



**General Certificate of Education (A-level)  
January 2012**

**Drama and Theatre Studies**

**DRAM3**

**(Specification 2240)**

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

***Mark Scheme***

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

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

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

**JANUARY 2012**

**INTRODUCTION**

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

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

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

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

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

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

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

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

**Assessment Objectives Grid for Unit 3 (DRAM3)**

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

## 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**

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

**Middleton/Tourneur: The Revenger's Tragedy - 01**

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

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to the Duchess</li> <li>performance ideas calculated to elicit the specified response(s) in at least two separate sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>possible audience responses to the Duchess, for example, amusement, contempt, loathing, disgust, engagement, detachment</li> <li>the Duchess' physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent; speaking the verse</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to achieve the audience response(s) to the Duchess</li> <li>Jacobean conventions relating to the court characters</li> <li>the corrupt qualities of court embodied in the Duchess</li> <li>the Duchess' relationship with the Duke, with her sons, with Spurio</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the Duchess, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response(s) to the Duchess</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for the Duchess</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the Duchess' role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of the Duchess</li> <li>A few references may be made to the Jacobean period and/or revenge tragedy genre</li> <li>A little attention is given to achieving the preferred audience response(s) to the Duchess</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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

**Middleton/Tourneur: The Revenger's Tragedy - 02**

As a director, discuss how you would create 'black comedy' for your audience in **two** or **three** scenes that involve the plotting of members of the Duke's extended family of sons and step-sons.

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clearly defined focus on two or three scenes involving the plotting of the Duke's extended family</li> <li>directorial ideas calculated to achieve 'black comedy'</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>the nature of the black comedy which derives from the Jacobean style of the play, and its satirical treatment of the internecine jostling within the family</li> <li>casting ideas for the selected sons in terms of age, physical appearance, height, build, colouring, facial features; familial similarities and differences</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>the nature of their relationships with one another</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>the complicated relationships between the brothers and the stepbrothers, between the legitimate heir and the bastard son, and between every son with every other son</li> <li>directorial suggestions for creating black comedy from the plotting and counter-plotting between the sons, for example:</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of scenes of plotting compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the play's potential for realising black comedy</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial ideas to consider</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the plotting of the family</li> <li>A few references may be made to the Jacobean period and/or revenge tragedy genre</li> <li>A little attention is given to creating black comedy</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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<ul style="list-style-type: none"> <li>- the plot to free Junior</li> <li>- the plot to have Junior executed</li> <li>- Spurio's plot to cuckold the Duke</li> <li>- the plot to uncover the relationship between the Duchess and Spurio</li> <li>- the plot to incriminate Lussurioso</li> <li>- the various plots to eliminate each other</li> <li>• choice of secretive settings for the plotting</li> <li>• involvement of the audience</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas</li> <li>• There is evidence of a partial theoretical understanding of the text which informs practical decisions</li> <li>• There are a few references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>• Selection of textual illustrations is loosely appropriate to revealing the plotting of the family</li> <li>• Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Some attention is given to creating black comedy</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate is regularly quite inventive, offering a range of suitable directorial ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is quite unified and the interpretation of it is secure</li> <li>• Selection of textual illustrations is thoughtful and appropriate to revealing the plotting of the family</li> <li>• Useful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Useful attention is given to creating black comedy</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is coherent and the interpretation of it is very sound</li> <li>• Selection of textual illustrations is discriminating and entirely appropriate to revealing the plotting of the family</li> <li>• Purposeful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Focused attention is given to creating black comedy</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Molière: Tartuffe – 03**

Choose **one** section of the play where Mariane interacts with Orgon and **one** section where Damis interacts with Orgon and then discuss how you would direct the chosen sections in order to achieve your preferred effects for the audience.

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on preferred effects</li> <li>directorial ideas calculated to achieve those effects in the chosen scenes of interaction</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>potential effects which might include, for example, comedy, a sense of injustice, a sense of filial duty/rebellion</li> <li>the physical appearance of the characters, if appropriate to the interpretation, in terms of, for example, age, height, build, colouring, facial features of Mariane and/or Damis and/or Orgon</li> <li>the movement, gesture, gait, posture, energy, demeanour and facial expressions of the characters</li> <li>vocal qualities, pitch, pace, tone, accent, comic timing</li> <li>delivery of specific lines; interaction between father and child, eye contact, spatial relationships, physical contact; use of space</li> <li>selected sections which might include, for example, Orgon's proposal of Tartuffe as a husband for Mariane in Act Two, Orgon's disinheritance of Damis in Act Three</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>caricature, if selected</li> <li>application of performance methods clearly intended to</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of sections involving Mariane and/or Damis in interaction with Orgon, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the intended effects of the candidate</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial ideas to consider for the chosen sections</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to the question</li> <li>A few references may be made to the period and/or to the satirical genre</li> <li>A little attention is given to achieving specific effects through the direction of the chosen sections</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>achieve specific effects thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable directorial suggestions for the chosen sections</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to the question</li> <li>Brief relevant reference is made to the period and/or to the satirical genre</li> <li>Some attention is given to achieving specific effects through the direction of the chosen sections</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive, offering a range of suitable directorial suggestions for the chosen sections</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play is quite unified and the interpretation of it is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to the focus of the question</li> <li>Useful reference is made to the period and/or to the satirical genre</li> <li>Useful attention is given to achieving specific effects through the direction of the chosen sections</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate directorial suggestions for the chosen sections</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play is coherent and the interpretation of it is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to the focus of the question</li> <li>Purposeful reference is made to the period and/or to the satirical genre</li> <li>Focused attention is given to achieving specific effects through the direction of the chosen sections</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Molière: Tartuffe – 04**

As a designer, discuss how your designs for costumes and accessories and/or for set and furnishings might be exploited by members of the cast to enhance the comedy at particular moments.

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clear ideas for the design and use of costume and/or set</li> <li>design ideas calculated to enhance the comedy at particular moments</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>ideas for the style of the set/costume, for example, the period setting in Louis XIV's France, or selected transposed setting</li> <li>design ideas for costume and accessories to enhance comedy at particular moments, for example:                             <ul style="list-style-type: none"> <li>the design of Dorine's bodice which so offends Tartuffe's modesty</li> <li>Tartuffe's costume to highlight his 'religious fervour' at particular moments</li> <li>Tartuffe's revelation of disgusting or 'joke' underwear for the seduction scene</li> <li>design and use of fans, lorgnette, handkerchiefs</li> </ul> </li> <li>creation of comedy through set/furnishings, for example: positioning of doorways and windows; the closet for Damis' concealment; the positioning of the table for Orgon to hide beneath; mirrors for Tartuffe to admire himself in</li> <li>the staging form chosen</li> <li>design fundamentals; scale, colour, texture, materials, in relation to set design; cut, fit, style, condition in relation to costume</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the play's design requirements, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's ideas for the use of costume, accessories and/or set and furnishings, at particular moments to enhance the comedy</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some design ideas to consider</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>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</li> <li>A few moments will be selected but the suggested use of design is largely inappropriate to enhancing the comedy</li> <li>A few references may be made to the period and/or to the comic genre</li> <li>A little attention is given to the exploitation of design elements by the cast to enhance the comedy at particular moments</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<ul style="list-style-type: none"> <li>the suggestion of a bourgeois household</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable ideas for the design and use of costume and accessories and/or set and furnishings</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is a little disjointed or the interpretation of it is not entirely secure</li> <li>Selection of moments where design is used is loosely appropriate to enhancing the comedy</li> <li>Brief relevant reference is made to the period and/or to the comic genre</li> <li>Some attention is given to the exploitation of design elements by the cast to enhance the comedy at particular moments</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive, offering a range of suitable ideas for the design and use of costume and accessories and/or set and furnishings</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is quite unified and the interpretation of it is secure</li> <li>Selection of moments where design is used is thoughtful and appropriate to enhancing the comedy</li> <li>Useful reference is made to the period and/or to the comic genre</li> <li>Useful attention is given to the exploitation of design elements by the cast to enhance the comedy at particular moments</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate ideas for the design and use of costume and accessories and/or set and furnishings</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound</li> <li>Selection of moments where design is used is discriminating and entirely appropriate to enhancing the comedy</li> <li>Purposeful reference is made to the period and/or to the comic genre</li> <li>Focused attention is given to the exploitation of design elements by the cast to enhance the comedy at particular moments</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Farquhar: The Recruiting Officer – 05**

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

The demands of Question 05	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to Melinda</li> <li>performance ideas calculated to achieve the preferred response</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>audience responses to Melinda which might include, for example, admiration, amusement, sympathy, bemusement, dislike</li> <li>Melinda's physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>Melinda's relationship with Worthy, with Silvia, with Lucy</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style/use of costume/make-up</li> <li>use of props and accessories</li> <li>specific performance ideas, clearly calculated to achieve the specified response in key scenes, for example:                             <ul style="list-style-type: none"> <li>the quarrel with Silvia</li> <li>the rebuff of Worthy</li> <li>the fortune-telling scene with Kite</li> <li>the reconciliation with Worthy</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Melinda, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>Melinda's role and function</li> <li>the preferred response</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Melinda</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Melinda's role in the play but it is not coherent and may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Melinda</li> <li>A few references may be made to the late 'Restoration' period and/or to the comic genre</li> <li>A little attention is given to achieving a specific audience response to Melinda</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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

**Farquhar: The Recruiting Officer – 06**

Choose **at least two** scenes where Captain Plume and Silvia appear together and then discuss how you would direct the pair in order to create comedy from their interaction.

The demands of Question 06	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clear focus on the creation of comedy</li> <li>directorial strategies calculated to achieve comedy in at least two scenes where Plume and Silvia appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>ideas for the appearance of Plume and Silvia in terms of age, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>the nature of their relationship</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to achieve preferred effects; moments might include, for example:                             <ul style="list-style-type: none"> <li>their reunion in Act Two</li> <li>their encounters when Silvia is in disguise</li> <li>the unravelling of Silvia's true identity</li> </ul> </li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Plume and Silvia, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the creation of comedy from their interaction</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial aspects to consider for Plume and Silvia</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to creating comedy</li> <li>A few references may be made to the late 'Restoration' period and/or to the comic genre</li> <li>A little attention is given to creating comedy from the interaction of Plume and Silvia</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>



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

**Goldoni: The Servant of Two Masters – 07**

What effects would you wish to create through your presentation of the father/daughter relationship between Pantalone and Clarice? Discuss how you would direct these characters, in **at least two** scenes where they appear together, in order to achieve your aims.

The demands of Question 07	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>clearly defined effects</li> <li>directorial strategies calculated to achieve these effects from the presentation of the relationship in at least two scenes where Pantalone and Clarice appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>preferred effects which might include, for example, comedy, or a reflection upon filial duty/parental responsibility</li> <li>practical application of commedia traditions, if selected</li> <li>ideas for the physical appearance of Pantalone and Clarice: age, height, build, colouring, facial features; possible family resemblance</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to create specific effects</li> <li>comic method: timing, interaction with the audience, if appropriate</li> <li>Pantalone's desire to do the best for his daughter and for himself</li> <li>Clarice's unwillingness to submit to Pantalone's will</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial ideas</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the relationship between Pantalone and Clarice, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred effects</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial ideas to consider for presenting Pantalone and Clarice</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to the presentation of the father/daughter relationship</li> <li>A few references may be made to the Eighteenth Century/Commedia genre</li> <li>A little attention is given to achieving the nominated effects</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<ul style="list-style-type: none"> <li>• their comical situation; neither recognising Beatrice as a woman</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable directorial ideas for presenting Pantalone and Clarice</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>• Selection of textual illustrations is loosely appropriate to the presentation of the father/daughter relationship</li> <li>• Brief relevant reference is made to the Eighteenth Century/Commedia genre</li> <li>• Some attention is given to achieving the nominated effects</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate is regularly quite inventive, offering a range of suitable directorial ideas for presenting Pantalone and Clarice</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is quite unified and the interpretation of it is secure</li> <li>• Selection of textual illustrations is thoughtful and appropriate to the presentation of the father/daughter relationship</li> <li>• Useful reference is made to the Eighteenth Century/Commedia genre</li> <li>• Useful attention is given to achieving the nominated effects</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for presenting Pantalone and Clarice</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is coherent and the interpretation of it is very sound</li> <li>• Selection of textual illustrations is discriminating and entirely appropriate to the presentation of the father/daughter relationship</li> <li>• Purposeful reference is made to the Eighteenth Century/Commedia genre</li> <li>• Focused attention is given to achieving the nominated effects</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Goldoni: The Servant of Two Masters – 08**

Discuss how you would perform the role of Truffaldino, in **at least three** separate scenes from the play, in order to develop a strong relationship with the audience.

The demands of Question 08	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a performer's perspective</li> <li>• clear focus on the development of a relationship with the audience</li> <li>• performance ideas calculated to develop a rapport with the audience</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>• the importance of the creation of a strong relationship with the audience</li> <li>• Truffaldino's physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected)</li> <li>• delivery of specific lines; interaction with the audience and with others; eye contact, spatial relationships, physical contact; use of space</li> <li>• Truffaldino's 'narrative' role</li> <li>• his commentary on his own skills and abilities</li> <li>• his sharing with the audience of his relationship with 'Federigo', with Florindo and with Smeraldina</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• style and use of costume/make-up; use of props and accessories</li> <li>• specific performance ideas, clearly intended to develop the rapport</li> <li>• comic method, for example, 'clocking the audience', addressing the audience,</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>- dramatic invention within practical performance suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of Truffaldino, compatible with:                             <ul style="list-style-type: none"> <li>- the play's period, genre and action</li> <li>- the candidate's creative overview of the play</li> <li>- the creation of a strong relationship with the audience</li> </ul> </li> </ul>	
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some performance ideas to consider for Truffaldino</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate attempts a creative overview of Truffaldino's role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>• A few textual illustrations will be selected but they are largely inappropriate to developing Truffaldino's rapport with the audience</li> <li>• A few references may be made to the Eighteenth Century/Commedia genre</li> <li>• A little attention is given to developing a strong relationship with the audience</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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<ul style="list-style-type: none"> <li>winking, gesturing, whispering to the audience; the double-take, timing, acrobatics</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable performance suggestions for Truffaldino</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Truffaldino's role in the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to developing Truffaldino's rapport with the audience</li> <li>Brief relevant reference is made to the Eighteenth Century/Commedia genre</li> <li>Some attention is given to developing a strong relationship with the audience</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive in offering a range of performance suggestions for Truffaldino</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Truffaldino's role in the play is quite unified and the interpretation of it is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to developing Truffaldino's rapport with the audience</li> <li>Useful reference is made to the Eighteenth Century/Commedia genre</li> <li>Useful attention is given to developing a strong relationship with the audience</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in offering a good range of appropriate performance suggestions for Truffaldino</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Truffaldino's role in the play is coherent and the interpretation of it is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to developing Truffaldino's rapport with the audience</li> <li>Purposeful reference is made to the Eighteenth Century/Commedia genre</li> <li>Focused attention is given to developing a strong relationship with the audience</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Wilde: Lady Windermere’s Fan – 09**

Discuss how you would perform the role of Mrs Erlynne, in **two** or **three** separate sections of the play, in order to change the audience’s response to the character from one of mistrust at the beginning of the play to one of respect at the end of the play.

The demands of Question 09	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer’s perspective</li> <li>clear focus on changing the audience’s response to Mrs Erlynne</li> <li>performance ideas calculated to change the audience’s initial response or mistrust of Mrs Erlynne to one of respect at the end in two or three separate sections from the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>specific performance ideas calculated to change the audience’s response to Mrs Erlynne from mistrust to respect</li> <li>Mrs Erlynne’s physical appearance, her age, height, build, colouring, facial features; her renowned beauty; possible similarity to Lady Windermere</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; Wildean wit</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>Mrs Erlynne’s relationships with others, especially with Lord and Lady Windermere and Tuppy                             <ul style="list-style-type: none"> <li>her charm</li> <li>her opportunism</li> <li>her mercenary nature</li> <li>her apparent indifference to censure</li> </ul> </li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas revealing the maternal concern for Lady Windermere lying beneath the brittle exterior</li> <li>thematic/theoretical aspects of the</li> </ul>		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO3, candidates should offer: <ul style="list-style-type: none"> <li>appropriate interpretation of Mrs Erlynne, compatible with:                             <ul style="list-style-type: none"> <li>the play’s period, genre and action</li> <li>the candidate’s creative overview of the play</li> <li>changing the audience response from mistrust to respect</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Mrs Erlynne</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Mrs Erlynne’s role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to changing the audience response from mistrust to respect</li> <li>A few references may be made to Nineteenth Century, comedy of wit</li> <li>A little attention is given to performance ideas intended to change the audience response from mistrust to respect</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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	play, its genre and style; its original cultural context	<b>Band 3</b> <b>4-7 marks</b>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable performance suggestions for Mrs Erlynne</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Mrs Erlynne's role in the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to changing the audience response from mistrust to respect</li> <li>Brief relevant reference is made to Nineteenth Century, comedy of wit</li> <li>Some attention is given to performance ideas intended to change the audience response from mistrust to respect</li> </ul>	<b>Band 3</b> <b>8-15 marks</b>
		<b>Band 2</b> <b>8-12 marks</b>	<ul style="list-style-type: none"> <li>The candidate is regularly quite inventive, offering a range of suitable performance suggestions for Mrs Erlynne</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Mrs Erlynne's role in the play is quite unified and the interpretation of it is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to changing the audience response from mistrust to respect</li> <li>Useful reference is made to Nineteenth Century, comedy of wit</li> <li>Useful attention is given to performance ideas intended to change the audience response from mistrust to respect</li> </ul>	<b>Band 2</b> <b>16-24 marks</b>
		<b>Band 1</b> <b>13-17 marks</b>	<ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for Mrs Erlynne</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of Mrs Erlynne's role in the play is coherent and the interpretation of it is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to changing the audience response from mistrust to respect</li> <li>Purposeful reference is made to Nineteenth Century, comedy of wit</li> <li>Focused attention is given to performance ideas intended to change the audience response from mistrust to respect</li> </ul>	<b>Band 1</b> <b>25-33 marks</b>

**Wilde: Lady Windermere’s Fan – 10**

Briefly outline and justify your casting decisions for Lord Darlington and Lady Windermere and then discuss how you would direct your actors, in **two** sections where they appear together, in order to reveal your interpretation of their relationship.

The demands of Question 10	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director’s perspective</li> <li>justified casting decisions for Lord Darlington and Lady Windermere</li> <li>directorial strategies calculated to reveal a clear interpretation of the relationship between them, in two sections where they appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>possible interpretations of the relationship between Lord Darlington and Lady Windermere; for example, Lord Darlington as predator or protector of Lady Windermere; his ability to manipulate her; Lady Windermere’s virtue endangered by Lord Darlington’s cynicism; potential adulterers in a wicked society; tempter and tempted</li> <li>Wilde’s presentation of double standards in society</li> <li>casting ideas for Lord Darlington and Lady Windermere: age, physical appearance, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to reveal the relationship between the couple</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of Lord Darlington and Lady Windermere, compatible with:                             <ul style="list-style-type: none"> <li>the play’s period, genre and action</li> <li>the candidate’s creative overview of the play</li> <li>the candidate’s interpretation of the relationship</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate identifies some casting/directorial aspects to consider for Lord Darlington and Lady Windermere</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations are selected but they are largely inappropriate to revealing the relationship</li> <li>A few references may be made to the Victorian period and/or to the play’s original style/genre</li> <li>Insufficient attention is given to revealing an interpretation of the relationship</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>



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

**Chekhov: The Seagull – 11**

With reference to specific moments from each of the Acts of the play, discuss how you would use design elements to show the passage of time in a production of “The Seagull”.

You should include reference to **one or more** of the following design elements: set, costume and accessories, lighting, sound, make-up.

The demands of Question 11	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clear focus on the depiction of the passage of time in the play</li> <li>design ideas calculated to show the passage of time</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>the passage of time in the play revealed through the shift from night to day between Acts One and Two, the changing seasons and the interval of two years between Acts Three and Four</li> <li>specific moments from each Act where design elements are used to signify time of day or season</li> <li>an appropriate period and style for the play</li> <li>a naturalistic or alternative approach to design</li> <li>the staging form chosen; discrete settings or a composite design; outdoor and indoor settings</li> <li>design fundamentals; scale, colour, texture, materials, in relation to set design</li> <li>authentic furnishings – the transformation of the drawing room into a study for Konstantin and a rest room for Sorin</li> <li>costume changes consonant with the passage of time, for example, lightweight fabrics/parasols for Act Two set at the height of Summer; warmer, richer materials in Act Four set in the Autumn, two years later; costumes to reflect changing fortunes of the characters</li> <li>lighting and/or sound effects to</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention/design vision within practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance through the realisation of suitable settings</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate design ideas for revealing the passage of time, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the selected design elements</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate identifies some design ideas to consider</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play through design but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the passage of time</li> <li>A few references may be made to the Nineteenth Century and/or to the genre of Naturalism</li> <li>A little attention is given to revealing the passage of time through design elements</li> </ul>	

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<p>suggest time of day/time of year; interior and exterior settings</p> <ul style="list-style-type: none"> <li>• make-up to show the passage of time where appropriate</li> <li>• transitions, if appropriate</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>• There are several references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>• Selection of textual illustrations is loosely appropriate to revealing the passage of time</li> <li>• Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism</li> <li>• Some attention is given to revealing the passage of time through design elements</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
	<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate is regularly quite inventive, offering a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is quite unified and the interpretation of it is secure</li> <li>• Selection of textual illustrations is thoughtful and appropriate to revealing the passage of time</li> <li>• Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism</li> <li>• Useful attention is given to revealing the passage of time through design elements</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
	<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate reveals consistent inventiveness in a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative overview of the play is coherent and the interpretation of it is very sound</li> <li>• Selection of textual illustrations is discriminating and entirely appropriate to revealing the passage of time</li> <li>• Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism</li> <li>• Focused attention is given to revealing the passage of time through design elements</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Chekhov: The Seagull – 12**

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

The demands of Question 12	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined focus upon Arkadina's complexity</li> <li>performance ideas calculated to reveal the complexity of her character</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p>	<ul style="list-style-type: none"> <li>possible aspects of Arkadina's complex character might include, for example:                             <ul style="list-style-type: none"> <li>her egotism</li> <li>her flirtatiousness</li> <li>her legendary meanness</li> <li>her equivocal relationship with her son whom she both adores and despises</li> <li>her love for Trigorin/her jealousy of Nina</li> <li>her vanity</li> <li>her love for her brother</li> </ul> </li> <li>Arkadina's physical appearance, age, height, build, colouring, facial features; changes during the play</li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:                             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Arkadina, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the complexity of the role</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style/use/change of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to reveal the complexity of her character interacting, for example, with Dr Dorn, with Konstantin, Trigorin, Sorin, Shamrayev</li> <li>Naturalism</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Arkadina</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Arkadina's role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the complexity of Arkadina</li> <li>A few references may be made to the Nineteenth Century and/or to the genre of Naturalism</li> <li>A little attention is given to revealing the complexity of Arkadina</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

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**OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B**

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

**Lorca: Blood Wedding – 13**

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>the significance of family throughout</li> <li>the mood of celebration; music and dancing</li> <li>mother's intuition that something is troubling the bride</li> <li>Leonardo's evident jealousy</li> <li>perceptions of the day</li> <li>the sense of past and future</li> </ul> </li> <li>directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent; delivery of specific lines</li> <li>interaction with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>creation of pace and tension</li> <li>delivery of Lorca's poetic text</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><i>Setting</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>scale; architectural design</li> <li>design and use of levels, ramps, steps, balconies, interior and/or exterior settings</li> <li>provision of appropriate entrances/exits</li> <li>the fluency of the action</li> <li>shifting locations throughout the play</li> <li>use of cyclorama/gauzes/backdrops</li> </ul> </li> </ul>	<p></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with;                             <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>A few references may be made to Lorca's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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

**Brecht: The Good Person of Szechwan – 14**

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>themes of gratitude and ingratitude</li> <li>the exploitation of Shen Teh's good nature</li> <li>the hungry child as a symbol of neglect</li> <li>Shen Teh becomes a "tiger" to protect her child</li> <li>change and transformation</li> <li>Shen Teh's harangue to the audience</li> </ul> </li> <li>directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; declamatory style; delivery of the political message of the play</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting</li> <li>interaction with the audience; direct address</li> <li>multi-roling</li> <li>the representation of the child</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li>Setting                             <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>Brecht's ideas about design</li> <li>design and use of levels, ramps, steps, balconies, interior and/or exterior settings</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul> <p>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul> <p>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</p> <ul style="list-style-type: none"> <li>A few references may be made to Brecht's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Miller: A View from the Bridge – 15**

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>themes of possessiveness and freedom</li> <li>Catherine's emergence into womanhood</li> <li>Beatrice's motivation in warning Catherine</li> <li>family tensions</li> <li>the strong presence of Eddie – even when off-stage</li> <li>the significance of Alfieri</li> </ul> </li> <li>directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>interaction with the audience</li> <li>creation of tension/pace</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><i>Setting</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>Miller's stage directions, if appropriate</li> <li>design and use of levels, interior and/or exterior settings</li> <li>provision of appropriate entrances/exits</li> <li>the fluency of the action</li> <li>indications of Brooklyn or justified alternative; period features</li> </ul> </li> </ul>	<p><b>Band 4</b> 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul> <ul style="list-style-type: none"> <li>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul> <ul style="list-style-type: none"> <li>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>A few references may be made to Miller's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>

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

**Berkoff: The Trial – 16**

The demands of The Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>K's diminishing self-control</li> <li>themes of reputation as well as guilt/innocence</li> <li>the surreal world of Titorelli</li> <li>notions of art imitating life</li> <li>appearance and reality</li> <li>time</li> </ul> </li> <li>directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent; speaking the verse</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>characterisation of K, the Manager and Titorelli</li> <li>interaction with the audience</li> <li>physical theatre; expressionism</li> <li>multi-roling</li> <li>chorus work</li> <li>mime</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><b>Setting</b> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>Berkoff's ideas about design</li> <li>design and use of stage space; levels, ramps, steps</li> <li>provision of appropriate entrances/exits; acting space</li> <li>the fluency of the action</li> <li>shifting locations throughout the</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>A few references may be made to Berkoff's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>

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

**Wertenbaker: Our Country's Good – 17**

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• interpretation of the extract</li> <li>• staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>• relevant research and its application</li> <li>• appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>• points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>- the new found civility and the community of the convicts; their respect for Ralph</li> <li>- themes of civilization/the redemptive power of theatre</li> <li>- the significance of language and of censorship</li> <li>- the political message of Wisehammer's prologue</li> <li>- theatre as a "republic"</li> <li>- Ralph's transformation matching that of the convicts</li> </ul> </li> <li>• directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>- their physical appearance, where significant to the interpretation</li> <li>- vocal qualities, pitch, pace, tone, accent</li> <li>- delivery of specific lines; delivery of the political message of the play</li> <li>- interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>- movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>- interaction with the audience</li> <li>- multi-roling</li> </ul> </li> <li>• design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li>• <i>Setting</i> <ul style="list-style-type: none"> <li>- the staging form chosen</li> <li>- design and use of stage space; levels, ramps, steps</li> <li>- provision of appropriate entrances/exits; acting space</li> <li>- the fluency of the action</li> <li>- indications of Australian setting or justified alternative; period</li> </ul> </li> </ul>	<p></p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>- theatrical invention within practical staging suggestions</li> <li>- knowledge and understanding of the play's potential in performance</li> <li>- theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>- accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section, compatible with:                             <ul style="list-style-type: none"> <li>- the play's period, genre, style and action, supported by relevant research</li> <li>- the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>- the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p></p>
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>• The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>• There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>• Sketch(es) are unhelpful/not included</li> <li>• There are a few references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>• A few references may be made to Wertenbaker's dramatic style, and/or to the period/genre of the play</li> <li>• There may be some references to research but little evidence of it having been applied</li> <li>• A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>



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

**Edmundson: Coram Boy – 18**

The demands of the Section B question	In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<ul style="list-style-type: none"> <li>points of interpretation might refer, for example, to:                             <ul style="list-style-type: none"> <li>the significance of music</li> <li>themes of parenthood; fathers and sons; mothers and children</li> <li>the developing relationship of Alex and Melissa</li> <li>the "dead" state and what it means</li> <li>child abuse – physical, mental and sexual</li> <li>the significance of the 'Angel'</li> </ul> </li> <li>directorial suggestions for the actors:                             <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>delivery of the song</li> <li>actor-generated soundscape</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>relationship with the audience</li> <li>multi-roling</li> <li>actors' creation of setting through physical theatre techniques</li> <li>mime/tableaux</li> <li>creation of atmosphere, build of tension</li> <li>story-telling techniques</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><i>Setting</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>design and use of stage space; levels, ramps, steps</li> </ul> </li> </ul>		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating:                             <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with:                             <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	
		<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>A few references may be made to Edmundson's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

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<ul style="list-style-type: none"> <li>- provision of appropriate entrances/exits; acting space</li> <li>- the fluency of the action</li> <li>- shifting locations throughout the play</li> <li>- use of cyclorama/gauzes/backdrops</li> <li>- stage furnishings</li> <li>- creations of setting by the company/ensemble</li> <li>• <i>Costume</i> <ul style="list-style-type: none"> <li>- style of costumes; indications of selected period setting; suggestions of universality or justified transposition</li> <li>- colour, fabric, cut, fit, condition</li> <li>- costume accessories; headgear, jewellery, ornamentation, footwear; personal props</li> </ul> </li> <li>• <i>Make-up/mask</i> <ul style="list-style-type: none"> <li>- style of make-up</li> <li>- use of mask for non-naturalistic characters, if appropriate to the interpretation</li> </ul> </li> <li>• <i>Lighting</i> <ul style="list-style-type: none"> <li>- lighting design to help differentiate between locations and to create atmosphere, if appropriate</li> <li>- use of shadow, silhouette</li> <li>- use of colour, intensity, positioning and angles, focus, if appropriate</li> </ul> </li> <li>• <i>Sound</i> <ul style="list-style-type: none"> <li>- live or recorded to help differentiate between locations and to create atmosphere</li> <li>- use of music</li> <li>- actor-generated sound</li> </ul> </li> <li>• the preferred style and atmosphere of the section with reference to Edmundson's intentions</li> <li>• relevant research underpinning their interpretation where appropriate</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate offers occasional directorial invention and a few, partially developed, staging ideas</li> <li>• Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are used to support ideas</li> <li>• There are several references to the text in action</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate</li> <li>• Brief relevant reference is made to Edmundson's dramatic style, and/or to the period/genre of the play</li> <li>• There is some evidence of relevant research, although its application is not clearly shown</li> <li>• Some attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
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