

# Mark Scheme (Standardisation) Summer 2008

GCE

GCE Drama and Theatre Studies  
(6346/01)

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Section A

### *The Beggar's Opera* by John Gay

| Question Number | Indicative content  |
|-----------------|---|
| 1(a)(i)         | <p>This asks for the candidate to consider the move between scene 1 and scene 2 and two possible ways of exploring this in rehearsal.</p> <p>The question asks for two possible approaches. These approaches may be completely different or extremely similar. One may be aimed at actors, the other at designer.</p> |

| Level              | Mark | Descriptor   |
|--------------------|------|--|
| Top area answers   | 3-4  | <p>Should demonstrate a full understanding of the intended rehearsal of the staging of the scene in relation to moving into the following scene. The roles of the designer and actors will be explicit in the response. There will be a sense of the director working with actors and designer in the response. There will be two methods, both supported by reasons.</p> <p>Intended impact upon audience may be implicit, but there will be consideration of the actors and how the effect of the scene change will be achieved in the space.</p> <p>The methods should be practical and demonstrate thinking that is confident, accurate and clear.</p> <p>Rehearsal must be explicit in the response and both elements of the question must be covered for full marks.</p> |
| Lower area answers | 0-2  | <p>Will be descriptive and will not connect the elements of the answer to the question or to the rehearsal process.</p> <p>The candidate may not fully explore both elements of the question, or may miss one of them altogether.</p>  |

| Question Number | Indicative content  |
|-----------------|---|
| 1(a)(ii)        | <p>This asks the candidate to consider the way the exchanges between Polly and Macheath in this scene may be explored in order to impact upon the audience and to allow the individual personalities to emerge and be communicated eventually to the audience. It is a relationships question and is about rehearsal techniques that may be used specifically in this extract.</p> <p>The section to be covered in the response is not defined but candidates may offer support from specific examples from within this extract, ideas should be practical.</p> |

| Level               | Mark | Descriptor   |
|---------------------|------|--|
| Top area answers    | 5-6  | <p>Will demonstrate a full understanding of the elements of the question and offer examples supported by reasons. There will be a clear sense that the candidate has considered the relationship between Polly and Macheath in this extract for the rehearsal and is able to connect ideas justifiably with the question and the extract.</p> <p>There may be a confident grasp of drama and theatre terms in relation to rehearsal in evidence throughout the response and there may be some sense of the ensemble in the answer that supports the work of all of the actors. Rehearsal must be explicit in the response.</p> |
| Middle area answers | 3-4  | <p>Will be communicated effectively with the candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal in evidence in the response and in relation to the demands of the question.</p> <p>There may be less support for the examples of exploration techniques and less sense of a full understanding of the relationship being explored in the rehearsal.</p> <p>One of the elements of the question may be missing in the response, or merely reported rather than explored.</p>   |
| Lower area answers  | 0-2  | <p>Will be highly descriptive and may not cover more than one element of the question, certainly not exploring any of the elements to any depth. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of exploring with the actors in the rehearsal.</p>  |

| Question Number | Indicative content  |
|-----------------|---|
| 1(a)(iii)       | <p>This asks for the candidate to consider:</p> <ul style="list-style-type: none"><li>▪ The relationships established and how these might be achieved by working through the rehearsal process.</li><li>▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully.</li><li>▪ Justifying the ways of working in relation to the extract and key moments from it.</li><li>▪ Consideration of the staging of the extract and how this will assist in the relationship between audience and actor.</li></ul> <p>The question asks that the candidate is working with the actors and the response should reflect that. It is about the candidate exploring the way the actors are able to impact upon audience through their characters, it is not a character study. It specifies essential impact upon audience and asks for suggestions as to how this might be achieved.</p> |

| Level                      | Mark | Descriptor  |
|----------------------------|------|---|
| <b>Top area answers</b>    | 7-10 | <p>Will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship individuals and ensemble will have with each other and audience. Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director.</p> <p>The moments in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and audience with ideas on how the relationships may be established and demonstrated physically and vocally.</p> <p>The candidate will be able to offer ideas for rehearsal techniques which will effectively connect with the extract - giving specific examples - and may demonstrate the broader context of the style of the play in performance. There has to be evidence of connection to the extract for a high mark along with a sense of the candidate exploring ideas based upon a clear understanding of the process of creating the play for performance. Rehearsal must be explicit in the response.</p> |
| <b>Middle area answers</b> | 4-6  | <p>Will have the elements in place and examples of rehearsal techniques will be clear but less supported by specific moments from the extract. The connections will be made but the candidate will not be able to fully explore all of the demands of the question. There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of the process leading up to the relationships between the characters and with audience. There may not be enough specific examples to connect the response to the extract, although the actual response may demonstrate a sound use of drama terms and concepts in relation to preparing the play for performance.</p>  |
| <b>Lower area answers</b>  | 0-3  | <p>Will be less detailed and less secure in offering support in relation to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. The response will be highly-descriptive and/or very slight in relation to the marks awarded. There may be more of a sense of character study rather than exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance.</p>  |

1(b) *The Trojan Women* by Euripides

| Question Number | Indicative content   |
|-----------------|--|
| 1(b)(i)         | <p>This asks for the candidate to consider two possible ways of exploring the exits of Helen and Menalaus and how this might be dealt with in practical terms.</p> <p>The question looks for the candidate to offer 2 supported suggestions for the way members of the company might explore the exit moments. The candidate may concentrate on designer and/or the actors, or may be less specific. For a high mark, there must be two possible ways that are supported.</p> <p>The question asks for two possible approaches. These approaches may be completely different or very similar. One may be aimed at designer, the other at actors.</p> |

| Level              | Mark | Descriptor  |
|--------------------|------|---|
| Top area answers   | 3-4  | <p>Will demonstrate a full understanding of the intended rehearsal of the exit moments in relation to how the impact of the exit of Helen followed by Menalaus might be transmitted to the audience through the reaction of others. The candidate will offer supported ideas that are practical for exploration during rehearsal. There will be a sense of the director working with actors and designer in the response. There will be two methods, both supported by reasons.</p> <p>The methods should be practical and demonstrate thinking that is confident, accurate, and clear.</p> <p>Rehearsal must be explicit in the response and both elements of the question must be covered for full marks.</p> |
| Lower area answers | 0-2  | <p>Will be descriptive and will not connect the elements of the answer to the question or to the rehearsal process.</p> <p>The candidate may not fully explore the two elements of the question, or may miss one of them altogether.</p>  |

| Question Number | Indicative content  |
|-----------------|---|
| 1(b)(ii)        | <p>Essentially the same as for 1(a)(ii)</p> <p>The central focus of the answer should be around Hecuba and Menalaus but other actors need to be considered in the process as well to give some idea of the picture being created for the audience.</p> <p>This asks the candidate to consider the way the exchanges may be explored in order to impact upon audience and to allow the individual personalities to emerge and be communicated to the audience. It is a relationships question and is about rehearsal techniques that may be used specifically in this extract.</p> <p>The section to be covered in the response is not defined but candidates may offer support from specific examples within this extract, ideas should be practical.</p> |

| Level               | Mark | Descriptor   |
|---------------------|------|--|
| Top area answers    | 5-6  | <p>Will demonstrate a full understanding of the elements of the question and offer examples supported by reasons. There will be a clear sense that the candidate has considered the relationship between Hecuba and Menalaus in this extract for the rehearsal and is able to connect ideas justifiably with the question and the extract.</p> <p>There will be a confident grasp of drama and theatre terms in relation to the rehearsal in evidence throughout the response and there may be some sense of the ensemble in the answer that supports the work of all of the actors. Rehearsal must be explicit in the response.</p> |
| Middle area answers | 3-4  | <p>Will be communicated effectively with the candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal in evidence in the response and in relation to the demands of the question.</p> <p>There may be less support for the examples of exploration techniques and less sense of a full understanding of the relationship being explored in the rehearsal.</p> <p>One of the elements of the question may be missing in the response, or merely reported rather than explored.</p>   |
| Lower area answers  | 0-2  | <p>Will be highly descriptive and may not cover more than one element of the question, certainly not exploring any of the elements to any depth. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of exploring with the actors in rehearsal.</p>  |



| Question Number  | Indicative content   |
|------------------|--|
| <b>1(b)(iii)</b> | <p>Essentially the same as for 1(a)(iii).</p> <p>This asks for the candidate to consider:</p> <ul style="list-style-type: none"><li>▪ The relationships established and how these might be achieved by working through the rehearsal process.</li><li>▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully.</li><li>▪ Justifying the ways of working in relation to the extract and key moments from it.</li><li>▪ Consideration of the staging of the extract and how this will assist in the relationship between audience and actor.</li></ul> <p>The question asks that the candidate is working with the actors and the response should reflect that. It is about the candidate exploring the way the actors are able to impact upon audience through their characters, it is not a character study. It specifies essential impact of character and asks for suggestions as to how this might be achieved.</p> |

| Level                      | Mark | Descriptor  |
|----------------------------|------|---|
| <b>Top area answers</b>    | 7-10 | <p>Will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship individuals and ensemble will have with each other and audience. Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director.</p> <p>The moments in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and audience with ideas on how the relationships may be established and demonstrated physically and vocally.</p> <p>The candidate will be able to offer ideas for rehearsal techniques which will effectively connect with the extract - giving specific examples - and may demonstrate the broader context of the style of the play in performance. There has to be evidence of connection to the extract for a high mark along with a sense of the candidate exploring ideas based upon a clear understanding of the process of creating the play for performance. Rehearsal must be explicit in the response.</p> |
| <b>Middle area answers</b> | 4-6  | <p>Will have the elements in place and examples of rehearsal techniques will be clear but less supported by specific moments from the extract. The connections will be made but the candidate will not be able to fully explore all of the demands of the question. There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of the process leading up to the relationships between the characters and with audience. There may not be enough specific examples to connect the response to the extract, although the actual response will demonstrate a sound use of drama terms and concepts in relation to preparing the play for performance.</p>   |
| <b>Lower area answers</b>  | 0-3  | <p>Will be less detailed and less secure in offering support in relation to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. The response will be highly-descriptive and/or very slight in relation to the marks awarded. There may be more of a sense of character study rather than exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance.</p>  |

2(a) *The Beggar's Opera* by John Gay

| Question Number | Indicative content  |
|-----------------|---|
| 2(a)(i)         | <p>This asks the candidate to consider: how the play in performance may impact upon a specific modern audience through its performance elements within a director's concept, with specific reference to the choice of audience.</p> <p>The style of performance and how the design and performance elements and combinations of acting e.g. style, costume, setting, props, light, staging will come together within an overall concept but with specific reference to the chosen audience.</p> |

| Level            | Mark  | Descriptor  |
|------------------|-------|---|
| Top area answers | 16-20 | <p>Will demonstrate a full understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear grasp of their chosen audience who may need some guidance from the direction of the play to enhance their understanding of it. There needs to be a clear indication throughout the response that the candidate has fully understood the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with knowledge gained throughout the course.</p> <p>There will be supported examples of how a production may be made more visually - and practically - appealing without losing sight of its original performance values. Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon their chosen audience.</p> <p>The chosen audience will be identified and how the performance will be explored by the candidate will be detailed in relation to this. There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work. This will be a coherent and knowledgeable response.</p> |

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|---|--------------|---|
| <p><b>Middle area answers</b></p>       | <p>11-15</p> | <p>Will demonstrate a sound understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of their chosen audience who may need some guidance from the direction of the play to enhance their understanding of it.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas based upon this understanding, coupled with the knowledge gained throughout the course.</p> <p>There will be examples of how a production might be made visually - and practically - appealing, without losing sight of its original performance values. Comments will be supported by reasoning based upon an understanding of how drama may impact upon their chosen audience and the candidate will offer some examples from their concept for the production in support.</p> <p>The chosen audience will be identified and how the candidate may explore the performance will be detailed in relation to this. This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text as the candidate understands it.</p> |
| <p><b>Lower middle area answers</b></p> | <p>6-10</p>  | <p>May be secure about the play and about approaches to it in performance but may have less of an understanding of how the proposed performance will be adapted or staged to be appealing to the chosen audience.</p> <p>There will be very much the sense of the prepared answer, perhaps taken straight from the annotated script to this response, but this may be supported by some examples to connect it with the general demands of the question.</p> <p>There may be one line of thought that may not be developed or justified in terms of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present.</p>   |

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|--------------------|-----|--|
| Lower area answers | 0-5 | Will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question. These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect with the question. |
|--------------------|-----|--|

Decisions at this level of study should demonstrate “a confident grasp of drama and theatre terms and concepts” which means that ideas explored must be practical. At the higher end of the lower area there is evidence that the candidate is understanding the demands of the question but is unable to focus clearly on them, at the lower end there is little to see which connects with the question.

| Question Number | Indicative content  |
|-----------------|---|
| 2(a)(ii)        | This asks the candidate to consider an approach to one design element in the play in performance with a clear view to how it will connect with an overall concept for the play. |

| Level                      | Mark  | Descriptor  |
|----------------------------|-------|---|
| <b>Top area answers</b>    | 16-20 | <p>Will demonstrate a full understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the design opportunities within the performance.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to discuss ideas for the use of one design element based upon this understanding. There will be supported examples of approaches that are imaginative and practical, based upon a concept that sits within the original performance values of the play. Ideas will be supported by sound reasoning, based upon an understanding of how the use of the one design element may enhance performance for both actor and audience.</p> <p>There will be a sense of confidence in the response, supported by clear ideas for approaches to the one design element that demonstrates an understanding of how live theatre could work. This will be a coherent and knowledgeable response.</p>                                |
| <b>Middle area answers</b> | 11-15 | <p>Will demonstrate a sound understanding of drama and theatre and offer consideration of the use of the one design element in relation to the question that shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider. There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the use of the one design element gained throughout the course.</p> <p>There will be examples of how the one design element may be approached without losing sight of the play's original performance values. Ideas will be imaginative and practical but perhaps the discussion is not as rounded as it might be for the higher marks or there is less consideration of other elements of the performance that have to be matched with the use of the one design element. This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text as the candidate understands it.</p> |

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| Lower middle area answers | 6-10 | <p>May be secure about the play and about approaches to the use of one design element but may have less of an understanding of how approaches to the use of the one design element will fit in with other elements of the performance or/and will offer less of a discussion of ideas.</p> <p>There may be more of a sense of the prepared answer here, perhaps taken straight from the annotated script, to this response, but this will be supported by some examples to connect it with the general demands of the question. There may be one line of thought which may not be developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the use of the one design element but no sense of development or of a through line of any of them. Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the one design element in place as we go up through the marks, with some practical imagination and understanding present.</p> |
| Lower area answers        | 0-5  | <p>May be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question. These answers may be highly imaginative, but they may not necessarily be very practical. There may be no consideration, or this may be so wide ranging that no conclusions are drawn to bring the response into an overall concept for the performance.</p>  |

Decisions at this level of study should demonstrate “a confident grasp of drama and theatre terms and concepts” which means that ideas explored must be practical.

## 2(b) *The Trojan Women* by Euripides

| Question Number | Indicative content   |
|-----------------|--|
| 2(b)(i)         | <p>The marking structure for this response is essentially the same as for 2(a)(i).</p> <p>This asks the candidate to consider: how the play in performance may impact upon a specific modern audience through its performance elements within a director's concept, with specific reference to the choice of audience.</p> <p>The style of performance and how the design and performance elements and combinations of acting e.g. style, costume, setting, props, light, staging will come together within an overall concept but with specific reference to the chosen audience.</p> |

| Level            | Mark  | Descriptor  |
|------------------|-------|---|
| Top area answers | 16-20 | <p>Will demonstrate a full understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear grasp of their chosen audience who may need some guidance from the direction of the play to enhance their understanding of it. There needs to be a clear indication throughout the response that the candidate has fully understood the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with the knowledge gained throughout the course.</p> <p>There will be supported examples of how a production may be made more visually - and practically - appealing without losing sight of its original performance values. Comments will be supported by sound reasoning based upon a clear understanding of the way drama may impact upon their chosen audience.</p> <p>The chosen audience will be identified and how the performance will be explored by the candidate will be detailed in relation to this. There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work. This will be a coherent and knowledgeable response.</p> |



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|---|--------------|---|
| <p><b>Middle area answers</b></p>       | <p>11-15</p> | <p>Will demonstrate a sound understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of their chosen audience who may need some guidance from the direction of the play to enhance their understanding of it.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas based upon this understanding, coupled with the knowledge gained throughout the course.</p> <p>There will be examples of how a production might be made visually - and practically - appealing, without losing sight of its original performance values. Comments will be supported by reasoning based upon an understanding of how drama may impact upon their chosen audience and the candidate will offer some examples from their concept for the production in support.</p> <p>The chosen audience will be identified and how the candidate may explore the performance will be detailed in relation to this. This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text as the candidate understands it.</p> |
| <p><b>Lower middle area answers</b></p> | <p>6-10</p>  | <p>May be secure about the play and about approaches to it in performance but may have less of an understanding of how the proposed performance will be adapted or staged to be appealing to their chosen audience.</p> <p>There will be very much the sense of the prepared answer, perhaps taken straight from the annotated script to this response, but this will be supported by some examples to connect it with the general demands of the question.</p> <p>There may be one line of thought that may not be developed or justified in terms of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present.</p>  |
| <p><b>Lower area answers</b></p>        | <p>0-5</p>   | <p>Will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question. These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms.</p>  |

Decisions at this level of study should demonstrate “a confident grasp of drama and theatre terms and concepts” which means that ideas explored must be practical. At the higher end of the lower area there is evidence that the candidate is understanding the demands of the question but is unable to focus clearly on them, at the lower end there is little to see which connects with the question.

| Question Number | Indicative content  |
|-----------------|---|
| 2(b)(ii)        | <p>The marking structure for this response is essentially the same as for 2(a)(ii)</p> <p>This asks the candidate to consider an approach to one design element in the play in performance with a clear view to how it will connect with an overall concept for the play.</p> |

| Level            | Mark  | Descriptor  |
|------------------|-------|---|
| Top area answers | 16-20 | <p>Will demonstrate a full understanding of drama and theatre and offer consideration of the play in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the design opportunities within the performance.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to discuss ideas for the use of one design element based upon this understanding. There will be supported examples of approaches that are imaginative and practical, based upon a concept that sits within the original performance values of the play. Ideas will be supported by sound reasoning, based upon an understanding of how the use of the one design element may enhance the performance for both actor and audience.</p> <p>There will be a sense of confidence in the response, supported by clear ideas for approaches to the one design element that demonstrate an understanding of how live theatre could work. This will be a coherent and knowledgeable response.</p> |

|                           |       |   |
|---------------------------|-------|---|
| Middle area answers       | 11-15 | <p>Will demonstrate a sound understanding of drama and theatre and offer consideration of the use of the one design element in relation to the question that shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider. There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the use of the one design element gained throughout the course.</p> <p>There will be examples of how the one design element may be approached without losing sight of the play's original performance values. Ideas will be imaginative and practical but perhaps the discussion is not as rounded as it might be for the higher marks or there is less consideration of other elements of the performance that have to be matched with the use of the one design element. This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text as the candidate understands it.</p> |
| Lower middle area answers | 6-10  | <p>May be secure about the play and about approaches to the use of the one design element but may have less of an understanding of how approaches to the use of the one design element will fit in with other elements of the performance or/and will offer less of a discussion of ideas.</p> <p>There may be more of a sense of the prepared answer here, perhaps taken straight from the annotated script, to this response, but this will be supported by some examples to connect it with the general demands of the question. There may be one line of thought, which may not be developed or justified in terms of the play, or, alternatively, there may be a number of ideas explored for the use of the one design element but no sense of development or of a through line of any of them. Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the one design element in place as we go up through the marks, with some practical imagination and understanding present.</p>   |
| Lower area answers        | 0-5   | <p>May be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question. These answers may be highly imaginative, but they may not necessarily be very practical. There may be no consideration, or this may be so wide ranging that no conclusions are drawn to bring the response into an overall concept for the performance.</p>  |

Decisions at this level of study should demonstrate “a confident grasp of drama and theatre terms and concepts” which means that ideas explored must be practical

## Section B

| <ul style="list-style-type: none"> <li>• Question Number</li> </ul> | <ul style="list-style-type: none"> <li>• Indicative content</li> </ul>  |
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| <ul style="list-style-type: none"> <li>• 3(a)</li> </ul>            | <ul style="list-style-type: none"> <li>• This asks the candidate to consider: the impact of the play in performance and what it was about it which made an impression, including the approach to its themes and issues:               <ul style="list-style-type: none"> <li>▪ The visual and aural impact of the performance which places it in the 21<sup>st</sup> century, particularly with reference to spectacle..</li> <li>▪ The social/cultural impact and how issues and themes may have been developed or not in the performance seen.</li> <li>▪ Topical references and how these were dealt with.</li> <li>▪ Cuts and edits.</li> <li>▪ The impact of the performers within the play and how the style of acting may alter the impact compared to the previous time period.</li> </ul> </li> <li>• There are a number of areas here and a number of angles from which the candidate may approach a response. The idea of spectacle is at the centre of the answer and encourages candidates to consider the language of theatre and communication in its broadest sense.</li> </ul> |

| <ul style="list-style-type: none"> <li>• Level</li> </ul>            | <ul style="list-style-type: none"> <li>• Mark</li> </ul>  | <ul style="list-style-type: none"> <li>• Descriptor</li> </ul>  |
|--|---|---|
| <ul style="list-style-type: none"> <li>• Top area answers</li> </ul> | <ul style="list-style-type: none"> <li>• 16-20</li> </ul> | <ul style="list-style-type: none"> <li>• Will offer clear evidence that the candidate has understood the production seen in relation to previous performance conditions and is then able to relate that information to the demands of the question asked.</li> <li>• Examples used will be supported and there will be a balance in the discussion as to the impact of the play for us compared to the possible impact. The examples should be rooted in the performance of the play, not in its literary merits.</li> <li>• The performance seen should ideally lead the discussion, with ideas springing from that. Some candidates may successfully present ideas in this answer using a different approach.</li> <li>• The discussion should have balance and the examples used should be clearly explored. At this level we should be having names of actors, directors, designers and there should be a clear distinction between actor and character. Conclusions drawn should follow logically from the discussion offered. There may be an imbalance in the response between 18<sup>th</sup> and 19<sup>th</sup> century. This will depend on the approach of the teacher and a candidate may explore</li> </ul> |

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|  |  | <p>this question successfully with this imbalance in place.</p> <ul style="list-style-type: none"><li>•</li></ul> |
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| <p><b>Middle area answers</b></p>       | <p>11-15</p> | <p>Will offer clear evidence that the candidate has understood the production seen in relation to the earlier performance conditions and is then able to relate that information to the demands of the question asked. Examples used will be supported and there will generally be a balance in the discussion as to the impact of the play for us compared to its earlier impact. Examples should be rooted in the performance of the play but there may be a drift towards the text in this area of marks.</p> <p>The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support.</p> <p>There may not always be clear distinction between actor and character but the information within the response has merit and shows understanding overall.</p> |
| <p><b>Lower middle area answers</b></p> | <p>6-10</p>  | <p>May be heavily descriptive and may lack a depth of discussion to take the response into the next level. There may be a clear drift towards the text, rather than the performance and there may be a strong historical perspective which may dominate the overall response.</p> <p>There will be evidence of understanding in this area but there will be a clear impression of the candidate starting to struggle to supply evidence in support. The impact of the performance seen may be limited to one example which is not developed around the question and there may be a sense of notes being presented.</p>  |
| <p><b>Lower area answers</b></p>        | <p>0-5</p>   | <p>May be heavily descriptive and may lack any of the necessary connections, although there will be some indication of how the play in performance may have impact.</p> <p>The statement will have little consideration in the answer and the candidate will present information that does not connect with the framework of the question. There may be some understanding evident within the response and some indication of how drama in performance may have impact but not all the connections will have been made.</p>   |

| <ul style="list-style-type: none"> <li>• Question Number</li> </ul> | <ul style="list-style-type: none"> <li>• Indicative content</li> </ul>   |
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| <ul style="list-style-type: none"> <li>• 3(b)</li> </ul>            | <ul style="list-style-type: none"> <li>• This asks the candidate to consider the impact of the play in performance and how ideas were communicated by the full range of theatrical means, which could include <ul style="list-style-type: none"> <li>• design in relation to audience and actor</li> <li>• acting/performance style</li> <li>• aural and visual impact</li> <li>• cuts and edits to the text.</li> </ul> </li> <li>•</li> <li>• It is a personal response and one that should connect effectively to one previous time period by looking at the now in relation to then. <ul style="list-style-type: none"> <li>•</li> <li>• There are a number of areas here and a number of angles candidates may explore in responding to this question.</li> <li>•</li> <li>• Candidates may have seen a minimalist performance but there is still scope for comparisons across any of the three previous time periods.</li> <li>•</li> <li>• Candidates may focus on one aspect of the performance and trace it back or they may range across a number of areas, all of which should be rooted in the director/actors/designer's impact upon the play seen in performance.</li> <li>•</li> <li>• There may well be an imbalance in the response in terms of the previous time period. The theatrical developments of 16<sup>th</sup> and 17<sup>th</sup> century, for example, were substantial and candidates may therefore concentrate on one time period over the other. This is acceptable.</li> <li>•</li> <li>• Essentially, the mark scheme for this question is the same as for 3(a).</li> <li>•</li> </ul> </li> </ul> |



| Level                           | Mark  | Descriptor   |
|---------------------------------|-------|--|
| <b>Top area answers</b>         | 16-20 | <p>Will offer clear evidence that the candidate has understood the production seen in relation to previous performance conditions and is then able to relate that information to the demands of the question asked.</p> <p>Examples used will be supported and there will be a balance in the evaluation as to the impact of the play for us compared to the possible previous impact. The examples should be rooted in the performance of the play, not in its literary merits.</p> <p>The performance seen should ideally lead the evaluation, with ideas springing from that. Some candidates may successfully present ideas in this answer using a different approach.</p> <p>The evaluation should have balance and the examples used should be clearly explored. At this level we should be having names of actors, directors, designers and there should be a clear distinction between actor and character. Conclusions drawn should follow logically from the evaluation offered.</p> |
| <b>Middle area answers</b>      | 11-15 | <p>Will offer clear evidence that the candidate has understood the production seen in relation to the earlier performance conditions and is then able to relate that information to the demands of the question asked. Examples used will be supported and there will generally be a balance in the evaluation as to the impact of the play for us compared to its earlier impact.</p> <p>Examples should be rooted in the performance of the play but there may be a drift towards the text in this area of marks.</p> <p>The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support.</p> <p>There may not always be clear distinction between actor and character but the information within the response has merit and shows understanding overall.</p>   |
| <b>Lower middle area answer</b> | 6-10  | <p>May be heavily descriptive and may lack a depth of evaluation to take the response into the next level. There may be a clear drift towards the text, rather than the performance and there may be a strong historical perspective which may dominate the overall response.</p> <p>There will be evidence of understanding in this area but there will be a clear impression of the candidate starting to struggle to supply evidence in support. The impact of the performance seen may be limited to one example which is not developed around the question and there may be a sense of notes being presented.</p>   |

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| <b>Lower<br/>area<br/>answers</b> | 0-5 | <p>May be heavily descriptive and may lack any of the necessary connections, although there will be some indication of how the play in performance may have impact.</p> <p>The influence of the production will have little consideration in the answer and the candidate will present information which does not connect with the framework of the question.</p> <p>There may be some understanding evident within the response and some indication of how drama in performance may have impact but not all the connections will have been made.</p> |
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