to suggest the outdoor area, the fountain, the cupid, the lilac bushes, the poplar tree
- use of cyclorama
- effect of lighting upon setting, when appropriate
- costume design for all of the characters, including the carnivalesque peasants
- cut, line, shape, colour, fabric of the servants' uniforms, of 'mid-summer eve' wear
- cut, line, shape, style, colour, fabric of Miss Julie's gown
- cut, line, shape, style, colour, fabric of the peasants' costumes; under the influence of alcohol, some disarray
- hairstyle, headdress, accessories, shoes, stockings

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 setting and costume 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 effective designs for an audience
- sensitivity to the play's prevailing mood 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 for an audience
- focus upon audience experience in the answer
- attention to actor/audience relationship
- integrated 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 setting and costume design, calculated exactly to establish appropriate designs for the play and reflecting a fully developed interpretation of the play's design 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 setting and costume design, clearly intended to establish appropriate designs for the play, reflecting a well developed interpretation of the play's design 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 setting and costume. 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 design 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 design. Candidates' designs will not reflect the demands of the play or meet its setting or costume 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 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

How would you direct the actors playing Jean and Miss Julie, from line 192 (MISS JULIE. Christine! My God, she is asleep!) to the end of the extract, in order to reveal the increasingly flirtatious nature of their exchanges? (25 marks)

Candidates' answers will vary according to their interpretation of the section and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- casting decisions in terms of the desired appearance of the two characters, physically and facially and vocally
- characterisation of Miss Julie and Jean
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, tempo, spatial relationships
- use of space; use of set
- directorial ideas for the creation of sexual tension – use of pause, eye contact, physical contact
- style of performance
- expression of mounting excitement/danger within the highly inappropriate flirtation
- directorial ideas to convey, for example:
 - Miss Julie's realisation of Jean's protective attitude towards Christine
 - the startling nature of her direct invitation to Jean to 'pick flowers'
 - Jean's presumption and Julie's reaction to the notion of Jean as the subject of an 'amour'
 - their talk of dreams
 - Jean's powerful charm, his facility with language
 - Julie's decisiveness as she takes his arm
 - Jean's deliberate attempt to detain Julie in the kitchen, the charade over the speck of dust
 - their physical proximity and contact
 - Julie's dalliance with Jean as she teases him
 - their mounting excitement
 - Jean's attempted kiss, the slap
 - Jean's affronted pride
 - Julie's gullibility as she listens to Jean's 'talk'
 - the flash of anger as Jean reveals his sexual conquests
 - Jean's advice to Julie, resisted
 - his manipulation of Julie into his bedroom; his promise; her misplaced trust

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 selection and application of directorial ideas consonant with the play's form, style and genre
- relevant suggestions for the creation of the flirtatious atmosphere
- appropriate interpretation of the playwright's intentions for the scene
- integrated 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:

- sensitivity to an appropriate performance style
- 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 role 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

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 section. The scene will be vividly realised to reveal the increasingly flirtatious nature of the exchanges between Julie and Jean. 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 section. The scene will be effectively realised to reveal the increasingly flirtatious nature of the exchanges between Julie and Jean. 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 section, not all of which will have the potential to reveal the increasingly flirtatious nature of the exchanges between Julie and Jean. 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 section may be disjointed, descriptive or inappropriate. Scant attention will be given to revealing the increasingly flirtatious nature of the exchanges between Julie and Jean. 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 section will result in an ineffectual or negligible attempt at staging. No attempt will be made by the candidate to reveal the increasingly flirtatious nature of the exchanges between Julie and Jean nor to include any relevant exemplification of their wider dramatic and theatrical experience.