

Version 1.0



**General Certificate of Education
June 2010**

Drama and Theatre Studies 2241

**Further Prescribed Plays Including
Pre-Twentieth Century**

Unit 3

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation 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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**A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY)
MARK SCHEME**

DRAM3

JUNE 2010

INTRODUCTION

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

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

AO3 requires that candidates “interpret plays from different periods and genres”.

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

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

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

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

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

DRAMA AND THEATRE STUDIES (DRAM3)

Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

generalised = **G**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each answer, which relates clearly to the individual AOs.

OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION A

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

Middleton/Tourneur: The Revenger's Tragedy – 01

Briefly outline and justify your casting decisions for Ambitioso and Supervacuo and then discuss how you would direct your actors in at least two scenes where they appear together in order to achieve your preferred audience responses to the pair.

<p>The demands of Question 01</p> <ul style="list-style-type: none"> a director's perspective clearly defined audience responses to Ambitioso and Supervacuo directorial ideas calculated to elicit the specified responses in at least two scenes where Ambitioso and Supervacuo appear together <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible audience responses to Ambitioso and Supervacuo, for example, amusement, contempt, delight at their comic rivalry and conspiracy, horror at their corruption revenge conventions their physical appearance, height, build, colouring, facial features; family resemblances/distinctions vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice of costume/make-up/accessories use of props specific performance ideas, clearly intended to modify audience responses to Ambitioso and Supervacuo their shared jealousy of Lussurioso their individual rivalries the corruption of the court thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Ambitioso and Supervacuo, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience responses to Ambitioso and Supervacuo 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate identifies some casting/directorial aspects to consider for Ambitioso and Supervacuo There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the roles of Ambitioso and Supervacuo in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the roles of Ambitioso and Supervacuo A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to achieving the audience responses to Ambitioso and Supervacuo 	

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

Middleton/Tourneur: The Revenger's Tragedy – 02

How would you want your audience to respond to Castiza at different points in the play? Discuss how you would perform the role, in at least two separate sections of the play, in order to achieve your aims.

<p>The demands of Question 02</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Castiza at different points in the play performance ideas calculated to elicit the specified response(s) in at least two separate sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible audience responses to Castiza, for example, a sympathetic response; admiration, pity, empathy Castiza's physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse Castiza's consistent virtue in a corrupt world delivery of specific lines; interaction with others; eye contact; spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up/accessories use of props specific performance ideas, clearly intended to modify audience response(s) to Castiza Jacobean conventions relating to the court and country antithesis Castiza's relationship with her mother and brothers, disguised or otherwise contrast between Castiza and Gratiana in response to the temptations of court thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Castiza, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response(s) to Castiza 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance ideas to consider for Castiza</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 		<p>The candidate attempts a creative overview of Castiza's role in the play but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Castiza A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to modifying the audience response to Castiza 	<p>Band 4 1-7 marks</p>

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

Molière: Tartuffe – 03

Choose **two** sections from different parts of the play and discuss the ways in which you would create comedy for your audience through your direction of the interaction of Orgon with each of his children.

The demands of Question 03	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer:	AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer:	AO3 33 marks
<ul style="list-style-type: none"> a director's perspective a focus on comic interaction between father and son and between father and daughter directorial strategies calculated to create comedy in two sections from different parts of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> the appearance of the actors: age, physical appearance, height, build, colouring, facial features their vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait; posture, energy, demeanour and facial expressions choice of costume/make-up; use of props directorial suggestions for specific moments, clearly intended to create comedy; for example: <ul style="list-style-type: none"> Orgon's interview with Mariane as he apprises her of his proposal that she marry Tartuffe Orgon's shocking reaction to Damis' discovery of Tartuffe, when he disinherits him influence of commedia, if appropriate thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<ul style="list-style-type: none"> appropriate comic interpretation of the selected sections, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's interpretation of the relationship between Orgon and his children 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the relationship between Orgon and his children but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to the creation of comedy A few references may be made to the period and/or to the comic genre A little attention is given to creating comedy from the interaction between Orgon and his children

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

Molière: Tartuffe – 04

Discuss how you would perform the role of Tartuffe, in two or three sections of the play, in order both to amuse and repulse the audience.

<p>The demands of Question 04</p> <ul style="list-style-type: none"> a performer's perspective clear focus on amusing and repulsing the audience performance ideas calculated both to amuse and repulse the audience in two or three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> the potential for amusing and repulsing the audience, for example, through his manipulative nature; his religious hypocrisy; his lecherous advances upon Elmire; his treacherous designs on Orgon's wealth; his duplicity; his physical repulsiveness Tartuffe's physical appearance, height, build, colouring, facial features movement, gesture, gait, posture, energy, demeanour and facial expressions; idiosyncrasies vocal qualities, pitch, pace, tone, accent, comic timing delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space style and use of costume/makeup/ accessories use of props caricature, if selected application of comic methods thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Tartuffe, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play amusing and repulsing the audience 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Tartuffe There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 		<ul style="list-style-type: none"> The candidate attempts a creative overview of Tartuffe's role in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Tartuffe A few references may be made to the period and/or to the satirical genre A little attention is given to amusing and repulsing the audience 	<p>Band 4 1-7 marks</p>

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

Farquhar: The Recruiting Officer – 05

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

<p>The demands of Question 05</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Captain Plume performance ideas calculated to achieve the nominated response in at least three separate sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> audience response(s) which might include, for example: amusement at his audacity, criticism of his amorality, admiration at his wit and charm, rapport with hero figure Plume's physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space his relationship(s) with Balance, with Silvia, with Kite and with Worthy movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up/accessories use of props specific sections, for example: <ul style="list-style-type: none"> Plume's confident entrance his dealings with Rose his scenes with Silvia and with 'Wifful' comic method: timing, interaction with the audience thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Plume, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's nominated audience response 	<p>AO3 33 marks</p>
		<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Plume, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's nominated audience response 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance ideas to consider for Plume</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate attempts a creative overview of Plume's role in the play, but it is not coherent and may suggest an imperfect interpretation of it</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Plume</p> <p>A few references may be made to the late 'Restoration' period and/or to the comic genre</p> <p>A little attention is given to achieving a specific audience response to Plume</p>	<p>Band 4 1-7 marks</p>

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

Farquhar: The Recruiting Officer – 06

Outline your set design(s) for **three** consecutive scenes set in different locations and discuss how your ideas will facilitate smooth transitions between them.

The demands of Question 06	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer:	AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer:	AO3 33 marks
<ul style="list-style-type: none"> a designer's perspective clear set design ideas for three consecutive scenes set in different locations set design ideas calculated to create different locations and facilitate smooth transitions <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> design ideas to support: <ul style="list-style-type: none"> the various interior and exterior settings, stipulated in the play the many entrances and exits of characters the period setting in eighteenth century Shrewsbury or selected transposed setting authentic architectural design and furnishings for the designated period the action of the play the staging form chosen, for example, proscenium, thrust, studio style design fundamentals: scale, colour, texture, materials ideas for the style of the set design; composite or discrete settings particular locations, for example, in: <ul style="list-style-type: none"> the market square Melinda's apartment Justice Balance's house the river walk by the Severn the courtroom possible transition solutions, for example: <ul style="list-style-type: none"> trucking, flying, trapdoors, a revolve, gauzes, backdrops, lighting, projections, stagehands or characters 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<ul style="list-style-type: none"> appropriate interpretation of the play's set design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play a variety of distinct settings the achievement of smooth transitions 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it A few scenes will be considered but their choice is largely inappropriate to creating distinct locations A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to facilitating smooth transitions

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

Goldoni: The Servant of Two Masters – 07

What are the challenges that face a set designer of 'The Servant of Two Masters'? With reference to specific scenes, discuss the ways in which your set design ideas would satisfy the demands of the action and style of the play.

<p>The demands of Question 07</p> <ul style="list-style-type: none"> a designer's perspective a clear statement of the play's set design challenges design ideas calculated to satisfy the demands of the action and style of the play reference to specific scenes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> the set design challenges, including, for example: <ul style="list-style-type: none"> the various different locations of the play, set variously in Pantalone's home, on the street outside Brighella's inn, in a courtyard, in the interior of the inn achieving transitions between the different scenes the period setting in eighteenth century Venice or selected, justified transposed setting the frantic pace of the action, demanding space or workable obstacles the comic style of the play 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play meeting the design challenges posed by the action and style of the play 	<p>AO3 33 marks</p>
	<ul style="list-style-type: none"> the staging form chosen, for example, proscenium, thrust, studio style design fundamentals; scale, colour, texture, materials entrances and exits ideas for the style of the set design the creation of space for the comic set pieces, for example: <ul style="list-style-type: none"> the comic beatings the comic swordfight Truffaldino's service of the meal to each of his two 'masters' 	<p>AO2 17 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play meeting the design challenges posed by the action and style of the play 	<p>AO3 33 marks</p>
<ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>Band 4 1-3 marks</p>	<p>Band 4 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it A few scenes will be selected but their choice will be largely inappropriate to the task A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to meeting the design challenges posed by the action and style of the play 	<p>Band 4 1-7 marks</p>

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

Goldoni: The Servant of Two Masters – 08

Discuss how you would perform the role of Florindo, in at least three separate sections from the play, in order to achieve your preferred audience response.

The demands of Question 08	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer:	AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer:	AO3 33 marks
<ul style="list-style-type: none"> a performer's perspective clearly stated preferred audience response to Florindo performance ideas calculated to achieve the stated response in at least three separate sections from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> appropriate responses to Florindo's character, for example, amusement, censure, sympathy Florindo's physical appearance, age, height, build, colouring, facial features; caricature if selected vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected) delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space his relationship with others, particularly Truffaldino and Beatrice interaction with the audience movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/makeup/ accessories use of props specific performance ideas, clearly intended to elicit the preferred response thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Florindo There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of Florindo's role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Florindo A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to achieving an audience response 	<p>Band 4 1-7 marks</p>	

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

Wilde: Lady Windermere's Fan – 09

Discuss the different effects you would wish to create for your audience in two or three separate sections of the play where Mrs Erlynne appears and explain how you would direct your actors in these sections in order to achieve your aims.

<p>The demands of Question 09</p> <ul style="list-style-type: none"> • a director's perspective • clearly stated intentions in terms of the different effects to be created for the audience • directorial strategies calculated to achieve the preferred effects in two or three separate sections where Mrs Erlynne appears <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> • different effects, which might include, for example: a sense of danger, comedy, intrigue, shock; awareness of Wilde's social commentary; a range of different reactions to Mrs Erlynne's character or to the characters who interact with her • period and style • the appearance of the actors in the chosen sections: age, physical appearance, height, build, colouring, facial features • their vocal qualities, pitch, pace, tone, accent • delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space • movement, gesture, gait, posture, energy, demeanour and facial expressions • choice of costume/make-up/accessories • use of props • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical directorial suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of the selected sections, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the candidate's intended effects 	<p>AO3 33 marks</p>
<p>Band 4</p> <p>1-3 marks</p>	<p>Band 4</p> <ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>Band 4 1-7 marks</p>	<p>Band 4</p> <ul style="list-style-type: none"> • The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it • A few textual illustrations will be selected but they are largely inappropriate to the creation of the intended effects • A few references may be made to Nineteenth Century, comedy of wit • A little attention is given to achieving different effects in the sections selected 	<p>Band 4 1-7 marks</p>	

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

Wilde: Lady Windermere's Fan – 10

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

<p>The demands of Question 10</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Lord Darlington performance ideas calculated to elicit the specified response in two or three separate sections from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible responses to Lord Darlington, for example, amusement, admiration, distaste Lord Darlington's physical appearance, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; Wildean wit interaction with others, eye contact, spatial relationships, physical contact; use of space Lord Darlington's relationships with others, especially with the other male characters and with Lady Windermere movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period style and use of costume/makeup/ accessories use of props specific performance ideas, clearly intended to elicit the preferred response thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Lord Darlington, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's nominated audience response 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance ideas to consider for Lord Darlington</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random.</p> <p>Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>The candidate attempts a creative overview of Lord Darlington's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Lord Darlington</p> <p>A few references may be made to Nineteenth Century, comedy of wit</p> <p>A little attention is given to achieving the audience response</p>	<p>Band 4 1-7 marks</p>

		<p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Lord Darlington There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable performance suggestions for Lord Darlington There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Lord Darlington's role in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to revealing the role of Lord Darlington Brief relevant reference is made to Nineteenth Century, comedy of wit Some attention is given to achieving the audience response 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Lord Darlington's role in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to revealing the role of Lord Darlington Useful reference is made to Nineteenth Century, comedy of wit Useful attention is given to achieving the audience response 	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable performance suggestions for Lord Darlington There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate is consistently inventive in a good range of performance suggestions for Lord Darlington There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Lord Darlington's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Lord Darlington Purposeful reference is made to Nineteenth Century, comedy of wit Focused attention is given to achieving the audience response 	<p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate is consistently inventive in a good range of performance suggestions for Lord Darlington There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of Lord Darlington's role in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to revealing the role of Lord Darlington Purposeful reference is made to Nineteenth Century, comedy of wit Focused attention is given to achieving the audience response
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Chekhov: The Seagull – 11

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

[In some editions of the play, Konstantin is called Treplev.]

<p>The demands of Question 11</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Konstantin performance ideas calculated to elicit the specified response in three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> possible audience responses to Konstantin, for example, a sympathetic response, irritation, pity over his unrequited love for Nina, frustration over his relationship with his mother, sadness at his mental torment Konstantin's physical appearance, height, build, colouring, facial features; change during the play vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up/accessories use of props specific performance ideas, clearly intended to elicit the preferred audience response to Konstantin Konstantin's relationship with his mother, with Nina, with his uncle, with other characters naturalism thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Konstantin, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response to Konstantin 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate identifies some performance ideas to consider for Konstantin</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<p>The candidate attempts a creative overview of Konstantin's role in the play, but it is not coherent or may suggest an imperfect interpretation</p> <ul style="list-style-type: none"> A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Konstantin A few references may be made to the Nineteenth Century period and/or to the genre of Naturalism A little attention is given to modifying the audience response to Konstantin 	<p>Band 4 1-7 marks</p>

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

Chekhov: The Seagull – 12

Outline your design concept for 'The Seagull' and then, with reference to specific moments from **at least two** of the four Acts, discuss how your designs would help the audience to understand the play's context and/or themes.

<p>The demands of Question 12</p> <ul style="list-style-type: none"> a designer's perspective a clear design concept for the play design ideas for at least two Acts, calculated to help an audience understand the play's context and/or themes reference to specific moments <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> the play's themes, for example: <ul style="list-style-type: none"> ambitions, hopes and dreams unrequited love youth/age wifely destruction the period setting in late nineteenth century Russia (or justified transposed setting) design of the lake the context of the house set on an estate by a lake design ideas to establish, clarify or support all of the above and additionally: <ul style="list-style-type: none"> authentic architectural design and furnishings for the designated period appropriate costumes for the period chosen <ul style="list-style-type: none"> the various interior and exterior settings the different times of day/night the different seasons the passage of time the staging form chosen, for example, proscenium, thrust, studio style design fundamentals: scale, colour, texture, materials ideas for the style of the set design costume design: colour, fabrics, cut, fit and condition ideas for naturalistic sound effects and lighting states the specific requirements of the 	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the communication of the play's context and/or themes 	<p>AO3 33 marks</p>
		<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology 	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the communication of the play's context and/or themes 	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>Band 4 The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>Band 4 1-7 marks</p>	

	<p>chosen Acts, for example:</p> <ul style="list-style-type: none"> - dusk on the lake; the setting for Konstantin's play - the summer's afternoon in the mid-day heat on the croquet lawn - the dining room in Sorin's house, preparations for Arkadina's departure - the evening interior with sounds of the wind and rain outside • transitions between the Acts, if appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is a little disjointed or the interpretation of it is not entirely secure • The selected moments from the play are loosely appropriate in terms of the set task • Brief relevant reference is made to the Nineteenth Century period and/or to the genre of Naturalism • Some attention is given to helping an audience to understand the play's context and/or themes 	<p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is quite unified and the interpretation of it is secure • Thoughtfully selected moments from the play are appropriate in terms of the set task • Useful reference is made to the Nineteenth Century period and/or to the genre of Naturalism • Useful attention is given to helping an audience to understand the play's context and/or themes 	<p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound • Selection of moments from the play is discriminating and entirely appropriate in terms of the set task • Purposeful reference is made to the Nineteenth Century period and/or to the genre of Naturalism • Focused attention is given to helping an audience to understand the play's context and/or themes
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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

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

Lorca: Blood Wedding – 13

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

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

Brecht: The Good Person of Szechwan – 14

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

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

Miller: A View from the Bridge – 15

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

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

Berkoff: The Trial – 16

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

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

Wertenbaker: Our Country's Good – 17

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

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

Helen Edmundson: Coram Boy – 18

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

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