



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA6 Theory into Practice

Mark Scheme

2006 examination - June series

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

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

Shorthand/symbols for Examiners – DRA6

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehearsal [underline or ring]

example needed = **eg?**

generalised = **G**

contradiction = **C**

specialist terminology needed = **term?**

wider experience used purposefully = **w/ex✓**

wider experience adds nothing at this point = **w/ex?**

wider experience literary rather than practical = **w/ex lit**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

A2 UNIT 6 (THEORY INTO PRACTICE) MARK SCHEME (DRA6)

JUNE 2006

INTRODUCTION

ASSESSMENT OBJECTIVES

This unit is synoptic. It assesses AO6, which in itself embraces the demands represented by AOs 2, 3 and 4.

AO6: “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”

The quality of written communication is also assessed in this unit.

GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

Questions are marked according to a generic banding scheme for each section and question-specific mark bands in the mark schemes for individual questions. Section A is marked out of 50 and Section B is marked out of 25.

Examiners should be positive in their marking, rewarding points that candidates **do** make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against a notional 'perfect' answer nor against the last script marked. The different strengths and weaknesses of each script should always be weighed against the generic mark bands and the mark scheme for individual questions.

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an A2 level student. Band 2 refers to 'good' work; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. If an answer is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

SECTION A

Questions are marked out of 50 according to the following banding scheme:

40-50 marks

Answers in this range will demonstrate a very detailed and extensive knowledge of the work of the selected theatre practitioner and a precise understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material appropriately to communicate a sense of their complete command of the subject matter, expressed cogently and with the accurate use of specialist terminology.

Through apposite reference to the practitioner's theatrical purpose, practice and influence, candidates will make exact connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a high level of understanding of the theatrical aims of the selected practitioner and will offer intelligent personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with excellent examples from the selected production(s).

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

30-39 marks

Answers in this range will demonstrate quite detailed and broad knowledge of the work of the selected theatre practitioner and a clear understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material fairly appropriately to communicate a sense of their secure command of the subject matter, expressed in a lucid way with apt inclusion of specialist terminology.

Through pertinent reference to the practitioner's theatrical purpose, practice and influence, candidates will make direct connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a sound understanding of the theatrical aims of the selected practitioner and will offer some sensible personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with well chosen examples from the selected production(s).

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

20-29 marks

Answers in this range will demonstrate some generalised knowledge of the work of the selected theatre practitioner and an element of understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may not select material appropriately to answer the focus of the set question directly, communicating a sense of only partial command of the subject matter, reasonably expressed but with only occasional accurate use of specialist terminology.

Candidates will attempt to support their answers with references to the practitioner's theatrical purpose, practice and influence, but these may not be relevant and candidates will make only general connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will demonstrate some understanding of the theatrical aims of the selected practitioner but will offer only limited evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Examples from the selected production(s) will not be fully integrated into the answer.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure.

10-19 marks

Answers in this range will demonstrate an inadequate knowledge of the work of the selected theatre practitioner with limited understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates will be unselective in their use of material which may not adequately focus on the question set, communicating a negligible command of the subject matter. Candidates will not use specialist terminology accurately.

Candidates will include few references to the practitioner's theatrical purpose, practice and influence in their answer and these are likely to be largely irrelevant. Where connections are attempted between a theoretical understanding of theatrical processes and practices and their realisation in performance, they are likely to be tenuous or dubious.

Candidates will demonstrate imperfect understanding of the theatrical aims of the selected practitioner and will offer scant evaluation of the application of the practitioner's ideas to contemporary practice, as relevant to the question set. Examples from the selected production(s) will be largely irrelevant.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting will be difficult to read.

0-9 marks

Answers in this range will demonstrate scarcely any knowledge of the work of the selected theatre practitioner and negligible understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may select inappropriate or inaccurate material which fails to address the focus of the question set, communicating no useful command of the subject matter. The use of specialist terminology will not be attempted.

There will be almost no references made to the practitioner's theatrical purpose, practice and influence in an answer which will in itself be almost entirely irrelevant or extremely skimpy. No connections will be made between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will fail to demonstrate understanding of the theatrical aims of the selected practitioner; there is unlikely to be any evaluation offered of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Few details will emerge about the selected production(s).

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS**SECTION A****Question 1**

*Explain how **one or more** live productions that you have seen or participated in was influenced by a range of Brook's techniques for rejecting 'Deadly Theatre' and assess their effectiveness for an audience.*
(50 marks)

Candidates' answers will vary significantly according to the production selected and the perspective adopted, as a participant within the production team or as a member of an audience. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Brook's definition of and rejection of 'Deadly Theatre', lacking intensity, lacking entertainment; the theatre of dullness
- Brook's rehearsal methods
- the audience's experience of the play, for example, engagement, shock, discomfort, surprise, revulsion, enjoyment
- choice and adaptation/interpretation of the text
- experimentation with classic texts; mined for its secrets
- the quest for energy
- re-inventing the actor and the audience
- the chosen staging form of the production, formal or informal use of theatre space
- the scale of the setting/location
- the relationship of the audience to the acting space/actors
- setting design ideas, for example:
 - use of natural materials or simulated stone or metal
 - use of monochrome austerity or vibrant colour
 - simplicity/starkness of visual images/use of visual symbolism
 - simply defined playing area
- use of costume to suggest location, period or atmosphere; colour, cut, texture
- use of props appropriate to the play or chosen for aesthetic, neutral or adaptable qualities
- creation of striking visual images through the performance skills of the actors
- application of theatre of cruelty techniques; use of mime, physical theatre techniques
- use of sound, voice, actor-generated soundscape, use of foreign languages, universal theatre language

- use of nudity, semi-nudity or eroticism
- use of stage groupings and movement of the actors within the space
- use of space, scale, levels
- use of circus skills to create spectacle
- use of lighting

Assessment Criteria (AO6, extending AOs 3 and 4)

Knowledge and understanding

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects:

- Brook's own productions in reaction to the 'Deadly Theatre', for example, *The Dream; US; Orghast; The Marat/Sade; Oedipus; The Tempest; Le Costume; Hamlet; The Man Who; The Cherry Orchard; The Ik; Tierno Bokar; Your Hand in Mine; The Grand Inquisitor*
- Brook's ideas about 'Deadly Theatre' as expressed in *The Empty Space*
- Brook's working methods
- Brook's eclectic approach to dramatic style
- Brook's irreverence towards text
- Brook's influence upon contemporary directors
- the effectiveness of performance or production elements for the audience

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production which reflects Brook's influence in its rejection of 'Deadly Theatre'
- discrimination in the selection of typically Brookian production/performance elements
- appreciation of the influence of Brook's approach
- sensitivity to the success (or otherwise) of the production selected in terms of the audience experience

While reference to Brook's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus *must* be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their discussion of the influence of Brook's rejection of 'Deadly Theatre', they will show a finely developed, personal, critical appreciation of the selected production(s), which will be vividly communicated in the answer. The answer will make perceptive connections between Brook's techniques for rejecting 'Deadly Theatre' and their effectiveness in production for an audience.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the influence of Brook's rejection of 'Deadly Theatre', they will show a developed, personal, critical appreciation of the production(s), which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brook's techniques for rejecting 'Deadly Theatre' and their effectiveness in production for an audience.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the influence of Brook's rejection of 'Deadly Theatre', they will show some appreciation of the production(s), which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brook's techniques for rejecting 'Deadly Theatre' and their effectiveness in production for an audience.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few aspects of the influence of Brook's rejection of 'Deadly Theatre', they will offer no personal evaluation of its effectiveness in production. The answer will make little connection between Brook's techniques for rejecting 'Deadly Theatre' and their effectiveness in production for an audience.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately to Brook's rejection of 'Deadly Theatre' and its influence and/or their understanding of it will be incoherently communicated in the answer. The answer will make no connection between Brook's techniques for rejecting 'Deadly Theatre' and their effectiveness in production for an audience.

Question 2

Explain how **one or more** live productions that you have seen or participated in adopted Grotowski's practice of creating 'a new space' for each production, and assess the contribution to the audience's experience made by a Grotowskian approach to choice and use of space and setting. (50 marks)

Candidates' answers will vary significantly according to the production work that they have experienced and their perspective as participant or spectator. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the audience experience of the production(s), for example, surrounded by or engulfed by the action, separated by a formal barrier, viewing from above as voyeurs or transforming the audience experience into that of medical students watching an operation
- resignation from the formal stage/auditorium relationship
- dedicated 'performance spaces' within buildings usually used for other purposes
- creation of a 'concrete' place for action as in Faustus' 'last supper' set in a monastery refectory
- 'scenic architecture' replaces 'scenery' and 'props'
- actors and spectators may be separated by barriers and/or levels
- building/erecting/transforming the 'set' during the performance; actors may build structures among the spectators, including them in the 'architecture of the action'
- setting design fundamentals, for example, scale, shape, materials, textures, colours
- preference for utilitarian materials; metal, pipes, wire, rust, suspended properties
- setting created by 'living tableaux'
- infinite variations on the potential spatial relationships created between the actors and the spectators
- the concept of the 'chamber theatre' with the spectator 'within arm's reach' of the actor
- spectators integrated into the 'scenic action' and considered as specific elements of the performance
- movement of light source within the setting
- 'conquest' of space
- appreciation of the ways in which the performance space/setting affected the audience

Assessment Criteria (AO6, extending AOs 3 and 4)

Knowledge and understanding

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects:

- examples from some of Grotowski's own productions in which he experimented with space and setting, for example:
 - *Dr Faustus*, where Faustus served a last supper to his guests - the spectators, seated in a monastery refectory setting
 - *Akropolis*, where actors moved freely amongst the spectators yet without direct contact or interaction
 - *Kordian*, where spectators shared the acting space with the actors and were incorporated into the mental institution setting as 'patients'
 - *The Constant Prince*, where spectators watched from behind a barrier encircling the action, as if in a bull-ring or operating theatre
- Grotowski's own ideas about stage space and setting as outlined in his writings in *Towards a Poor Theatre*
- Grotowski's work within Laboratory Theatre, experiment with spaces and spectator positioning

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and analysis of a production where Grotowski's ideas about choice of stage space and setting were evident
- discrimination in the assessment of the dramatic effectiveness of the staging arrangements for the spectator
- sensitive exploration of the contribution of the staging form/setting to the audience's experience of the total production

While reference to Grotowski's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus *must* be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their assessment of the choice and use of the performance space and setting for the production(s), they will show a finely developed, personal, critical appreciation, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their assessment of the choice and use of the performance space and setting for the production(s), they will show a developed, personal, critical appreciation, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their assessment of the choice and use of the performance space and setting for the production(s), they will show some appreciation, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe the performance space and setting for the production(s), they will offer no personal assessment of its significance. The answer will make little connection between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may make random references to the performance space or setting but Grotowski's influence will be incoherently communicated in the answer. The answer will make no connection between the relevant theories of Grotowski and their realisation in performance.

Question 3

*With close reference to specific moments from **one or more** live productions that you have seen or participated in, explain how a variety of Brechtian techniques were used to convey social/political ideas to an audience.* (50 marks)

Candidates' answers will vary significantly according to the production(s) selected, the social/political ideas within them and their choice of Brechtian techniques. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the social/political ideas of the play, for example, in relation to class, race, gender, war, capitalism, poverty, globalisation, tyranny
- application of the *verfremdungseffekt*
- use of historicization
- choice of staging form, relationship of audience to stage, lit audience, abolition of the 'fourth wall', boxing-ring analogy, platform for political theatre
- didactic or dialectical content/method
- use of the half-curtain; exposure of the mechanics of the theatre, rigs, lights, use of house lights, to encourage audience detachment
- epic structure of the production, episodic scenes, interruptions, montage
- use of a Narrator to highlight the play's political purpose, directly or indirectly
- narrative method, direct address, song, intervention within the action of the play
- performance techniques to highlight social/political issues, for example:
 - demonstrating a role
 - gestic acting
 - fixing the not...but
 - interaction with the audience
 - multi-roling
 - character defined by function/social status
 - the adoption of a socially critical attitude towards a role
 - acting 'in quotation marks'
- the social/political purpose of the music/song within the production
- use of fun (*Spass*), satire, caricature, puppetry
- set design elements used to communicate social/political points
- costumes; masks used to communicate social/political points
- use of placards, film, slides used to communicate social/political points

Assessment Criteria (AO6, extending AOs 3 and 4)

Knowledge and understanding

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to:

- relevant production(s) which utilised Brechtian techniques for the purpose of conveying social/political ideas
- the perceived social/political purpose of the chosen production
- specific moments which illustrate the social/political ideas behind the production
- the fusion of entertainment with a social/political message

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of one or more productions which revealed the influence of Brecht
- discrimination in the selection of appropriate specific moments to illustrate the answer
- evaluation of the potential political effectiveness of Brechtian techniques

While reference to Brecht's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus *must* be a live production seen or participated in.

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their discussion of the use of Brechtian techniques to convey social/political ideas, they will show a finely developed, personal, critical appreciation of specific moments from the production(s), which will be vividly communicated in the answer. The answer will make perceptive connections between Brecht's theories and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the contribution of their chosen Brechtian techniques to convey social/political ideas, they will show a developed, personal, critical appreciation of specific moments from the production(s), which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brecht's theories and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the contribution of their chosen Brechtian techniques to convey social/political ideas, they will show some appreciation of specific moments from the production(s), which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brecht's theories and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe the contribution of their chosen Brechtian techniques to convey social/political ideas, they will offer no personal appreciation of specific moments from the production(s). The answer will make little connection between Brecht's theories and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to the contribution of their chosen Brechtian techniques to convey social/political ideas. There will be no evidence of understanding. The answer will make no connection between Brecht's theories and their realisation in performance.

Question 4

Explain how **one** practitioner's ideas for stimulating the interest of his audience were applied in **one** live production that you have seen or participated in, and assess the effectiveness of his methods in relation to specific moments from the production. (50 marks)

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

Brook

- Brook's belief in stimulating his audience through story-telling, through political engagement, through ritual, through the spirit, through the senses
- Brook's irreverent approach to classic texts, presenting surprising interpretations to stimulate the audience; radical cutting, re-invention
- Brook's belief in the power of the audience to influence a performance and vice versa
- Brook's approach to the rehearsal process as a journey of discovery to be shared with the audience
- constant experimentation
- the use of theatre games and exercises
- the actor/audience relationship
- unconventional choice of performance venue; scale and setting
- willingness to take risks and to 'showcase' the fruits of experiment
- highly polished performance skills
- creation of a theatre vocabulary of tricks, sticks, juggling, acrobatics, sounds and movements, to stimulate the audience
- experiment with 'marathon' improvised sessions for audiences
- the quest for a less 'deadly' theatre
- work in foreign languages, even invented language, shared by a multi-lingual ensemble but not necessarily by the audience
- influence of world theatre forms
- use of space, groupings, application of theatre of cruelty techniques
- use of design elements; scale, colour, materials

Grotowski

- Grotowski's belief in stimulating the audience both spiritually and sensually, creating a semi-religious experience
- coherent repertoire of serious work for performance, appealing, like myth, to the collective consciousness of the audience
- theatre as a spiritual quest both for actors and spectators
- complete commitment to the 'poor theatre' ethic communicating directly with the senses and spirit of the spectators without the barrier of theatrical excesses
- each member of the ensemble engaged in a quest for self-discovery and self-knowledge which in turn invites the spectator to share that quest
- focus on the actor-audience relationship as central to the act of theatre; performance as encounter or communion
- creation of 'chamber theatre'
- highly disciplined ensemble members committed to rigorous training to achieve the 'impossible' to stimulate the audience
- physical and vocal preparation aimed at transcending the normal living state
- sacrificial nature of performance as an act of suffering to procure salvation/redemption
- the peeling off of the 'life-mask' to strike at the core of the spectator
- stimulating performances displaying both acrobatic dexterity and vocal inventiveness
- the role of the audience as an extension of the ensemble, often absorbed into the experiences of the action
- a truly spiritual as well as physical form of ensemble theatre
- 'poor theatre' ideal – setting and costume subordinate to the performance element which in itself is highly disciplined and precise

Brecht

- Brecht's intention to stimulate his audience to take socio-political action; to change the world
- the theatre as a laboratory for instigating change
- the social/political content of the production
- didacticism/dialecticism
- Brecht's use of *verfremdungseffekt* to distance the audience and encourage alertness and detachment
- methods to stimulate critical detachment, for example:
 - epic theatre style with knots showing; episodic structure, montage
 - visible mechanics of the theatre
 - use of the half-curtain
 - use of a Narrator to interact, question, cajole the audience
 - use of slides/placards/film
 - epic acting style/ gestic acting
 - multi-role; acting in a spirit of criticism; dropping in and out of role
 - use of music/song; counterpoint
 - non-naturalistic settings
 - costumes and props to reflect the social status of the characters
 - actors remaining on stage throughout the production; changing on stage
 - *Spass*
- the socialist ethic of the ensemble

Assessment Criteria (AO6, extending AOs 3 and 4)

Knowledge and understanding

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects, depending upon the choice of practitioner and production:

- Brook's varied and varying working practices in relation to stimulating an audience
- Brook's own productions, both recent and distant, for example, *The Cruelty Season*, RSC, Paris, nomadic company
- Grotowski's aims for a 'poor theatre' for an elitist audience
- the spiritual dimension of Grotowski's 'holy' theatre
- the significance of individuals and individual growth/development
- Brecht's political purpose - shared socialist ethic for theatre for the proletariat
- Brecht's approach to political stimulation

Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production where the selected practitioner's approach to stimulation of the audience was clearly applied
- discrimination in the choice of specific moments to illustrate the answer
- evaluation of the effectiveness of the practitioner's influence and the appropriateness of its application within the selected production

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In assessing the application of their selected practitioner's ideas for stimulating an audience, they will show a finely developed, personal, critical appreciation of specific moments from the production, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In assessing the application of their selected practitioner's ideas for stimulating an audience, they will show a developed, personal, critical appreciation of specific moments from the production, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In assessing the application of their selected practitioner's ideas for stimulating an audience, they will show some appreciation of specific moments from the production, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few of their selected practitioner's ideas for stimulating an audience, specific moments from the production will be inadequately discussed. The answer will make little connection between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to a few of their selected practitioner's ideas for stimulating an audience without making any reference to specific moments within the chosen production. The answer will make no connection between the relevant theories of the chosen practitioner and their realisation in performance.

SECTION B

Questions are marked out of 25 according to the following banding scheme:

20-25 marks

Answers will reveal a comprehensive understanding of the printed material and there will be abundant evidence of a precise appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate a very good knowledge of the performance or production techniques selected and applied to the play which will be used purposefully to create a most effective potential theatrical interpretation.

Answers will be supported by apposite reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate complete command of a wide range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus carefully upon the intended effect upon an audience of their theatrical ideas which will be very fully justified in relation to the play.

Applying highly inventive strategies for the theatrical realisation of the play, candidates will make explicit connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

15-19 marks

Answers will reveal an assured understanding of the printed material and there will be clear evidence of a good appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate good knowledge of the performance or production techniques selected and applied to the play which will be used appropriately to create a potentially effective theatrical interpretation.

Answers will be supported by pertinent reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate a secure command of a range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus upon the intended effect upon an audience of their theatrical ideas which will be quite well justified in relation to the play.

Applying some imaginative strategies for the theatrical realisation of the play, candidates will make purposeful connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

10-14 marks

Answers will reveal some understanding of the printed material and there will be evidence of some awareness of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate some generalised knowledge of the performance or production techniques selected, but their application to the play is unlikely to result in a very effective potential theatrical interpretation.

Answers will be supported by reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such references may not be made entirely relevant to the set question. Candidates will demonstrate only partial command of performance and production elements in the proposed translation of the play from page to stage. Candidates will give some justification for their ideas in relation to the play, but will not focus appropriately upon the intended effect for the audience.

Applying fairly predictable strategies for the theatrical realisation of the play, candidates will make occasional connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

5-9 marks

Answers will reveal incomplete understanding of the printed material and there will be little evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate imperfect knowledge of the performance or production techniques selected, whose application to the play is likely to result in an ineffective, or inappropriate, potential theatrical interpretation.

Answers may include occasional reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such reference is likely to be irrelevant to the set question. Candidates will demonstrate an inadequate grasp of performance and production elements in the proposed translation of the play from page to stage. Candidates will give scant attention to the intended effect upon an audience of their theatrical ideas and will offer little or no justification for them in relation to the play.

Applying inappropriate strategies for the theatrical realisation of the play, candidates will make few apt connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

0-4 marks

Answers will reveal negligible understanding of the printed material and there will be no evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will not demonstrate any useful knowledge of the performance or production techniques selected, whose application to the play is likely to be haphazard or to result in a totally ineffective, or inappropriate, potential theatrical interpretation.

Answers may not include any reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, or any such reference made will be completely irrelevant to the set question. Candidates will demonstrate severely restricted theatrical experience in their nomination of performance and production elements whose use would be unlikely to effect a translation of the given play from page to stage. Candidates will not consider the intended effect upon an audience of their theatrical ideas and will offer no justification for them in relation to the play.

Candidates will not suggest any useful strategies for the theatrical realisation of the play or make any connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answers difficult to follow. The candidate's handwriting may also be difficult to read.

Examiners are reminded that, in line with the rubric to "Avoid duplication of material in your answers", they should not credit twice identical material which appears within the candidates' answers in this section.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS

SECTION B

Question 5

As a director, explain how you would use performance and/or production methods in order to establish an appropriate period, style and mood for your production of the extract.

You may wish to focus on some of the following:

casting of the actors;

performance ideas;

production elements such as costume, set, sound, or lighting.

(25 marks)

Candidates' answers will vary depending upon their selected performance and/or production methods. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- an appropriate style and mood for the play which Ayckbourn himself describes as a 'farce'; other suggestions might include naturalistic, unrealistic or comic in style, with a light-hearted or more serious underlying mood
- identification of period – nineteen seventies or justified transposition
- choice of staging form
- casting of the various characters - Ernest, Delia, Nick, Jan, Malcolm, Kate, Trevor; suggestions for characterisation as indicated through physical and vocal qualities, facial expressions, movement and gesture; relationship of casting ideas to style
- reference to Ayckbourn's stage directions
- Seventies 'feel' to set dressings/furnishings/costumes
- direction of the performers; application of performance elements such as:
 - delivery of lines, pace, timing, range of voices, accents
 - physicality
- costume ideas, period, style, cut, colour, fabric
- use of make-up
- setting ideas, suggestions for creating the separate and markedly different bedroom areas in keeping with the style of the play
- design fundamentals, scale, shape, colour and texture
- use of lighting
- use of stage; stage positioning
- use of sound effects

Assessment Criteria (AO6, extending AO2)

Knowledge and understanding

Candidates will demonstrate their knowledge of directorial methods selected and understanding of the play's potential in performance through:

- judicious selection and application of performance and/or production methods consonant with the aims of the candidate
- appropriate application of ideas consistent with their perceptions of the period and style and mood of the play
- integrated reference to relevant experience of drama and theatre

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- the creation of comedy
- sensitivity to Ayckbourn's stage directions
- appropriate application of theatrical processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the directorial interpretation of the extract in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship
- integrated reference to relevant experience as audience member
- consideration of alienation/empathy/engagement

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed practical approach to the extract from the play. The candidate will offer a detailed approach to a selection of performance and/or production elements, calculated exactly to establish an appropriate period, style and mood for the production. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between directorial processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified and quite detailed practical approach to the extract from the play. The candidate will offer a fairly detailed approach to a selection of performance and/or production elements, clearly aimed at establishing an appropriate period, style and mood for the production. Where relevant, candidates will offer pertinent examples of their wider dramatic and theatrical experience to support thoughtful connections made between directorial processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical approach to the extract from the play. The candidate will offer some details about a selection of performance and/or production elements but these may not have the potential to result in establishing an appropriate period, style and mood for the production. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between directorial processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not adopt a coherent, appropriate or practical approach to the extract from the play. The candidate will offer a few details about a narrow selection of performance and/or production elements but these will not be consciously aimed at establishing an appropriate period, style and mood. Candidates may include occasional exemplification of their wider dramatic and theatrical experience, but it will not be made relevant to the question nor will it directly support the few, apparently random, connections made between directorial processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will make scant references to the indicators mentioned; their approach to the extract from the play is likely to be incoherent or apparently haphazard. The candidate will not venture a confident selection of performance or production elements and will reveal no awareness of the methods available to establish an appropriate period, style and mood. Candidates are unlikely to include any relevant exemplification of their wider dramatic and theatrical experience. Connections made between directorial processes and their realisation in performance will be tenuous or non-existent.

Question 6

Explain how you would perform the role of Kate in order to create comedy for your audience.

(25 marks)

Candidates' answers will vary depending upon their comic invention, as well as upon the wider experience that they bring to bear on their interpretation of the role. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which an actor might consider in relation to the role:

- appearance of the character, age, height, build, colouring, facial features
- vocal qualities, accent, pitch, tone, timing, emphasis, delivery of specific lines
- movement, posture, facial expressions, gestures, tempo
- costume ideas
- style of performance
- interaction with other characters, eye contact, spatial relationships, physical contact
- use of space and of set
- use of props
- performance ideas to convey, for example:
 - her excitable nature
 - her jokey relationship with Malcolm
 - her anticipation of the party
 - her enjoyment of Malcolm's 'horseplay'
 - her panic when she realises 'someone's coming'
 - her attempt at being casual with Trevor
 - her attempt to extricate herself from the situation
 - her desperate attempt to dress herself
- application of comic methods

Assessment Criteria (AO6, extending AO2)

Knowledge and understanding

Candidates will demonstrate their knowledge of performance methods selected and understanding of the potential of the role in performance through:

- appropriate selection and application of performance techniques consonant with the play's form, style and genre
- relevant suggestions for the creation of the role, both physically and vocally
- appropriate interpretation of the comic potential of the role
- integrated reference to appropriate performance experience

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- the play's period setting and the performance style demanded by the role
- appropriate application of performance processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the role for an audience
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integrated reference to relevant experience as audience member
- consideration of the comic potential for the audience

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of an actor's confident interpretation of the role of Kate through the application of performance techniques which are exactly calculated to create comedy for an audience. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, quite detailed, practical interpretation of the role of Kate through the application of performance techniques which are clearly intended to create comedy for the audience. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, interpretation of the role of Kate through the application of performance techniques, not all of which will have the potential to create comedy for the audience. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between interpretative and acting processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the role of Kate may be disjointed, descriptive or inappropriate and unlikely to create comedy for the audience. Scant attention will be given to the achievement of any specified audience response. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between interpretative and acting processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of performance suggestions for the role of Kate will result in a negligible attempt at comedy. No attempt will be made by the candidate to include any relevant exemplification of their wider dramatic and theatrical experience.

Question 7

Outline your set design ideas for the extract as a whole and explain how your designs might be used, in performance, to accommodate the action within its separate locations. You should include a sketch to support your ideas.

You should consider your choice of staging form and stage furnishings, and the style and period of the play, as well as considering how the separate scenes of action might be highlighted in performance.
(25 marks)

Candidates' answers should include a sketch but will vary depending upon their design ideas as well as upon their theatrical experiences and influences. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects of set design:

- sketch
- choice of staging form to accommodate the separate bedrooms
- use of space - height/depth/dimensions
- sightlines
- setting to accommodate the practical requirements as outlined in the stage directions
- entrances and exits; movement within each scene as well as between scenes
- design fundamentals: scale/colour/texture
- style of setting: realistic/representational/comic
- furnishings and set properties as mentioned in the stage directions, for example:
 - three separate bedroom areas
 - large Victorian style bedroom, fully furnished - two doors
 - smaller, terrace-house style bedroom, sparsely furnished - one door
 - trendy bedroom - one door
 - three beds as focal points
 - various necessary pieces of furniture, for example, Delia's dressing table, the window
- effect of lighting upon setting, when appropriate; lighting used to highlight action
- suggestions for transitions between scenes: use of trucks, a revolve stage, hydraulics, cyclorama, projection, flown scenery
- attention to actor/audience relationship

Assessment Criteria (AO6, extending AO2)

Knowledge and understanding

Candidates will demonstrate their knowledge of design elements and understanding of the play's potential in performance through:

- appropriate selection and application of set design ideas consistent with the play's form, style and period
- relevant suggestions for the creation of a realistic or representational setting
- integrated reference to appropriate experience of other theatre designs
- a clearly labelled sketch

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- suitable choice of period/setting for the play
- appropriate application of theatrical processes to create an effective set design for an audience
- sensitivity to the play's comic style and atmosphere
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the set design supporting clear dramatic intentions for an audience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integrated reference to relevant experience as audience member

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed practical approach to set design, calculated exactly to establish appropriate designs for the play and reflecting a fully developed interpretation of the play's setting requirements. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified, quite detailed practical approach to set design, clearly intended to establish appropriate designs for the play, reflecting a well developed interpretation of the play's setting requirements. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical, approach to set design. Although these may lack clarity of focus, they will be generally intended to establish appropriate designs for the play, and will reflect some attempt at an interpretation of the play's setting requirements. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between the processes of interpretation and design and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not create a coherent or practical approach to set design. Candidates' designs will not reflect the demands of the play or meet its setting requirements. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between the processes of interpretation and design and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; their approach to set design is likely to be incoherent or apparently haphazard. Candidates' designs will take no account of the demands of the play nor will they include any relevant exemplification of their wider dramatic and theatrical experience.

Question 8

Briefly outline and justify your casting decisions for Ernest and Delia and then explain how you would direct the pair in their two scenes and what effects you would wish to create for your audience.

[The two scenes are lines 20 to 132 and lines 365 to 388.]

(25 marks)

Candidates' answers will vary according to their directorial aims as well as to the wider experience that they bring to bear on their interpretation of the scene. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- intended effects might include creating the suggestion of a long-standing affectionate relationship, or a very gentle battle of the sexes, or simply, comedy
- casting decisions in terms of age, build, height, colouring, facial features, hairstyle
- voice, accent, pitch, tone, emphasis, timing, delivery of specific lines
- movement, posture, facial expression, gesture, tempo
- use of pause, pace, shifting spatial positioning, maintenance or interruption of eye contact
- costume ideas
- use of space; use of setting
- use of props
- directorial ideas for conveying, for example:
 - the familiarity of Delia's make-up ritual
 - Ernest's air of distraction
 - the well-established relationship between the pair
 - Delia's gentle reproofs and Ernest's equally gentle reactions
 - her slightly imperious nature; 'feminine complexity'
 - his willingness to please; 'masculine simplicity'; slightly 'hen-pecked'
 - her 'transformation', outfit, hair and make-up finished, when ready to leave for the restaurant
 - his 'transformation' covered in dust from the loft
- style of performance

Assessment Criteria (AO6, extending AO2)

Knowledge and understanding

Candidates will demonstrate their knowledge of directorial methods and understanding of the potential in performance through:

- appropriate directorial ideas consonant with the play's form, style and genre
- relevant casting and directorial suggestions for the creation of the nominated effects
- appropriate interpretation of the playwright's comic intentions
- integrated reference to appropriate experience as a director

Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theoretical processes and their realisation in performance

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- creation of a sense of context in the interpretation
- appropriate application of the processes of direction to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the scene in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship
- integrated reference to relevant experience as audience member
- consideration of engagement/empathy

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of a director's confident interpretation of Ernest and Delia in their scenes. The scenes will be vividly realised to create the nominated effects for an audience. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, directorial interpretation of Ernest and Delia in their scenes. The scenes will be effectively realised to create the nominated effects for an audience. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, directorial interpretation of Ernest and Delia in their scenes through fairly suitable staging ideas, not all of which will have the potential to create the nominated effects for an audience. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to Ernest and Delia and their scenes may be disjointed, descriptive or inappropriate and there will be a restricted selection of apt staging suggestions. Scant attention will be given to the creation of the nominated effects for an audience. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between interpretative and directorial processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of Ernest and Delia in their scene will result in an ineffectual or negligible realisation for the stage. No attempt will be made by the candidate to create the nominated effects for an audience, nor to include any relevant exemplification of their wider dramatic and theatrical experience.