



## **General Certificate of Education**

# **Drama and Theatre Studies**

*5241/6241*

**Theory into Practice DRA6**

## **Mark Scheme**

*2007 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.

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**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 rehorsal [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 2007**

### **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 theatre 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 reflected Brook's ideas for using stage space and assess the effectiveness of the chosen space and its use for the audience.* (50 marks)

Candidates' answers will vary significantly according to the production(s) 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:

- the chosen staging form of the production, formal or informal use of theatre space
- utilising the natural properties of an outdoor location or the architecture of an interior setting
- the physical size of the space
- the scale of the setting/location and the relationship of the audience to the acting space
- the style of the production
- exploiting the original properties of the chosen venue, for example, natural or simulated materials: stone, metal
- use of scale in relation to actors
- installation drama concepts
- the moveable stage; the concept of the carpet defining the acting space
- the actor/audience relationship within the space
- abolition of the barrier between stage and auditorium
- use of props to define/configure stage space
- audience seated, standing, promenading
- use of levels/balconies/walkways
- use of dimensions
- use of lighting to exploit the effects of the space
- the use of the stage/space by the cast
- filling 'the empty space'
- use of stage groupings and movement of the actors within the space

- the use of furnishings/props within the space to support the action

**Assessment Criteria (AO6, extending AOs 3 and 4)**

*Knowledge and understanding*

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

- Brook's ideas as expressed in *The Empty Space*, reference to Brook's later writings, for example, *Shifting Point*, *There are No Secrets*, *Between Two Silences*
- Brook's own productions, for example, *The Dream*, *Orghast*, *The Marat/Sade*, *Hamlet*, *Le Costume*, *Tieno Bokar*, *Ta Main dans le Mienne*, *Sizwe Banzi is Dead*
- Brook's influence upon contemporary directors
- Brook's eclecticism and continuing experimentation

*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 interest in the use of stage space
- discrimination in the selection of effects created by the use of stage space
- appreciation of the influence of Brook's approach
- sensitivity to the success (or otherwise) of the production selected in terms of the use of stage space

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 application of Brook's practice, they will show a finely developed, personal, critical appreciation of the selected production, which will be vividly communicated in the answer. The answer will make perceptive connections between the influence of Brook's approach to stage space and its use and its 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 application of Brook's practice, they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the influence of Brook's approach to stage space and its use and its 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 application of Brook's practice, they will show some appreciation of the production, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the influence of Brook's approach to stage space and its use and its 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 aspects of Brook's practice, they will offer no personal evaluation of its effectiveness in production. The answer will make little connection between the influence of Brook's approach to stage space and its 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 to Brook's practice and/or their understanding of it will be incoherently communicated in the answer. The answer will make no connection between the influence of Brook's approach to stage space and its use and its realisation in performance.

## Question 2

*Explain how Grotowski's 'poor theatre' concept was applied in **one** live production that you have seen or participated in and assess the success of specific techniques that were used to communicate with the audience. (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:

### *'Poor theatre' concepts*

- 'poor theatre' as a concept which subordinates elaborate set, costume and technical effects to the communion of actors with their spectators
- the deliberate decision to employ a 'poverty' of theatrical means
- the personal and scenic techniques of the actor as the core of theatre art
- the significance of the actor-spectator relationship
- the significance of the choice of space and its configuration
- setting created through 'living tableaux'
- actors building/constructing/deconstructing the set as the action proceeds
- for each production a new space is designed for the actors and spectators
- creation of bare laboratory situation
- 'scenic architecture' replaces 'scenery' and 'props'
- functional application of lighting and revelation of light source within the setting
- appreciation of the ways in which the venue/setting/staging enhanced the production
- actors performing/working alongside the spectators

### *Techniques*

- the creation of chamber theatre with spectators within 'arm's reach' of the actors
- eradication of barriers between actors and spectators/the creation of barriers between them, transforming spectators into voyeurs
- the act of communion/encounter
- the actors in the 'total act' of theatre
- the extreme physical nature of the performance
- the application of feats of the 'impossible'

- the fruits of exercises, both vocal and physical
- infinite variations on the potential spatial relationships created between the actors and the spectators
- spectators integrated into the 'scenic action' and considered as specific elements of the performance

**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 the 'poor theatre' form
- Grotowski's own ideas about 'poor theatre' as outlined in his writings in *Towards a Poor Theatre*
- Grotowski's experimental work within Laboratory Theatre

*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 for 'poor theatre' were adopted
- 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 discussion of the application of Grotowski's 'poor theatre' concept 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 discussion of the application of Grotowski's 'poor theatre' concept 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 discussion of the application of Grotowski's 'poor theatre' concept 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 application of Grotowski's 'poor theatre' concept, 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 refer loosely to Grotowski's 'poor theatre' concept but the application of his ideas 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

*Explain how the actors used Brechtian performance techniques in **one** live production that you have seen or participated in and assess their contribution to the creation of a Brechtian style of theatre.* (50 marks)

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

- the actors' political purpose within a production; the epic ideal, showing man as capable of change
- the concept of the 'distanced' actor
- the avoidance of empathy through detachment
- the principles of gestic acting to reveal social attitudes
- showing not being
- acting in quotation marks
- acting in a spirit of criticism
- direct address to the audience
- cool performance techniques; the actor free from trance
- the actor loose-limbed and always in control of himself; the elimination of spontaneity
- the role of the Narrator
- multi-role playing
- dropping in and out of role in full view of the audience
- the concept of the 'split character'
- fixing the 'not...but'
- actors' delivery of song; distanced, gestic nature of the songs, accompanied or unaccompanied, directly addressed to the audience
- acting as one of a range of 'alienating' devices within a production
- the relationship of the actors with the audience
- the subordination of 'inner truth' to 'social truth'
- rehearsal aids for actors:-
  - transposition of roles into the third person
  - transposition into the past
  - speaking stage directions aloud

- paraphrase

- actors working as an 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:

- a relevant Brechtian production
- the perceived political purpose of the chosen production
- Brecht's theoretical writings about actors and acting
- the influence of Mei Lan-fang and Charlie Chaplin

*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 Brechtian performance techniques were used
- discrimination in the assessment of the effectiveness of the contribution of those techniques
- consideration of audience responses to the actors

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 assessment of the contribution of the actors to the Brechtian style they will show a finely developed, personal, critical appreciation, 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 assessment of the contribution of the actors to the Brechtian style they will show a developed, personal, critical appreciation, 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 assessment of the contribution of the actors to the Brechtian style they will show some appreciation, 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 the actors to the Brechtian style, they will offer no personal assessment. 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 the actors. There will be no evidence of understanding. The answer will make no connection between Brecht's theories and their realisation in performance.

#### **Question 4**

*With detailed reference to **one or more** live productions that you have seen or participated in, explain how **one** practitioner's ideas for the use of design elements were exemplified and how design contributed to the audience's experience of the production. (50 marks)*

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

#### **Brook**

- the variety of design styles within Brook's repertoire
- his constant experimentation with theatrical venues, spaces and staging forms
- his constant experimentation with design/collaboration with designers
- the style of the production
- the shape, size and scale of the performance venue
- relationship of the audience to the acting area
- indoor/outdoor location
- scenic austerity or architectural splendour
- use of riotous colour; use of monochrome; use of restricted colour palette
- creation of period and/or location through setting/costume
- use of abstract design ideas
- creation of atmosphere through design elements
- unexpected or incongruous setting/costume ideas
- actors create the environment through their own bodies, voices, props
- use of colour, fabric, texture
- use of light, natural or technical
- use of sound, live or recorded
- surprise/disorientation of the audience through unorthodox design

#### **Grotowski**

- shape, size and scale of the performance space; positioning of the audience in relation to the actors

- 'poor theatre' ideal subordinating design to the performance elements of the production
- abolishing of the 'set' – Grotowski's ideas for reducing 'set' to objects which are indispensable to the dramatic action
- enclosed settings; actors and spectators sharing one space
- design of 'environment' for performance, following Grotowski's own examples, for example, the creation of a concentration camp, an asylum, a refectory suggested by the use of simple props
- creation of sound 'design' through percussive use of props
- functional lighting; revelation of light sources
- minimum costume; often semi-religious in appearance or merely a covering for the actors' bodies
- actors become the set
- 'masks' created by the actors' faces
- audiences integrated into the set, becoming a part of it, being engulfed by the theatrical experience
- a truly spiritual experience created for the audience through simplicity of design

### ***Brecht***

- Brecht's rejection of scenic realism as seen in the Naturalistic theatre
  - the significance of Brecht's work with Neher and Otto; their contribution to design
  - scenes built around the performers
  - selective realism; use of authentic props/museum pieces
  - choice of staging form; the boxing ring concept; use of a revolve
  - occasional use of 'bare stage' settings with functional additions
  - design devices, for example, visibility of technical elements; exposed lighting rig; use of half curtain
  - use of projections and banners indicating scene changes, fore-telling the events of a scene; revealing the passage of time
  - application of projections as part of a 'montage' of effects, commenting upon stage action, often working in counterpoint to it
  - oriental influences
  - expressionist devices, for example, white painted faces to express fear
-

- costumes to reflect social status/hierarchy
- muted colour palettes for the working classes; drab colours
- rich colours for the aristocracy; use of exaggerated masks for the 'nobility'
- use of costume/mask to depict duality of character
- use of oversized mannequins as part of V-Effekt
- sets built to look as though they will last for two hours
- all props to have a function within the unfolding action
- audiences to be aware that the setting/costume/lighting is a part of the work of the theatre; eradication of theatre 'magic'
- design elements support the political message of the play for 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, depending upon the choice of practitioner and production:

- Brook's varied and varying working practices in relation to design, ranging from Spartan, utilitarian settings to pictorial splendour
- Brook's use of outdoor/indoor settings with dependence upon little in the way of constructed design
- Brook's dependence upon the performers to create the environment of the play
- Grotowski's aims for a 'poor theatre' where production elements are secondary to the spiritual communion between actors and spectators
- the relationship of the audience to the performance space; integrated within it or separated from it
- conventional design as peripheral to the meaning of a Grotowski-style production
- Brecht's political purpose to reveal social truth through every aspect of the production
- design elements as a function of 'alienation'
- different design approaches adopted throughout Brecht's career

*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 design was clearly applied
- discrimination in the assessment of the contribution of design to the audience experience of the production
- evaluation of the effectiveness of the practitioner's influence and the appropriateness of its application within the selected production

While reference to 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 assessing the contribution of design to the audience experience of the production, 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 the chosen practitioner about use of design elements 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 contribution of design to the audience experience of the production, 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 the chosen practitioner about use of design elements 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 contribution of design to the audience experience of the production, they will show some appreciation of 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 about use of design elements 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 about design, the contribution of design to the audience's experience will be inadequately discussed. The answer will make little connection between the relevant theories of the chosen practitioner about use of design elements 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 about design without making any meaningful assessment of its contribution to the audience's experience. The answer will make no connection between the relevant theories of the chosen practitioner about use of design elements 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 the opening three scenes of the extract (lines 1 to 173) in order to establish an appropriate style and atmosphere for your production. (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 for the play, for example, narrative, choric, 'epic', physical, episodic, ensemble; a largely non-naturalistic style, interspersed with moments of naturalism or moments of the grotesque
- an appropriate atmosphere for the play, for example, comical, satirical, mysterious
- choice of staging form – proscenium, traverse, thrust, in-the-round, promenade
- setting design, furnishings
- use of levels
- costume design; style, period, cut, fit, condition, colour, fabric
- use of make-up
- use of props
- use of lighting
- use of sound effects
- casting of the various named characters – Nicholas, Kate, Mrs Nickleby, Ralph Nickleby, Newman Noggs; suggestions for characterisation as indicated through physical and vocal qualities, facial expressions, movement and gesture
- direction of individual scenes
- the direction of the company as Narrators, for example:
  - general appearance, costume, accessories
  - choreography, movement, mime
  - ideas for choral speech, distribution of lines, emphasis
  - creation of a homogeneous group/distinction between different sectors of society
  - interaction with each other, with the audience
  - their role in effecting transitions
  - story-telling skills
- use of stage; stage positioning

**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 style and atmosphere 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 playwright's apparent fidelity to Dickens' story-telling style
- sensitivity to the 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 style and atmosphere for the production. Where appropriate, 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 style and atmosphere for the production. Where appropriate, 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 establish an appropriate style and atmosphere for the production. Candidates will include only 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 style and atmosphere for the production. Candidates may include occasional references to their wider dramatic and theatrical experience, but these will not be made relevant to the question nor will they 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 style and atmosphere for the production. 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**

*How would you want your audience to respond to the character of Mr. Squeers? Explain how you would perform the role in order to achieve your aims. (25 marks)*

Candidates' answers will vary depending upon their preferred audience response, as well as upon their interpretation of Squeers. 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:

- audience response might include revulsion, contempt, fear, disgust, amusement
- awareness of Squeers' importance within the extract; a member of the class of exploiters; a representative of selfish greed
- appearance of the character, as described by the Narrators and attendants, facial features and expressions, deformities achieved through make-up
- costume, hairstyle
- style of performance, exaggerated, pantomimic, grotesquely naturalistic
- voice, accent, pitch, tone, emphasis, timing, vocal variation
- movement, posture, gesture, tempo
- use of space
- use of props, food and drink, money
- personal idiosyncrasy
- interaction with other characters
- distinction between his dealings with the children and with the 'clients' or associates, savage indifference/obsequious deference

### **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 playwright's intentions for 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
- creation of a sense of context in the interpretation
- 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
- focus upon audience experience in the answer
- integrated reference to relevant experience as audience member
- consideration of alienation/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 an actor's confident interpretation of the role of Squeers through the application of performance techniques which are eminently suited to the role. The role will be vividly realised to create the nominated audience response. Where appropriate, 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 Squeers through the application of performance techniques which are appropriate to the role. The role will be effectively realised to create the nominated audience response. Where appropriate, 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 Squeers through the application to the role of a selection of performance techniques, not all of which will have the potential to achieve the nominated audience response. Candidates will include only 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 Squeers may be disjointed, descriptive or inappropriate and there will be a restricted selection of performance techniques applied to the role. 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 an adequate interpretation of the role of Squeers will result in an ineffectual or negligible attempt at applying performance techniques to the role. No attempt will be made by the candidate to achieve an audience response of any kind or to include any relevant exemplification of their wider dramatic and theatrical experience.

### Question 7

*Outline your ideas for appropriate set design(s) for the extract as a whole and explain how your design(s) might be used, in performance, to accommodate the action of the various scenes. You should include a sketch/sketches to support your ideas.*

*You should consider your choice of staging form, the necessary transitions between the separate scenes and the style and period of the play.* (25 marks)

Candidates' answers will vary depending upon their approach to the material, 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:

- choice of staging form to accommodate change of scenes
- use of space – height/depth/dimensions
- setting to accommodate the practical requirements as outlined in the stage directions
- composite set or series of discrete designs
- use of levels
- entrances and exits; sightlines
- design fundamentals: scale/colour/texture
- style of setting: non-realistic/representational
- furnishings and set properties – creation of a realistic set
- use of cyclorama, backdrops
- suggestion of London streets
- creation of interior scenes
- suggestion of the Saracen's Head Inn
- creating the illusion of the stagecoach
- effect of lighting upon setting, when appropriate
- suggestions for transitions between scenes; use of trucks, a revolve stage, hydraulics, flown scenery, promenade style
- use of designs in performance
- the role of the company in effecting transitions
- the need for fluency
- 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 consonant with the play's form, style and genre
- relevant suggestions for the creation of a semi-realistic or representational setting
- integrated reference to appropriate experience of other theatre designs

#### *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/style
- appropriate application of theatrical processes to create an effective set design for an audience
- sensitivity to the play's prevailing mood 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 accommodate the action of the play. Where appropriate, 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. They will include a very useful sketch/sketches.

*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 accommodate the action of the play. Where appropriate, 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. They will include a fairly useful sketch/sketches.

*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 accommodate the action of the play. Candidates will include only 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. They will include a sketch/sketches of limited usefulness.

*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 design. Candidates' designs will not reflect the demands of the play or meet its requirement to accommodate the action of the various scenes. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ them to make useful connections between the processes of interpretation and design and their realisation in performance. They will omit to include a sketch or the sketch/sketches provided will be unhelpful.

*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 to accommodate the various scenes nor will they include any relevant exemplification of their wider dramatic and theatrical experience. They will not provide a sketch of any value.

### Question 8

*As a director, explain how you would stage Scene Four of the extract (lines 174 to 294) and what effects you would wish to create for your audience. (25 marks)*

Candidates' answers will vary according to their interpretation of the scene and their directorial invention. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- potential effects for the audience might include dark comedy, intrigue, engagement, mistrust, mystery, creation of period 'flavour'
- casting decisions in terms of the desired appearance of the various characters, physically and facially as well as in terms of selected vocal qualities
- characterisation of Squeers, Belling, Snawley, Ralph, Nicholas and Noggs
- appearance and delivery style of the Narrators, William and the two Maids
- style of performance
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, tempo
- costume
- use of space
- stage positioning
- directorial ideas for demonstrating, for example:
  - Squeers' two-faced nature and initial brutality
  - the misery of the small boy, Belling
  - Snawley's real motives in placing his stepsons in Squeers' 'care'
  - the apprehension of the Snawley children
  - the mysteriousness of Ralph's acquaintance with Squeers
  - Nicholas' sincerity and innocence
  - the strangeness of Noggs
  - the dark comedy of the whole scene
- stage design and its use
- actor/audience relationship; the use of the narrators
- lighting and sound effects

**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 selection and application of directorial ideas consonant with the play's form, style and genre
- relevant casting and directorial suggestions
- appropriate interpretation of the playwright's intentions for the scene
- 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:

- sensitivity to the heightened performance style demanded by the scene
- 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 alienation/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 the scene through the application of eminently suitable staging ideas. The scene will be vividly realised to create specific effects for the audience. Where appropriate, 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 the scene through the application of appropriate staging ideas. The scene will be effectively realised to create specific effects for the audience. Where appropriate, 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 the scene through fairly suitable staging ideas, not all of which will have the potential to create specific effects for the audience. Candidates will only 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 the scene may be disjointed, descriptive or inappropriate and there will be a restricted selection of appropriate staging suggestions. Scant attention will be given to creating specific effects for the 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 the scene will result in an ineffectual or negligible attempt at staging. No attempt will be made by the candidate to create specific effects for the audience nor to include any relevant exemplification of their wider dramatic and theatrical experience.