

Sample Assessment Materials September 2007

GCE Drama and
Theatre Studies

**Edexcel Advanced Subsidiary GCE in Drama and Theatre
Studies (8DR01)**

First examination 2009

**Edexcel Advanced GCE in Drama and Theatre Studies
(9DR01)**

First examination 2010



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Introduction

These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

B Sample question papers

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SECTION A

Answer ONE question from this section.

You are the director planning a rehearsal of the section of the play reprinted in the source booklet.

If you answer Question 1 put a cross in this box (☒).

1. *Lysistrata* by Aristophanes

You should refer to the extract reproduced on pages 2–7 of the source booklet.

- (a) Outline for your performers **two** ways they might indicate the relationship between Lysistrata and Calonice at the start of this extract.

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(4)

(c) Explain to your performers how you intend to work on developing the relationship between Lysistrata and the other women in this extract, giving reasons for your approach, supported by clear examples.

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Area with horizontal dotted lines for writing.

If you answer Question 2 put a cross in this box (☒).

2. *Dr Faustus* by Christopher Marlowe

You should refer to the extract reproduced on pages 8–12 of the source booklet.

- (a) Outline for your performers **two** ways they might indicate the relationship between Faustus and the audience at the start of this extract.

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- (b) Consider **three** appropriate rehearsal techniques you might use in order to highlight the personality of Faustus and the role of The Chorus in this extract.

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(10)

(Total 20 marks)

Q2

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If you answer Question 3 put a cross in this box (☒).

3. *Woyzeck* by Georg Buchner

You should refer to the extract reproduced on pages 13–17 of the source booklet.

- (a) Outline for your performers **two** ways they might indicate the relationship between Woyzeck and Andres at the start of this extract.

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(b) Consider **three** appropriate rehearsal techniques you might use to highlight the different personalities of Marie and Margaret in this extract.

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SECTION B

Answer **ONE** of the following questions in this section.

***Lysistrata* by Aristophanes**

4. As a director, outline and justify your approach to a production of the play staged in your chosen performance space.

(Total 30 marks)

5. As a director, outline your objectives for the character of Lysistrata in your production of the play and give supported examples of how your ideas might be achieved in performance.

(Total 30 marks)

***Dr Faustus* by Christopher Marlowe**

6. As a director, outline and justify your approach to a production of the play staged in your chosen performance space.

(Total 30 marks)

7. As a director, outline your objectives for the character of Faustus in your production of the play and give supported examples of how your ideas might be achieved in performance.

(Total 30 marks)

***Woyzeck* by Georg Buchner**

8. As a director, outline and justify your approach to a production of the play staged in your chosen performance space.

(Total 30 marks)

9. As a director, outline your objectives for the character of Woyzeck in your production of the play and give supported examples of how your ideas might be achieved in performance.

(Total 30 marks)

**Indicate which question you are answering by marking the box (☒).
If you change your mind, put a line through the box (☒)
and then indicate your new question with a cross (☒).**

Chosen Question Number:

Question 4 ☒

Question 5 ☐

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

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Dotted lines for writing.

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Section B

(Total 30 marks)

(Total for Section B: 30 marks)

SECTION C

Answer ONE of the following questions in response to the live production you have seen.

You must write the title of the play, the playwright, the date you saw the play and the venue of the production at the start of your answer.

EITHER

10. ‘The age of the actor has long gone; we are now in the age of stage effects.’

Discuss the above statement in relation to the play you have seen in performance and with reference to its original performance conditions.

(Total 30 marks)

OR

11. Compare the acting techniques in the production you have seen with your understanding of its original performance.

(Total 30 marks)

Indicate which question you are answering by marking the box (☒).

If you change your mind, put a line through the box (☒)

and then indicate your new question with a cross (☒).

Chosen Question Number: **Question 10** ☒ **Question 11** ☒

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Section C

(Total 30 marks)

Total for Section C: 30 marks
TOTAL FOR PAPER: 80 MARKS

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Paper Reference(s)

6DR04/1

Edexcel GCE

Drama and Theatre Studies

Advanced

Unit 4: Theatre Text in Context

Sample Assessment Material

Source booklet for use with Section A

Do not return the insert with the question paper.

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Turn over

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FOR USE WITH QUESTION 1

EXTRACT: LYSISTRATA

At first, in front of the houses of Lysistrata and Calonice, somewhere in Athens; later the background building will be reidentified as the west front of the Acropolis. It is early morning.

[LYSISTRATA comes out of her house. She looks right and left, with increasing impatience, to see if anyone is coming.]

LYSISTRATA [*annoyed*]:

Just think if it had been a Bacchic celebration they'd been asked to attend – or something in honour of Pan or Aphrodite! You wouldn't have been able to move for all the tambourines. But as it is - not a woman here! [CALONICE'S door opens and she comes out to join LYSISTRATA.] No, here's my neighbour coming out, at any rate. Good morning, Calonice.

CALONICE:

Same to you, Lysistrata. What's bothering you, dear? Don't screw up your face like that. Knitted brows really don't suit you.

LYSISTRATA:

Sorry, Calonice, but I'm furious. I'm really disappointed in womankind. All our husbands think we're such clever villains.

CALONICE:

Well, aren't we?

LYSISTRATA:

And now look - I've called a meeting to discuss a very major matter, and they're all still fast asleep!

CALONICE:

Don't worry, darling, they'll come. It's not so easy for a wife to get out of the house, you know. They'll all be hanging round their husbands, waking up the servants, putting the baby to sleep or washing and feeding it –

LYSISTRATA:

But dammit, there are more important things than that!

CALONICE:

Tell me, Lysistrata dear, what is this thing that you've called us women together to talk about?
Is it a big thing?

LYSISTRATA:

A very big thing.

CALONICE:

Big and meaty, you mean?

LYSISTRATA:

Very big and very meaty.

CALONICE:

Then why on earth aren't they here?

LYSISTRATA:

That's not what I meant - otherwise they certainly would have arrived promptly! No, it's an idea that I've been thinking over and tossing about through many sleepless nights.

CALONICE:

Something pretty flimsy, then, surely, if it's so easy to toss about?

LYSISTRATA:

Flimsy? Why, Calonice, we women have the salvation of all Greece in our hands.

CALONICE:

In *our* hands? Then Greece hasn't much hope!

LYSISTRATA:

The whole future of the country rests with us. Either the Peloponnesians are all going to be wiped out -

CALONICE:

Good idea, by Zeus!

LYSISTRATA:

- and the Boeotians totally destroyed -

CALONICE:

Not all of them please! Do spare the eels.

LYSISTRATA:

- and Athens - well, I won't say it, but you know what it is that I'm not saying. But if all the women join together - not just us, but the Peloponnesians and Boeotians as well - then united we can save Greece.

CALONICE:

But how can women achieve anything so grand or noble? What do we ever do but sit at home looking pretty, wearing saffron gowns and make-up and Cimberic shifts and giant slippers?

LYSISTRATA:

But don't you see, that's exactly what I mean to use to save Greece - those saffron gowns and scents and giant slippers and rouges and see-through shifts.

CALONICE:

How are you going to do that?

LYSISTRATA:

I am going to bring it about that no man, for at least a generation, will raise a spear against another -

CALONICE:

I'm going to get a gown dyed saffron, by the Holy Twain!

LYSISTRATA:

- nor take a shield in his hand -

CALONICE:

I'll put on a see-through right away!

LYSISTRATA:

- or even an icky little sword.

CALONICE:

I'm going to buy a pair of giant slippers!

LYSISTRATA:

Now do you think the women ought to have been here by now?

LYSISTRATA:

No such luck, old girl; they are Athenian, after all, and can always be relied on to be late. We haven't even had anyone yet from the Paralia, or any of the Salaminians.

CALONICE:

Well, I'm sure *they'll* have been *riding over* since the early hours!

LYSISTRATA:

And the ones I was most expecting and counting on being here first – the Acharnians they haven't come either.

CALONICE:

Well, I'm sure that Theogenes' wife at least will have been putting on all sail to get here. [*Pointing offstage*] But look, here come some of them now.

LYSISTRATA:

[*looking in the opposite direction*] Yes, and here are some more.

[MYRRHINE and several other women arrive, some from the left, others from the right.

CALONICE recoils from one group as if from a loathsome smell.]

CALONICE:

Uggh, where are this lot from?

LYSISTRATA:

Stinking Trefoils.

CALONICE:

That's why I thought I'd bumped into one!

MYRRHINE

[*who has taken a little time to get her breath back*] : We're not late, are we, Lysistrata? [*There is no reply.*]

Well? Why aren't you saying anything?

LYSISTRATA:

Myrrhine, I'm not best pleased with someone who arrives this late when such an important matter is to be discussed.

MYRRHINE:

I'm sorry, I had trouble finding my waistband in the dark. If it's that important, don't wait for the rest, tell us about it now.

LYSISTRATA:

No, let's wait just a moment. The Boeotian and Peloponnesian women should be here any time now.

MYRRHINE:

You're right. Ah, here comes Lampito!

[Enter LAMPITO, accompanied by ISMENIA the Theban and a CORINTHIAN WOMAN, and followed by several other SPARTAN WOMEN. All their garments are slit at the side.]

LYSISTRATA:

Welcome, Lampito, my beloved Spartan friend! Sweetheart, how absolutely ravishing you look! Such beautiful colour, such rippling muscles! Why, I bet you could throttle a bull.

LAMPITO:

So I cuid, I'm thinking, by the Twa Gods. I'm in training - practise heel-to-bum jumps regularly. *[She takes a two-footed jump, touching both buttocks with her heels and landing on her feet.]*

CALONICE:

[feeling Lampito's breasts] : A very nice pair you've got here, too.

LAMPITO *[indignantly]*:

I'd thank ye not tae feel me over as if ye were just aboot tae sacrifice me.

LYSISTRATA *[pointing to ISMENIA]*:

Where does this other girl come from?

LAMPITO:

By the Twa Gods, this is the Boeotian representative that's come tae ye.

MYRRHINE *[looking inside her dress]*:

Yes, she represents Boeotia very well, with those fine broad lowlands!

CALONICE *[same business]*:

And with all the herbage so carefully plucked, too!

LYSISTRATA:

And this other one?

LAMPITO:

A lass of noble line, by the Twa Gods, a Corinthian.

CALONICE:

[*Pointing to the Corinthian's well-padded belly and buttocks*]: She certainly has noble lines here and here!

LAMPITO:

Now who's the convener of this women's gathering?

LYSISTRATA:

I am.

LAMPITO:

Then tell us what ye seek of us.

MYRRHINE:

Yes, dear, do tell us just what this important business is.

LYSISTRATA:

I will tell you. But before I do, I want to ask you just one little question.

MYRRHINE:

By all means

LYSISTRATA:

The fathers of your children - don't you miss them when they're away at the war? I know that not one of you has a husband at home.

END OF EXTRACT

FOR USE WITH QUESTION 2
EXTRACT: DR FAUSTUS

[Prologue]

Enter Chorus

CHORUS:

Not marching now in fields of Trasimene,
Where Mars did mate the Carthaginians,
Nor sporting in the dalliance of love
In courts of kings where state is overturned,
Nor in the pomp of proud audacious deeds,
Intends our muse to daunt his heavenly verse.
Only this, gentlemen; we must perform
The form of Faustus' fortunes, good or bad.
To patient judgments we appeal our plaud
And speak for Faustus in his infancy.
Now is he born, his parents base of stock,
hi Germany within a town called Roda.
Of riper years, to Wurttemberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism graced,
That shortly he was graced with doctor's name,
Excelling all whose sweet delight disputes
In heavenly matters of theology;
Till swoll'n with cunning, of a self-conceit,
His waxen wings did mount above his reach,
And melting heavens conspired his overthrow.
For, falling to a devilish exercise,
And glutted more with learning's golden gifts.
He surfeits upon cursed necromancy,
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss.
And this the man that in his study sits.

Act 1 Scene

Enter FAUSTUS in his study.

FAUSTUS:

Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess.
Having commenced, be a divine in show,
Yet level at the end of every art,
And live and die in Aristotle's works. [*Picks up book.*]
Sweet analytics, 'tis thou hast ravished me!
[*Reads*] "*Bene disserere est finis logices.*"
Is to dispute well logic's chiefest end?
Affords this art no greater miracle?
Then read no more; thou hast attained the end.
A greater subject fitteth Faustus' wit.
Bid *On kai me on* farewell.

[*Puts down book and picks up another.*]

Galen come.

Seeing [*Reads*] "*Ubi desinit philosophus, ibi incipit medicus,*"
Be a physician, Faustus; heap up gold,
And be eternized for some wondrous cure.
[*Reads*] "*Summum bonum medicinae sanitas*"
The end of physic is our body's health.
Why, Faustus, hast thou not attained that end?
Is not thy common talk sound aphorisms?
Are not thy bills hung up as monuments,
Wherebv whole cities have escaped the plague
And thousand desperate maladies been eased?
Yet art thou still but Faustus, and a man.
Wouldst thou make men to live eternally
Or, being dead, raise them to life again,
Then this profession were to be esteemed, [*Puts down book.*]
Physic, farewell! Where is Justinian? [*Picks up another book and reads.*]
"*Si una eademque res legatur duobus,*

Alter rem, alter valorem rei, etc.”

A pretty case of paltry legacies!

[Reads] “*Exhaereditare filium non potest pater nisi, etc.*”

Such is the subject of the *Institute*

And universal body of the Church.

His study fits a mercenary drudge

Who aims at nothing but external trash:

Too servile and illiberal for me. [Puts down book.]

When all is done, divinity is best, [Picks up another book.]

Jeromes Bible, Faustus; view it well.

[Reads] “*Stipendium peccati mors est.*” Ha!

Stipendium, etc. The reward of sin is death. That’s hard.

[Reads] “*Si peccasse negamus, fallimur,*

Et nulla est in nobis veritas.”

If we say that we have no sin

We deceive ourselves, and there’s no truth in us.

Why, then, belike we must sin and so consequently die.

Aye, we must die an everlasting death.

Why doctrine call you this? *Che serà, serà?*

What will be, shall be? Divinity, adieu! [Puts down Bible.]

[Picks up book of magic.] These metaphysics of magicians

And necromantic books are heavenly;

Lines, circles, scenes, letters, and characters—

Ay, these are those that Faustus most desires.

O, what a world of profit and delight,

Of power, of honor, of omnipotence,

Is promised to the studious artisan!

All things that move between the quiet poles

Shall be at my command. Emperors and kings

Are but obeyed in their several provinces,

Nor can they raise the wind or rend the clouds;

But his dominion that exceeds in this

Stretcheth as far as doth the mind of man.

A sound magician is a mighty god.

Here, Faustus. try thy brains to gain a deity.

Wagner!

Enter WAGNER.

Commend me to my dearest friends,
The German Valdes and Cornelius.
Request them earnestly to visit me.

WAGNER:

I will, sir. [*Exit*]

FAUSTUS:

Their conference will be a greater help to me,
Than all my labors, plod I ne'er so fast.

Enter the GOOD ANGEL and the EVIL ANGEL.

GOOD ANGEL:

O, Faustus, lay that damned book aside
And gaze not on it, lest it tempt thy soul
And heap God's heavy wrath upon thy head.
Read, read the Scriptures. That is blasphemy.

EVIL ANGEL:

Go forward, Faustus, in that famous art
Wherein all Natures treasury is contained.
Be thou on earth as Jove is in the sky,
Lord and commander of these elements. *Exeunt [ANGELS]*

FAUSTUS:

How am I glutted with conceit of this!
Shall I make spirits fetch me what I please.
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,

And search all corners of the new-found world
For pleasant fruits and princely delicates.
I'll have them read me strange philosophy
And tell the secrets of all foreign kings.
I'll have them wall all Germany with brass
And make swift Rhine circle fair Wurttemberg.
I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad.
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the provinces.
Yea, stranger engines for the brunt of war
Than was the fiery keel at Antwerp's bridge
I'll make my servile spirits to invent.
Come, German Valdes and Cornelius,
And make me blest with our sage conference.

END OF EXTRACT

FOR USE WITH QUESTION 3

EXTRACT: WOYZECK

SCENE ONE

The woods. ANDRES is splitting sticks and whistling the tune of his song. WOYZECK comes on to him,

WOYZECK:

The place is cursed, you know, Andres. You see that light strip on the grass there, where the toadstools're so thick? A head rolls down it every evening. There was a man picked it up once, he thought it was a hedgehog: three days and nights after, he was lying in his coffin.

(Whispers.) It was the Freemasons, Andres, I'm sure of it, the Freemasons.

- Quiet!

ANDRES (sings):

A pair of hares were sitting there
Nibbling the green, green grass . .

WOYZECK:

Quiet.
Can you hear it, Andres? Can you hear it?
Something moving.

ANDRES:

Nibbling the green, green grass
Until the ground was bare.

WOYZECK:

Moving behind me, beneath me -

[He stamps on the ground.]

Listen; it's hollow. It's all hollow under there.
- The Freemasons.

ANDRES:

It's scary.

WOYZECK:

So strange: still. 'Makes you hold your breath.
- Andres!

ANDRES:

What?

WOYZECK:

Say something!

[He stares out across the landscape.]

Andres! How bright ! It's all glowing above the town, glowing. A fire raging in the sky and clamour there below like trumpets. It's coming this way!

Drags ANDRES into the bushes,
Quick! Don't look behind you!

ANDRES:

. . . Woyzeck? Can you still hear it?

WOYZECK:

Silence, nothing but silence; as if the world w's dead,

ANDRES:

The drums're going, listen. We've got to get back..

SCENE TWO

MARIE and **MARGARET** at **MARIE'S** window as the retreat is *being drummed*. **MARIE** holds her child.

MARIE:

Hup, baby Ta ra ra! - Hear it? - Here they come!

Precise and perfect, the DRUM-MAJOR marches the length of the street.

MARGARET:

What a man, straight as a tree!

MARIE:

And brave as a lion, I'll bet.

The DRUM-MAJOR gives an eyes right salute. MARIE acknowledges,

MARGARET:

Hey, that was a friendly eye you gave him neighbour! You don't treat every man to that.

MARIE:

[sings]. Soldiers, they are handsome lads . .

MARGARET:

Look at your eyes; still shining.

MARIE:

So what? Take yours to the Jewman and let him polish them; you might be able to sell them for, buttons if he c'n brighten them up.

MARGARET:

Who're you to talk to me like that? Miss Motherhood! I'm an honest woman, I am, but you could see your way through seven pair of leather britches, you.

[*She goes out*]

MARIE:

Bitch. Well, baby, let them have it their way. After all, you're only the child of a whore, unlucky thing; 'nd your wicked face just fills your mother's heart with joy.

(*She sings*) What shall you do, my pretty maid?

You've got a baby without a dad.
Never you mind about me -
All night long I'll sit and sing,
'Rockabye, rockabye, tiny thing,'
Though nobody cares for me.

Unsaddle your six white horses, do
And give them fodder fresh and new -
Oats they won't eat for you,
Water won't drink for you,
Nothing will do but wine, hop, hop,
Nothing but pure, cold wine.

WOYZECK:

(*comes to the window, knocks*)

- Who's there?
'That you, Franz? Come inside.

WOYZECK:

Can't. 'Got to go to muster.

MARIE:

Have you been cutting wood f'r the Captain?

WOYZECK:

Yes.

MARIE:

What's the matter, Franz? You look so wild.

WOYZECK:

There was something there again, Marie, a lot of things. -
- Isn't it written, 'And behold, there came forth a smoke from the land like the smoke of an oven'?

MARIE:

Oh, man!

WOYZECK:

It followed me all the way to town. - What does it mean?

MARIE:

Franz!

WOYZECK:

Got to go. - See you at the fair this ev'ning; I've put something by. [*He leaves.*]

MARIE:

That man! So haunted by everything. - He didn't even stop to look at his child. Thinking's wound his mind up like a watchspring, it'll break one's v these days. Why're you so quiet, baby? Are you frightened? It's so dark you could be going blind. - No light. The streetlamp usually shines in all the time. These shadows, gathering like deadmen . . .

It's horrible!

[*She hurries out with the child.*]

SCENE THREE

The fairground [at the edge of the woods]. A voice sings over its emptiness,

On earth is no abiding stay,
All things living pass away -
No-one, no-one says me nay.

MARIE and WOYZECK *come on.*

WOYZECK:

An old man singing for a boy to dance to. Joy and tribulation.

MARIE:

People. When fools're wise it makes fools of the rest of us. Crazy old world, beautiful world!

A SHOWMAN comes out of his tent.

SHOWMAN:

- Roll up, ladies and gentlemen! Come and see a monkey walking upright like a man! He wears a coat and trousers and carries a sword. Art improving on nature: our monkey's a soldier. - Not that that's much. Lowest form of animal life in fact. No? Come and see the astronomical horse then. Admired by all the crowned heads 'v Europe. Tell you anything you like - how old you are, how many children you've got, what y'r illnesses are. Hurry now, the show's just opening! Hurry now, roll up - it's the commencemong of the commencemong!

WOYZECK:

Want to go in?

MARIE:

I don't mind. - Yes, let's, there must be all kinds of things.

*They go into the tent as the **SERGEANT** and **DRUM-MAJOR** enter the fairground,*

END OF EXTRACT

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C Sample mark schemes

General marking guidance	65
Unit 4: Theatre Text in Context	67

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.
- Mark schemes will indicate within the table where, and which strands of QWC, are being assessed. The strands are as follows:
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate

Unit 4: Theatre Text in Context

Section A

1. *Lysistrata* by Aristophanes

Question Number	Question
1(a) AO2 AO3	Outline for your performers two ways they might indicate the relationship between Lysistrata and Calonice at the start of this extract. (4)
	Indicative Content This asks the candidate to consider the relationship between the two characters and how they might explore this with the actors to indicate it during this rehearsal. The question asks for two ways of indicating the relationship. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or vocal tone in the answer supported by specific reference to specific lines.
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting with the demands of the question. The response will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting with the demands of the question. The candidate may not fully explore ways of indicating the relationship for both actors or may focus on only one way or/and one character.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended rehearsal of the two characters at the start of the extract. The roles of the actors will be explicit in the response. There will be two possible ways of indicating the relationship, both supported by reasons.
4	The evidence of connecting to the demands of the question will be very clear. Primary consideration will be given to rehearsing the actors and their relationship in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear and rehearsal must be explicit in the response.

Question Number	Question
1(b) AO2 AO3	Consider THREE appropriate rehearsal techniques you might use in order to highlight the different personalities of two of the women in this extract. (6)
	Indicative Content
	<p>This asks the candidate to consider the personalities of the characters presented in this opening scene and to indicate ways of defining individuals through rehearsal in order to allow the individual personalities to emerge and eventually be communicated to the audience.</p> <p>It is a relationships question and is about rehearsal techniques that may be used specifically in this extract. The key word here is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support from specific examples from within this extract and ideas for three rehearsal techniques should be both practical and appropriate. The choice of the two women is open but there must be a balance in the response to be able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses 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. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actors in the rehearsal or the connection with the extract will be either slight or non-existent.
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the two characters or focus on one rather than two. There may be more reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be support for the examples of rehearsal techniques and a sense of an understanding of the relationships and personalities being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract and the question.
5	There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons. There will be a clear sense that the candidate has considered the relationship between the women in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.
6	The evidence of connecting to the demands of the question will be very clear. There will 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. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question.

Question Number	Question	
1(c) AO2 AO3	<p>Explain to your performers how you intend to work on developing the relationship between Lysistrata and the other women in this extract, giving reasons for your approach, supported by clear examples.</p> <p style="text-align: right;">(10)</p>	
Indicative Content		
<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> ▪ The relationships established and how these might be achieved by working through the rehearsal process. ▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully. ▪ Justifying the ways of working in relation to the extract and key moments from it. ▪ The staging of the extract (possibly) and how this will assist in the relationship between audience and actor. <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that.</p> <p>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 the relationship with Lysistrata at the centre of the question, but the response may be much more ensemble focused and justified by the candidate, depending on the candidate's interpretation and understanding of the rehearsal process in relation to this text.</p>		
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the demands of the question.</p> <p>The response will be highly-descriptive and/or very slight in relation to the marks awarded. The candidate will struggle to convince of any knowledge in relation to interpreting plays for performance.</p> <p>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 using appropriate rehearsal techniques.</p>
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>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, possibly, with audience.</p> <p>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 interpreting the play for performance using appropriate rehearsal techniques.</p>

<p>Level 3</p>	<p>7 - 10</p>	<p>Responses at this level 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, possibly, audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays for performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored 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.</p> <p>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 interpreting the play for performance.</p>
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2. *Dr Faustus* by Christopher Marlowe

Question Number	Question
2(a) A02 A03	Outline for your performers two ways they might indicate the relationship between Faustus and the audience at the start of this extract. (4)
	Indicative Content
	<p>This asks the candidate to consider the relationship between Faustus and the audience and how they might explore this with the actor to indicate it during the rehearsal.</p> <p>The question asks for two ways of indicating the relationship. The response is about rehearsal techniques and there may be, for example a focus on proxemics and/or vocal tone in the answer supported by specific reference to specific lines.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting with the demands of the question. Responses will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting to the demands of the question. The candidate may not fully explore ways of indicating the relationship for the actor or may focus on only one way or/and Faustus or audience.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended rehearsal of Faustus at the start of the extract. The role of the actor will be explicit in the response and there will be two possible ways of indicating the relationship, both supported by reasons.
4	The connections to the demands of the question will be clear. Primary consideration will be given to rehearsing the actor in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear and rehearsal must be explicit in the response.

Question Number	Question
2(b) AO2 AO3	Consider THREE appropriate rehearsal techniques you might use in order to highlight the personality of Faustus and the role of The Chorus in this extract. (6)
	Indicative Content
	<p>This asks the candidate to consider the personality of Faustus and the role of the Chorus presented in this opening scene and to indicate ways of defining individuals through rehearsal in order to allow the individual personalities to emerge and eventually be communicated to the audience.</p> <p>It is a relationships question and is about rehearsal techniques that may be used specifically in this extract. The Chorus may be defined by candidates as one or more individuals. The key word is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support from specific examples from within this extract and ideas for three rehearsal techniques should be practical and appropriate. There must be a balance in the response to be able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses 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. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actors in the rehearsal or the connection with the extract will be either slight or non-existent.
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, although these may lack specifics in terms of Faustus and/or Chorus or may focus on one actor rather than the other(s). There may be more reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be less support for the examples of rehearsal techniques and less sense of a full understanding of the relationships and personalities being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract and the question.
5	<p>There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons.</p> <p>There will be a clear sense that the candidate has considered the relationship between The Chorus and Faustus in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of question and the extract.</p>
6	The evidence of connecting to the demands of the question will be very clear. There will 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. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question.

Question Number	Question	
2(c) AO2 AO3	<p>Explain to your performers how you intend to work on developing the relationship between Faustus and the other characters in this extract, giving reasons for your approach, supported by clear examples.</p> <p style="text-align: right;">(10)</p>	
	Indicative Content	
	<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> ▪ The relationships established and how these might be achieved by working through the rehearsal process. ▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully. ▪ Justifying the ways of working in relation to the extract and key moments from it. ▪ The staging of the extract (possibly) and how this will assist in the relationship between audience and actor. <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that.</p> <p>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 the relationship with Faustus at the centre of the question, but the response may be much more ensemble focused and justified by the candidate, depending on the candidate's interpretation and understanding of the rehearsal process in relation to this text.</p>	
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the question.</p> <p>The response will be highly descriptive and/or very slight in relation to the marks awarded. The candidate will struggle to convince of any knowledge in relation to interpreting plays for performance.</p> <p>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 using appropriate rehearsal techniques.</p>
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>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, possibly, with audience.</p> <p>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 interpreting the play for performance using appropriate rehearsal techniques.</p>

<p>Level 3</p>	<p>7 - 10</p>	<p>Responses at this level 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, possibly, audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays for performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored 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.</p> <p>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 interpreting the play for performance.</p>
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3. Woyzeck by Georg Buchner

Question Number	Question
3(a) AO2 AO3	Outline for your performers two ways they might indicate the relationship between Woyzeck and Andres at the start of this extract. (4)
	Indicative Content
	<p>This asks the candidate to consider the relationship between Woyzeck and Andres and how they might explore this with the actors to indicate it during the rehearsal.</p> <p>The question asks for two ways of indicating the relationship. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or vocal tone in the answer supported by specific reference to specific lines.</p>
Mark	Descriptor
0	There will be no evidence of connecting with the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting to the demands of the question. The candidate may not fully explore both ways of indicating the relationship for the actors or may focus on only one way or/and one of the characters.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended rehearsal of Woyzeck and Andres at the start of the extract. The roles of the actors will be explicit in the response. And there will be two possible ways of indicating the relationship, both supported by reasons.
4	The connections to the demands of the question will be clear. Primary consideration will be given to rehearsing the actors in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear and rehearsal must be explicit in the response.

Question Number	Question
3(b) AO2 AO3	Consider THREE appropriate rehearsal techniques you might use to highlight the different personalities of Marie and Margaret in this extract. (6)
	Indicative Content
	<p>This asks the candidate to consider the personalities of two of the characters presented in this opening section and to indicate ways of defining individuals through rehearsal in order to allow the individual personalities to emerge and eventually be communicated to the audience.</p> <p>It is a relationships question and is about rehearsal techniques that may be used specifically in this extract. The key word is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support from specific examples from within this extract and ideas for three rehearsal techniques should be both practical and appropriate. There must be a balance in the response to able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses 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. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actors in the rehearsal or the connection with the extract will be either slight or non-existent.
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the two characters or focus on one rather than two. There may be more reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be support for the examples of rehearsal techniques and a sense of an understanding of the relationships and personalities being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract, and the question.
5	There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons. There will be a clear sense that the candidate has considered the relationship between Marie and Margaret in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.
6	The evidence of connecting to the demands of the question will be very clear. There will 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. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question

Question Number	Question	
3(c) AO2 AO3	<p>Explain to your performers how you intend to work on developing the relationship between Woyzeck and the other characters in this extract, giving reasons for your approach, supported by clear examples.</p> <p style="text-align: right;">(10)</p>	
	Indicative Content	
	<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> ▪ The relationships established and how these might be achieved by working through the rehearsal process. ▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully. ▪ Justifying the ways of working in relation to the extract and key moments from it. ▪ the staging of the extract (possibly) and how this will assist in the relationship between audience and actor. <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that.</p> <p>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 the relationship with Woyzeck at the centre of the question, but the response may be much more ensemble focused and justified by the candidate, depending on the candidate's interpretation and understanding of the rehearsal process in relation to this text.</p>	
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the demands of the question.</p> <p>The response will be highly descriptive and/or very slight in relation to the marks awarded. The candidate will struggle to convince of any knowledge in relation to interpreting plays for performance.</p> <p>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 using appropriate rehearsal techniques.</p>
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>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, possibly, with audience.</p> <p>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 interpreting the play for performance using appropriate rehearsal techniques.</p>

<p>Level 3</p>	<p>7 - 10</p>	<p>Responses at this level 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, possibly, audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays in performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored 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.</p> <p>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 interpreting the play for performance.</p>
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Section B

Lysistrata by Aristophanes

Question Number	Question	
4 A03 A02	As a director, outline and justify your approach to a production of the play staged in your chosen performance space. (30)	
	Indicative Content	
	<p>This asks the candidate to consider:</p> <p>how the play in performance may impact upon a modern audience through its performance elements within a director's interpretation, with specific reference to the choice of space and venue.</p> <p>It is about 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 interpretation but with specific reference to the chosen space and venue.</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the performance of the play, it is not specifically about the play and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There may be reference to historic features that have influenced the interpretation and how these feature in the staging ideas.</p> <p>Decisions must be justified in terms of the space and the overall approach to the production.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of the ideas in relation to the question.</p> <p>There will be little reference to any stylistic or historic aspects in the proposed interpretation of the play.</p>

<p>Level 2</p>	<p>7 - 12</p>	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>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.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rationale justification as to why they should be adopted.</p> <p>There may be little sense of a coherent response at this level.</p>
<p>Level 3</p>	<p>13 - 18</p>	<p>Responses at this level 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 in the space in relation to the chosen audience.</p> <p>There may 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, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production 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. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</p> <p>There will be less of a sense of a coherent response at this level.</p>

<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the play in relation to a director working on an interpretation of a text and 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 space and an 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.</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.</p> <p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their chosen audience within the space and the candidate will offer some examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact on the production and how this compliments the meaning and structure of the play.</p> <p>The chosen space and venue will be identified and how the candidate may explore the performance will be detailed in relation to this.</p>
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<p>Level 5</p>	<p>25 - 30</p>	<p>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 in production, as the candidate understands it.</p> <p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production 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 space in relation to an 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 fully understood the play and developed an interpretation for it and is able to offer ideas based upon this understanding.</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.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon their chosen audience within the chosen space.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play.</p> <p>The chosen space will be clearly defined and identified and how the performance will be explored by the candidate will be detailed and justified in relation to this.</p> <p>There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response and will cover all elements of the question.</p>
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Question Number	Question	
5 A03 A02	As a director, outline your objectives for the character of Lysistrata in your production of the play and give supported examples of how your ideas might be achieved in performance. (30)	
Indicative Content		
<p>This asks the candidate to consider:</p> <p>An approach to the central character in the play in performance with a clear view to how it will connect with an overall concept for the play.</p> <p>Objectives for the character within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the character of Lysistrata is interpreted.</p> <p>An understanding of a theoretical approach will lead to research and how this would justify an interpretation of the character in terms of, eg historic, stylistic or psychological profiling.</p> <p>Reasons for decisions made about the overall interpretation of the text.</p>		
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the place of the titular character within it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convince with the objectives for the central character in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p>
Level 2	7 - 12	<p>Responses at the lower end of this level will be will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the titular character but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to the character that is not full thought out in terms of the play as a whole. The profile of the character has been considered but has only a superficial relevance to the play.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the central character may not be justified in terms of the playwright's original intentions.</p> <p>There will be little sense of a coherent response at this level.</p>

<p>Level 3</p>	<p>13 - 18</p>	<p>Responses at this level may be secure about the play and about approaches to the titular character but may have less of an understanding of how approaches to the central character will fit in with other elements of the performance or/and will offer less of a discussion of ideas.</p> <p>There may be very much a 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, particularly towards the higher marks in this level.</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 ideas explored for the approach to the central character, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been considered but will only have occasional relevance throughout the progress of the play.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the central character in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be less of a sense of a coherent response at this level.</p>
<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the approach to the titular character in relation to a director working on an interpretation of a text and 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 in relation to the objectives for the central character and the production as a whole.</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 of approaches to the central character gained throughout the course.</p> <p>There is evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>There will be examples of how the central character may be approached without losing sight of the play's original performance values.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough 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 approach to the central character.</p> <p>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 in production, as the candidate understands it.</p>

<p>Level 5</p>	<p>25 - 30</p>	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production 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 performance opportunities, specifically around the titular character within the production.</p> <p>There is clear evidence of a theoretical approach to the character in terms of the play as a whole and the profile of the character throughout the progress of the play.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to justify ideas for the exploration of the central character based upon this understanding.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of performance elements 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 exploring the central character that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>
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Dr Faustus by Christopher Marlowe

Question Number	Question	
6 AO2 AO3	<p>As a director, outline and justify your approach to a production of the play staged in your chosen performance space.</p> <p style="text-align: right;">(30)</p>	
	<p>Indicative Content</p> <p>This asks the candidate to consider:</p> <p>how the play in performance may impact upon a modern audience through its performance elements within a director's interpretation, with specific reference to the choice of space and venue.</p> <p>It is about 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 interpretation but with specific reference to the chosen space and venue</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the performance of the play, it is not specifically about the play and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There may be reference to historic features that have influenced the interpretation and how these feature in the staging ideas.</p> <p>Decisions must be justified in terms of the space and the overall approach to the production.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of the ideas in relation to the question.</p> <p>There will be little reference to any stylistic or historic reference in the proposed interpretation of the play.</p>

Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>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</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions.</p> <p>There may be little sense of a coherent response at this level.</p>
Level 3	13 - 18	<p>Responses at this level 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 in the space in relation 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 will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rationale justification as to why they should be adopted.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</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. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be less of a sense of a coherent response at this level..</p>
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the play in relation to the director working on an interpretation of a text and 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 space and an 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.</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.</p>

		<p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their chosen audience within the space and the candidate will offer some examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact on the production and how this compliments the meaning and structure of the play.</p> <p>The chosen space and venue will be identified and how the candidate may explore the performance will be detailed in relation to this.</p> <p>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 in production, as the candidate understands it.</p>
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production 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 space in relation to an 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 fully understood the play and developed an interpretation for it and is able to offer ideas based upon this understanding.</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.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon their chosen audience within the chosen space.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play.</p> <p>The chosen space will be clearly defined and identified and how the performance will be explored by the candidate will be detailed in relation to this.</p> <p>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 and will cover all elements of the question.</p>

Question Number	Question	
7 A03 A02	As a director, outline your objectives for the character of Faustus in your production of the play and give supported examples of how your ideas might be achieved in performance. (30)	
Indicative Content		
<p>This asks the candidate to consider:</p> <p>An approach to the central character in the play in performance with a clear view to how it will connect with an overall concept for the play.</p> <p>Objectives for the character within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the character of Faustus is interpreted.</p> <p>An understanding of a theoretical approach will lead to research and how this would justify an interpretation of the character in terms of, eg historic, stylistic or psychological profiling.</p> <p>Reasons for decisions made about the overall interpretation of the text.</p>		
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the place of the titular character within it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convince with the objectives for the central character in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p>
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the titular character but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to the character that is not full thought out in terms of the play as a whole. The profile of the character has been considered but has only a superficial relevance to the play.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the central character may not be justified in terms of the playwright's original intentions.</p> <p>There will be little or no sense of a coherent response at this level.</p>

<p>Level 3</p>	<p>13 - 18</p>	<p>Responses at this level may be secure about the play and about approaches to the titular character but may have less of an understanding of how approaches to the central character 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, 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, particularly towards the higher marks in this level.</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 ideas explored for the approach to the central character, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been considered but will only have occasional relevance throughout the progress of the play.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the central character in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be less of a sense of a coherent response at this level.</p>
<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the approach to the titular character in relation to a director working on an interpretation of a text 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 in relation to the objectives for the central character and the production as a whole.</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 of approaches to the central character gained throughout the course.</p> <p>There will be examples of how the central character may be approached without losing sight of the play's original performance values.</p> <p>There is evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough 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 approach to the central character.</p> <p>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 in production, as the candidate understands it.</p>

Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be 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 performance opportunities, particularly around the titular character within the production.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to justify ideas for the exploration of the central character based upon this understanding.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>There is clear evidence of a theoretical approach to the character in terms of the play as a whole and the profile of the character throughout the progress of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of performance elements 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 exploring the central character that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>
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Woyzeck by Georg Buchner

Question Number	Question	
8. AO3 AO2	As a director, outline and justify your approach to a production of the play staged in your chosen performance space. (30)	
	Indicative Content	
	<p>This asks the candidate to consider:</p> <p>how the play in performance may impact upon a modern audience through its performance elements within a director's interpretation, with specific reference to the choice of space and venue.</p> <p>It is about 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 space and venue.</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the performance of the play, it is not specifically about the play and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There may be reference to historic features that have influenced the interpretation and how these feature in the staging ideas.</p> <p>Decisions must be justified in terms of the space and the overall approach to the production.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>There will be little reference to any stylistic or historic reference in the proposed interpretation of the play.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p>

Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rationale justification as to why they should be adopted.</p> <p>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.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions. There may be little or no sense of a coherent response at this level.</p>
Level 3	13 - 18	<p>Responses at this level 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 in the space in relation to the chosen audience.</p> <p>There may 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, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</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. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be less of a sense of a coherent response at this level.</p>

<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the play in relation to a director working on an interpretation of a text and 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 space and an 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.</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.</p> <p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their chosen audience within the space and the candidate will offer some examples from their concept for the production in support.</p> <p>The chosen space and venue will be identified and how the candidate may explore the performance will be detailed in relation to this.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact on the production and how this compliments the meaning and structure of the play.</p> <p>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 in production, as the candidate understands it.</p>
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Level 5	24 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production 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 space in relation to an 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 fully understood the play and developed an interpretation for it and is able to offer ideas based upon this understanding.</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.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon their chosen audience within the chosen space.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play.</p> <p>The chosen space will be clearly defined and identified and how the performance will be explored by the candidate will be detailed in relation to this.</p> <p>There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response and will cover all elements of the question.</p>
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Question Number	Question	
9 A03 A02	As a director, outline your objectives for the character of Woyzeck in your production of the play and give supported examples of how your ideas might be achieved in performance. (30)	
Indicative Content		
<p>This asks the candidate to consider:</p> <p>an approach to the central character in the play in performance with a clear view to how it will connect with an overall concept for the play.</p> <p>Objectives for the character within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the character of Woyzeck is interpreted.</p> <p>An understanding of how research would justify an interpretation of the character in terms of, eg historic, stylistic or psychological profiling.</p> <p>Reasons for decisions made about the overall interpretation of the text.</p>		
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the place of the titular character within it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convince with the objectives for the central character in terms of the use of appropriate drama and theatre studies terminology and justification of ideas in relation to the question.</p>
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>There is scant evidence of a theoretical approach to the character that is not full thought out in terms of the play as a whole. The profile of the character has been considered but has only a superficial relevance to the play.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the titular character but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the central character may not be justified in terms of the playwright's original intentions.</p> <p>There will be little sense of a coherent response at this level.</p>

<p>Level 3</p>	<p>13 - 18</p>	<p>Responses at this level may be secure about the play and about approaches to the titular character but may have less of an understanding of how approaches to the central character 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, particularly towards the higher marks in this level.</p> <p>There is some evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been considered but will only have occasional relevance throughout the progress of the play.</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 ideas explored for the approach to the central character none of which is 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 of approaches to the central character in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be less of a sense of a coherent response at this level.</p>
<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology and offer consideration of the approach to the titular character in relation to the director working on an interpretation of a text and 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 in relation to the objectives for the central character and the production as a whole.</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 of approaches to the central character gained throughout the course.</p> <p>There will be examples of how the central character may be approached without losing sight of the play's original performance values.</p> <p>There is evidence of a theoretical approach to the character in terms of the play as a whole. The profile of the character has been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough 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 approach to the central character.</p> <p>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 in production, as the candidate understands it.</p>

<p>Level 5</p>	<p>25 - 30</p>	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production 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 performance opportunities, specifically around the titular character within the production.</p> <p>There is clear evidence of a theoretical approach to the character in terms of the play as a whole and the profile of the character throughout the progress of the play.</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 exploration of the central character based upon this understanding.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of performance elements 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 exploring the central character that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>
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Section C

Question Number	Question	
10 A03 A02 A04	<p>‘The age of the actor has long gone; we are now in the age of stage effects.’</p> <p>Discuss the above statement in relation to the play you have seen in performance and with reference to its original performance conditions.</p> <p style="text-align: right;">(30_</p>	
	<p>Indicative Content</p> <p>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 through acting and stage effects:</p> <ul style="list-style-type: none"> ▪ The visual and aural impact of the performance which places it in the 21st century, particularly with reference to stage effects and the actor. ▪ The social/cultural impact and how issues and themes may have been developed or not in the performance seen. ▪ Topical references and how these may be dealt with. ▪ Possible cuts and edits. ▪ The impact of the performers within the play and how the style of acting may alter the impact compared to the original performance conditions. <p>There are a number of areas here and a number of angles from which the candidate may develop a response.</p> <p>The idea of stage effects in relation to the actor is at the centre of the answer and encourages candidates to consider the language of theatre and communication in its broadest sense.</p> <p>The most successful answers will be the ones which are rooted in the question and which use the performance seen as the starting point for the response and offers examples alongside this, rather than giving the history lesson and slipping some personal observations into it.</p> <p>The statement is a SCH one, but candidates should be able to draw ideas together that may cover a number of the elements here. A theoretical approach concerning the impact of stage effects on the production and how this might alter or modify the theatre experience.</p> <p>There needs to be a balance in the response, reflecting the candidate’s understanding of the performance seen in relation to its original performance conditions, demonstrating a knowledge of how plays may be interpreted in performance. Uses of drama and theatre terminology and relevant evaluative skills are expected within the response.</p>	
Level	Mark	Descriptor
Level 1	0 -6	<p>Responses at this level may be heavily descriptive and will lack any of the necessary connections, although there may be some understanding of the play in performance in relation to elements of the question and the statement.</p> <p>The candidate will struggle to engage with the experience and will not be able to offer coherent and well-rounded thoughts in relation to either the question and/or the play seen in performance.</p> <p>This response may be highly descriptive or slight but it will not engage in sufficient depth to warrant a mark outside this level.</p> <p>There will be an absence of any appreciation of the impact of stage effects on production values.</p>

<p>Level 2</p>	<p>7 - 12</p>	<p>Responses at this level may be heavily descriptive and may lack a number of the necessary connections, although there will be some indication of a response in relation to the play in performance and/or its original performance conditions and, possibly, the statement.</p> <p>The statement will have little consideration in the answer and the candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from notes.</p> <p>There may be some understanding evident within the response, particularly towards the higher marks in this level and some indication of how drama in performance may have impact but not all the connections will have been made.</p> <p>Some reference will be made to the impact of stage effects on the production but there will be little connection made with the likely original production style.</p> <p>There will be little sense of a coherent response at this level.</p>
<p>Level 3</p>	<p>13 - 18</p>	<p>Responses at this level may be 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.</p> <p>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>Some reference will be made to the impact of stage effects on the production and there will be some reference made to the practices in the original production style.</p> <p>There will be less of a sense of a coherent response at this level.</p>

<p>Level 4</p>	<p>19 - 24</p>	<p>Responses at this level will offer clear evidence that the candidate has understood the production seen in relation to the original 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 generally be a balance in the discussion 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 towards the lower marks in this level but the information within the response has merit and shows understanding overall.</p> <p>An understanding of the changes made between the original staging practice of both acting and stage effects and the contemporary production seen will be evident but it will fall short of complete understanding of how this impacts on an audience.</p> <p>This will be heading towards a coherent and knowledgeable response but may fall short on some of the connections made.</p>
<p>Level 5</p>	<p>25 - 30</p>	<p>Responses at this level will offer clear evidence that the candidate has understood the production seen in relation to its original 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 discussion as to the impact of the play for us compared to the previous impact.</p> <p>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 discussion, with ideas springing from that.</p> <p>Some candidates may successfully present ideas in this answer using a different approach.</p> <p>There will be a full appreciation of the impact of acting style and stage effects on an audience and their perception of the interpretation of the play.</p> <p>The discussion should have balance and the examples used should be clearly explored.</p> <p>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 and this will be a coherent and knowledgeable response.</p>

Question Number	Question	
11. A03 A02 A04	Compare the acting techniques in the production you have seen with your understanding of its original performance. (30)	
	Indicative Content	
	<p>This asks the candidate to consider the contribution of performers to the impact of the play in performance and the use of the full range of performance techniques.</p> <p>This contribution should be considered in relation to audience and actors, acting/performance style, aural and visual impact, possible cuts and edits to the text and communication of ideas.</p> <p>It is a personal response and one that should connect effectively to an understanding of the original performance conditions by looking at the now in relation to then.</p> <p>There are a number of areas here and a number of angles candidates may explore in responding to this question.</p> <p>Candidates may have seen a minimalist performance but there is still scope for comparisons with its original performance conditions in relation to the contribution of acting techniques to the production.</p> <p>Candidates should focus on the acting techniques in the performance and give clear examples from the performance to support their evaluation in relation to their understanding of its original performance and a theoretical interpretation of how the original acting style would be perceived by the audience.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level may be heavily descriptive and will lack any of the necessary connections, although there may be some understanding of the play in performance in relation to the elements of the question.</p> <p>The candidate will struggle to engage with the experience and will not be able to offer coherent and well-rounded thoughts in relation to either the question and/or the play seen in performance.</p> <p>There will be an absence of understanding of the concept of acting technique.</p> <p>This response may be highly descriptive or slight but it will not engage in sufficient depth to warrant a mark outside this level.</p>
Level 2	7- 12	<p>Responses at this level may be heavily descriptive and may lack a number of the necessary connections, although there will be some indication of a response in relation to the play in performance and/or its original performance conditions.</p> <p>The influence of the production will have little consideration in the answer and the candidate will present information which does not fully connect with the framework of the question, perhaps derived straight from notes.</p> <p>There may be some understanding evident within the response, particularly towards the higher marks in this level and some indication of how drama in performance may have impact but not all the connections will have been made.</p> <p>Reference will be made to the acting technique in the contemporary production but there will be no appreciation of the different style likely to have been exhibited in the original staging conditions.</p> <p>There will be little sense of a coherent response at this level.</p>

Level 3	13 - 18	<p>Responses at this level may be 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 and/or character study, rather than the performance and/or 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.</p> <p>The impact of the contribution of acting techniques may be limited to examples, which are not developed around the question, and there may be a sense of notes being presented.</p> <p>Reference will be made to the acting technique in both the contemporary production and in the original staging but there will be little analysis of the difference the impact makes on the historic audiences.</p> <p>There will be less of a sense of a coherent response at this level.</p>
Level 4	19 - 24	<p>Responses at this level will offer clear evidence that the candidate has understood the contribution of acting techniques in the production seen in relation to its original performance 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 generally be a balance in the comparison as to the impact of acting techniques for the candidate compared to its original performance.</p> <p>Examples should be rooted in the performance of the play but there may be a drift towards the text/character study 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>Reference will be made to the acting technique in both the contemporary production and in the original staging and there will be a perceptible analysis of the difference the impact makes on the historic audiences.</p> <p>There may not always be clear distinction between actor and character towards the lower marks in this level but the information within the response has merit and shows understanding overall.</p> <p>This will be heading towards a coherent and knowledgeable response.</p>

<p>Level 5</p>	<p>25 - 30</p>	<p>Responses at this level will offer clear evidence that the candidate has understood the contribution of acting techniques in the production seen in relation to its original performance 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 comparison as to the impact of the acting style for the candidate compared to the original performance.</p> <p>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 comparison, with ideas springing from that.</p> <p>Some candidates may successfully present ideas in this answer using a different approach.</p> <p>The comparison should have balance and the examples used should be clearly explored.</p> <p>Reference will be made to the acting technique in both the contemporary production and in the original staging and there will be a full analysis of the difference the impact makes on the historic and contemporary audiences that fully explores the likely interpretation made by the audiences as to the meaning and impact of the play.</p> <p>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 comparisons offered.</p> <p>This will be a coherent and knowledgeable response.</p>
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