

Version 1.0



**General Certificate of Education  
January 2011**

**Drama and Theatre Studies** **2241**

**Further Prescribed Play including  
Pre-Twentieth Century**

**Unit 3**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation 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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**A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY)  
MARK SCHEME**

**DRAM3**

**JANUARY 2011**

**INTRODUCTION**

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

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

**AO3 requires that candidates “interpret plays from different periods and genres”.**

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

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

In Section A the weightings are AO3 20% and AO2 10%.

In Section B the weightings are AO3 10% and AO2 20%.

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

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

## DRAMA AND THEATRE STUDIES (DRAM3)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

generalised = **G**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each answer, which relates clearly to the individual AOs.

## OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION A

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

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

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

<p><b>The demands of Question 01</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to Vindice at different points in the play</li> <li>performance ideas calculated to elicit the specified response(s) in at least two separate sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Vindice, for example, a sympathetic response, amusement, a sense of growing unease/mistrust as Vindice becomes more and more embroiled in the corruption he is attempting to eradicate; condemnation;</li> <li>satisfaction/appreciation</li> <li>Vindice's physical appearance, age, height, build, colouring, facial features; various disguises</li> <li>vocal qualities, pitch, pace, tone, accent; speaking the verse</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to modify audience response(s) to Vindice</li> <li>Jacobean conventions relating to the court and country antithesis and Vindice's role within it</li> <li>Vindice's relationship with his mother, his sister and his brother</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
<p><b>AO3</b> Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Vindice, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response(s) to Vindice</li> </ul> </li> </ul>	<p><b>AO3</b> Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Vindice, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response(s) to Vindice</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>	<p><b>AO3</b> Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Vindice, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response(s) to Vindice</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
<p><b>Band 4</b> 1-3 marks</p> <ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Vindice</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> 1-3 marks</p> <ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Vindice</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> 1-3 marks</p>	<p><b>Band 4</b> 1-3 marks</p>	<p><b>Band 4</b> 1-3 marks</p>

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

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

*As a designer, discuss how you would highlight the contrast between scenes set in the corrupt world of the Duke's court and those set in the country through your set design in combination with costume and/or lighting designs. You should relate your designs to at least two specific scenes of the play.*

<p><b>The demands of Question 02</b></p> <ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clearly defined set and costume/lighting design ideas for at least two scenes of the play</li> <li>design ideas calculated to highlight the contrast between the court and the country</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>the marked contrast between the decadence of the corrupt court and the relative austerity of the scenes set in the country</li> <li>design fundamentals, scale, colour, texture, materials; used in relation to set and costume/lighting design to establish the contrast between court and country</li> <li><i>Set design</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>composite or discrete settings</li> <li>scale; architectural design, use of levels, ramps, steps, balconies, inner rooms</li> <li>colour and texture</li> <li>provision of appropriate entrances/exits</li> </ul> </li> <li>the play's need for fluent transitions; use of revolves, trucks, flying</li> <li>shifting locations; the oscillation between court and country</li> <li>use of cyclorama/gauzes/backdrops</li> <li><i>Costume design</i> <ul style="list-style-type: none"> <li>style of costumes; indications of selected period setting</li> <li>colour, fabric, cut, fit, condition, ornamentation</li> <li>precise consideration of selected, individual costumes to represent the court/country</li> </ul> </li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the play in design terms, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's ideas for highlighting the contrast between the corrupt court and the country</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some design ideas to consider</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few specific scenes will be selected but they are largely inappropriate to the demands of the question</li> <li>A few references may be made to the Jacobean period and/or revenge tragedy genre</li> <li>A little attention is given to using court and highlight the contrast between court and country</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



	<p>divide</p> <ul style="list-style-type: none"> <li>- costume accessories;</li> <li>- headdresses, jewellery;</li> <li>- footwear; personal props</li> <li>- the contrast between the wealth enjoyed by the courtiers and the privations of country life</li> <li>• <i>Lighting design</i> <ul style="list-style-type: none"> <li>- use of light and shadow</li> <li>- colour/intensity</li> <li>- gobos; gauzes</li> <li>- use of specific lanterns</li> <li>- use of black-out, fades</li> <li>- positioning/angle</li> <li>- smoke machines</li> </ul> </li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional invention and a few suitable design ideas</li> <li>• There is evidence of a partial theoretical understanding of the text which informs practical decisions.</li> <li>• There are a few references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative overview of the play in design terms is a little disjointed or the interpretation of it is not entirely secure</li> <li>• Selection of scenes is loosely appropriate to the demands of the question</li> <li>• Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Some attention is given to using design to highlight the contrast between court and country</li> </ul>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate is regularly quite inventive offering a range of suitable design ideas</li> <li>• There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised.</li> <li>• Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative overview of the play in design terms is quite unified and the interpretation of it is secure</li> <li>• Selection of scenes is thoughtful and appropriate to the demands of the question</li> <li>• Useful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Useful attention is given to using design to highlight the contrast between court and country</li> </ul>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate reveals consistent inventiveness in a good range of appropriate design ideas</li> <li>• There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound</li> <li>• Selection of scenes is discriminating and entirely appropriate to the demands of the question</li> <li>• Purposeful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>• Focused attention is given to using design to highlight the contrast between court and country</li> </ul>

**Molière: Tartuffe – 03**

*Discuss how you would perform the role of Elmire, in at least two separate sections of the play, in order to achieve your intended audience response.*

<p><b>The demands of Question 03</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on achieving a specific audience response</li> <li>performance ideas for at least two separate sections from the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Elmire, for example, sympathy, admiration, amusement</li> <li>Elmire's physical appearance, age, height, build, colouring, facial features</li> <li>Elmire's personal qualities:             <ul style="list-style-type: none"> <li>her 'maternal' concern for Mariane</li> <li>her suspicion and mistrust of Tartuffe</li> <li>her frustration with Orgon</li> </ul> </li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>vocal qualities, pitch, pace, tone, accent, comic timing</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>style and use of costume/makeup; use of props and accessories</li> <li>application of performance methods clearly intended to achieve the stated response</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:             <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Elmire, compatible with:             <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's intended audience response to Elmire</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance ideas to consider for Elmire</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Elmire's role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Elmire</li> <li>A few references may be made to the period and/or to the satirical genre</li> <li>A little attention is given to achieving the intended audience response to Elmire</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Molière: Tartuffe – 04**

*Discuss the ways in which you would create comedy for your audience through your direction of at least two separate sections that involve Tartuffe interacting with different characters.*

<p><b>The demands of Question 04</b></p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>a focus on comic interaction between Tartuffe and different characters</li> <li>directorial strategies calculated to create comedy in at least two sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>the appearance of the actors: age, physical appearance, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>choice of costume/make-up; use of props</li> <li>the different attitudes towards Tartuffe of the characters selected in the chosen scenes</li> <li>directorial suggestions for specific moments, clearly intended to create comedy; for example: <ul style="list-style-type: none"> <li>Tartuffe's exchange with Dorine where he rebukes her for dressing indecently</li> <li>Tartuffe's attempted seduction(s) of Elmire</li> <li>Tartuffe's response to Damis' exposure of him</li> <li>Tartuffe's threats to Orgon</li> </ul> </li> <li>influence of commedia, if appropriate</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the selected scenes, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the creation of comedy through Tartuffe's interaction with others</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some directorial aspects to consider</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview but it is not coherent or may suggest an imperfect interpretation of Tartuffe's interactions with others</p> <ul style="list-style-type: none"> <li>A few textual illustrations will be selected but they are largely inappropriate to the creation of comedy</li> <li>A few references may be made to the period and/or to the comic genre</li> <li>A little attention is given to creating comedy from the interaction between Tartuffe and different characters</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

		<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable directorial ideas for creating comedy</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview is a little disjointed or the interpretation of Tartuffe's interactions with others is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to the creation of comedy</li> <li>Brief relevant reference is made to the period and/or to the comic genre</li> <li>Some attention is given to creating comedy from the interaction between Tartuffe and different characters</li> </ul>	
	<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive offering a range of suitable directorial ideas for creating comedy</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview is quite unified and the interpretation of Tartuffe's interactions with others is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to the creation of comedy</li> <li>Useful reference is made to the period and/or to the comic genre</li> <li>Useful attention is given to creating comedy from the interaction between Tartuffe and different characters</li> </ul>		
	<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for creating comedy</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview is coherent and the interpretation of Tartuffe's interactions with others is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to the creation of comedy</li> <li>Purposeful reference is made to the period and/or to the comic genre</li> <li>Focused attention is given to creating comedy from the interaction between Tartuffe and different characters</li> </ul>		

**Farquhar: The Recruiting Officer – 05**

*Discuss how you would perform the role of Silvia, in two or three sections of the play, in order to achieve your preferred audience response(s).*

<p><b>The demands of Question 05</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined performance ideas</li> <li>performance ideas calculated to achieve a specific response in two or three sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Silvia, for example, admiration, respect, amusement</li> <li>the characteristics of Silvia, her strength of character and affection for Plume; her kindness</li> <li>Silvia's physical appearance, age, height, build, colouring, facial features</li> <li>her disguise as Jack Wilful</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>her relationships with Plume, with her father, with Melinda, with Rose</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style/use/change of costume/makeup; use of props and accessories</li> <li>specific performance ideas, clearly calculated to achieve stated audience responses</li> <li>interaction with the audience, if appropriate</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Silvia, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's intended audience response(s)</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate identifies some performance ideas to consider for Silvia</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of Silvia's role in the play, but it is not coherent and may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Silvia</li> <li>A few references may be made to the late 'Restoration' period and/or to the comic genre</li> <li>A little attention is given to achieving specific audience response(s) to Silvia</li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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

**Farquhar: The Recruiting Officer – 06**

*Discuss how you would create comedy through your direction of two different sections of the play where Captain Plume and/or Sergeant Kite attempt to recruit the young men of Shrewsbury into the military.*

<p><b>The demands of Question 06</b></p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>a focus on scenes of recruitment</li> <li>directorial strategies calculated to create comedy</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>the potentially comic appearance of the young men of Shrewsbury, for example, Pearmain, Appletree, Bullock, the butcher, the smith, the 'mob'</li> <li>the contrasting appearance of Plume and/or Kite: age, physical appearance, height, build, colouring, facial features</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>directorial suggestions for specific sections, clearly intended to create comedy, for example: <ul style="list-style-type: none"> <li>the opening scene; Kite's bravado</li> <li>the 'pressing' of Pearmain and Appletree; their innocence/guilt</li> <li>Plume's encounter with Bullock; his manipulation of the young man's aspirations</li> <li>Kite's fortune-telling scene; his skill in trickery</li> </ul> </li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>choice of costume/make-up</li> <li>use of props and accessories</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the chosen scenes, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the creation of comedy</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
		<p><b>Band 4</b> 1-3 marks</p>	<ul style="list-style-type: none"> <li>The candidate identifies some directorial aspects to consider</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate attempts a creative overview but it is not coherent or may suggest an imperfect interpretation of the recruiting scenes</li> <li>A few textual illustrations will be selected but they are largely inappropriate</li> <li>A few references may be made to the late 'Restoration' period and/or to the comic genre</li> <li>A little attention is given to creating comedy through the direction of the recruiting scenes</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>



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

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

*As a director, discuss how you would use physical theatre techniques and/or comic lazzi and/or slapstick, in two or three separate sections of the play, in order to make your audience laugh.*

The demands of Question 07	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clearly defined comic intentions for two or three scenes</li> <li>• directorial strategies calculated to create laughter through the use of physical theatre, lazzi or slapstick</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>• the comic potential of the play</li> <li>• practical application of commedia traditions; physical theatre techniques/lazzi/slapstick</li> <li>• casting ideas for characters in the selected scenes; physical appearance, age, height, build, colouring, facial features</li> <li>• vocal qualities, pitch, pace, tone, accent</li> <li>• physical contact; use of space</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• choice of costume/make-up</li> <li>• comical use of props and accessories</li> <li>• delivery of specific lines; interaction between characters; eye contact, physical contact; spatial relationships</li> <li>• directorial suggestions for specific moments, clearly intended to create comedy for the audience</li> <li>- acrobatics</li> <li>- fight sequences</li> <li>- beatings</li> <li>- chase sequences</li> <li>- use of mime</li> <li>- Truffaldino's hunger/greed</li> </ul> <p>comic method: timing, interaction with the audience; interaction with set</p> <ul style="list-style-type: none"> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate identifies some directorial ideas to consider for creating audience laughter</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial ideas</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate comic interpretation of the selected scenes, compatible with: <ul style="list-style-type: none"> <li>- the play's period, genre and action</li> <li>- the candidate's creative overview of the play</li> <li>- the use of physical theatre techniques/lazzi/slapstick</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of the scenes</li> <li>• A few textual illustrations will be selected but they are largely inappropriate to the application of physical theatre, lazzi or slapstick</li> <li>• A few references may be made to the Eighteenth Century/Commedia genre</li> <li>• A little attention is given to making the audience laugh</li> </ul>

	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable directorial ideas for creating audience laughter</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is a little disjointed or the interpretation of the scenes is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to the application of physical theatre, lazzi or slapstick</li> <li>Brief relevant reference is made to the Eighteenth Century/Commedia genre</li> <li>Some attention is given to making the audience laugh</li> </ul>
	<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate is regularly quite inventive offering a range of suitable directorial ideas for creating audience laughter</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is quite unified and the interpretation of the scenes is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to the application of physical theatre, lazzi or slapstick</li> <li>Useful reference is made to the Eighteenth Century/Commedia genre</li> <li>Useful attention is given to making the audience laugh</li> </ul>
	<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for creating audience laughter</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is coherent and the interpretation of the scenes is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to the application of physical theatre, lazzi or slapstick</li> <li>Purposeful reference is made to the Eighteenth Century/Commedia genre</li> <li>Focused attention is given to making the audience laugh</li> </ul>

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

*Discuss how you would perform the role of Silvio, in at least three separate sections of the play, in order to create a sympathetic character for your audience.*

<p><b>The demands of Question 08</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>focus upon a sympathetic audience response to Silvio</li> <li>performance ideas calculated to achieve a sympathetic response in at least three separate scenes from the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>appropriate sympathetic responses to Silvio's character, for example, sympathy, empathy, engagement</li> <li>Silvio's physical appearance, age, height, build, colouring, facial features; caricature if selected</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>his relationship with others, particularly Clarice, Pantalone and Beatrice</li> </ul>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Silvio, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the achievement of a sympathetic audience response</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
<p>interaction with the audience</p> <p>movement, gesture, gait, posture, energy, demeanour and facial expressions</p> <p>style and use of costume/make-up/accessories</p> <p>use of props</p> <p>specific performance ideas, clearly intended to elicit a sympathetic response, for example:</p> <ul style="list-style-type: none"> <li>- at the arrival of 'Federigo'</li> <li>- as rejected suitor</li> <li>- as desperate lover</li> </ul> <p>thematic/theoretical aspects of the play, its genre and style; its original cultural context</p>	<p><b>Band 4</b> 1-3 marks</p> <ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Silvio</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> 1-7 marks</p> <ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Silvio's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Silvio</li> <li>A few references may be made to the Eighteenth Century/Commedia genre</li> <li>A little attention is given to achieving a sympathetic audience response</li> </ul>	<p><b>Band 4</b> 1-7 marks</p>		

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

**Wilde: Lady Windermere's Fan – 09**

*As a director, discuss how you would direct your cast in two or three different sections in order to highlight its cynical presentation of society.*

<p><b>The demands of Question 09</b></p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• clear focus on cynical presentation of society</li> <li>• directorial strategies calculated to highlight the cynical presentation in two or three different sections</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>• examples of the play's cynicism about society, which might include, for example: Lord Darlington's approach to life; attitudes towards Mrs Eryllynne; general censure of marriage and relationships; the use of wit and satire</li> <li>• period and style</li> <li>• the appearance of the actors in the chosen sections: age, physical appearance, height, build, colouring, facial features</li> <li>• their vocal qualities, pitch, pace, tone, accent</li> <li>• selected sections where the play is at its most cynical, for example:             <ul style="list-style-type: none"> <li>- the exchanges between Lord Darlington and Lady Windermere in Act One</li> <li>- the attitudes of the Duchess of Berwick expressed in Acts One and Two</li> <li>- the characterisation of Mrs Eryllynne, throughout</li> <li>- the discussions of the men in Act Three</li> </ul> </li> <li>• delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space; groupings</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• choice of costume/make-up/</li> </ul>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating:             <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the selected sections, compatible with:             <ul style="list-style-type: none"> <li>- the play's period, genre and action</li> <li>- the candidate's creative overview of the play</li> <li>- the presentation of the play's cynicism about society</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
		<p><b>Band 4</b> 1-3 marks</p> <ul style="list-style-type: none"> <li>• The candidate identifies some directorial aspects to consider</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>		<p><b>Band 4</b> 1-7 marks</p> <ul style="list-style-type: none"> <li>• The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>• A few textual illustrations will be selected but they are largely inappropriate to the demands of the question</li> <li>• A few references may be made to Nineteenth Century, comedy of wit</li> <li>• A little attention is given to highlighting the cynical presentation of society</li> </ul>	

	<ul style="list-style-type: none"> <li>accessories</li> <li>use of props</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate offers occasional inventive ideas for achieving their intended effects</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate offers occasional inventive ideas for achieving their intended effects</li> <li>There is evidence of a partial theoretical understanding of the text, which informs practical decisions</li> <li>There are several references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure</li> <li>Selection of textual illustrations is loosely appropriate to the demands of the question</li> <li>Relevant reference is made to Nineteenth Century, comedy of wit</li> <li>Some attention is given to highlighting the cynical presentation of society</li> </ul>
<p><b>Band 2</b> <b>8-12 marks</b></p> <ul style="list-style-type: none"> <li>The candidate is regularly quite inventive offering a range of suitable directorial ideas for achieving their intended effects</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is quite unified and the interpretation of it is secure</li> <li>Selection of textual illustrations is thoughtful and appropriate to the demands of the question</li> <li>Useful reference is made to Nineteenth Century, comedy of wit</li> <li>Useful attention is given to highlighting the cynical presentation of society</li> </ul>			
<p><b>Band 1</b> <b>13-17 marks</b></p> <ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for achieving their intended effects</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>The candidate's creative overview of the play is coherent and the interpretation of it is very sound</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to the demands of the question</li> <li>Purposeful reference is made to Nineteenth Century, comedy of wit</li> <li>Focused attention is given to highlighting the cynical presentation of society</li> </ul>			

**Wilde: Lady Windermere's Fan– 10**

Discuss how your design ideas for the costumes and accessories of Lady Windermere and Mrs Erlynne would help to reveal their different characters to your audience. You should relate your designs to **at least two specific scenes where the characters appear together.**

<p><b>The demands of Question 10</b></p> <ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clearly defined focus on differentiating between the two characters</li> <li>costume design ideas for Lady Windermere and Mrs Erlynne in at least two specific scenes</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>an appropriate period and style for the play; late Nineteenth Century/Victorian or justified transposed setting/period</li> <li>period elegance/style to match the wealth of each character but to reflect their very different lifestyles/age/values</li> <li>the contrasting characteristics of each character, for example: <ul style="list-style-type: none"> <li>Lady Windermere – youthful, demure, naive, idealistic, romantic</li> <li>Mrs Erlynne – mature, opportunistic, scheming, cynical, a femme fatale</li> </ul> </li> <li>costume design fundamentals; style, colour, fabric, cut, fit, condition, ornamentation</li> <li>costume/accessories: headaddresses, jewellery, footwear, gloves, fans and other personal props</li> <li>design consonant with the action of the play in the chosen scenes</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention/design vision within practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance through the realisation of suitable settings</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the play in costume design terms, compatible with: <ul style="list-style-type: none"> <li>the play's original period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the differentiation between Lady Windermere and Mrs Erlynne</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
			<p><b>Band 4</b> <b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some costume design ideas to consider</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>Two scenes will be selected but they are largely inappropriate to the demands of the question</li> <li>A few references may be made to the Victorian period and/or to the play's original style/genre</li> <li>A little attention is given to revealing the different characters of Lady Windermere and Mrs Erlynne through costume design</li> </ul>	



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

**Chekhov: The Seagull – 11**

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

<p><b>The demands of Question 11</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to Trigorin</li> <li>performance ideas calculated to elicit the preferred response(s) in three sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Trigorin, for example, a sympathetic response to his feelings of entrapment by Arkadina, dislike for his treatment of Nina, contempt for his vanity and weakness</li> <li>Trigorin's physical appearance, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up/accessories</li> <li>use of props</li> <li>specific performance ideas, clearly intended to elicit the preferred audience responses to Trigorin</li> <li>Trigorin's relationship with Arkadina, with Nina, with Masha, with other characters</li> <li>Trigorin's role as a writer</li> <li>application of naturalistic performance methods</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Trigorin, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response(s) to Trigorin</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance ideas to consider for Trigorin</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of Trigorin's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Trigorin</li> <li>A few references may be made to the Nineteenth Century period and/or to the genre of naturalism</li> <li>A little attention is given to achieving the preferred response(s) to Trigorin</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Chekhov: The Seagull – 12**

*Briefly outline and justify your casting decisions for Nina and Konstantin and then discuss how you would direct your actors, in two or three scenes where they appear together, in order to reveal your interpretation of their relationship.*

*(In some editions of the play, Konstantin is called Treplev.)*

<p><b>The demands of Question 12</b></p> <ul style="list-style-type: none"> <li>• a director’s perspective</li> <li>• clearly defined interpretation of the relationship between Nina and Konstantin</li> <li>• directorial strategies calculated to reveal a clear interpretation of the relationship between Nina and Konstantin in two or three scenes in the play where they appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>• a creative overview</li> <li>• appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>• possible interpretations of the relationship between Nina and Konstantin; young love in Act One, spoiled by Nina’s growing interest in Trigorin; unrequited love from Konstantin’s point of view; friendship from Nina’s</li> <li>• application of naturalistic methods</li> <li>• casting ideas for Nina and Konstantin: age, physical appearance, height, build, colouring, facial features</li> <li>• their vocal qualities, pitch, pace, tone, accent</li> <li>• change throughout the play</li> <li>• delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>• movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>• choice of costume/make-up; use of props and accessories</li> <li>• directorial suggestions for specific moments, clearly intended to reveal the relationship between the couple</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>- dramatic invention within practical directorial suggestions</li> <li>- theoretical understanding of the play, informing practical decisions</li> <li>- knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate directorial interpretation of Nina and Konstantin, compatible with: <ul style="list-style-type: none"> <li>- the play’s period, genre and action</li> <li>- the candidate’s creative overview of the play</li> <li>- the candidate’s interpretation of their relationship</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate identifies some casting and directorial aspects to consider for Nina and Konstantin</li> <li>• There is a restricted theoretical understanding of the text informing practical decisions</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>• A few textual illustrations are selected but they are largely inappropriate to revealing the relationship</li> <li>• A few references may be made to the Nineteenth Century genre of naturalism</li> <li>• Insufficient attention is given to revealing an interpretation of the relationship between Nina and Konstantin through casting and direction</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

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## OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

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

*Lorca: Blood Wedding – Extract 13*

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>• a director's perspective</li> <li>• interpretation of the extract</li> <li>• staging strategies for a complete theatrical realisation of the extract</li> <li>• consonant with the candidate's interpretation of the section</li> <li>• relevant research and its application</li> <li>• appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>• directorial suggestions for the actors: <ul style="list-style-type: none"> <li>- their physical appearance, where significant to the interpretation</li> <li>- vocal qualities, pitch, pace, tone, accent; speaking the verse;</li> <li>- delivery of specific lines</li> <li>- interaction with others; eye contact, spatial relationships, physical contact; use of space</li> <li>- movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>- distinctions between the 'real' characters and the symbolic or supernatural characters</li> <li>- creation of pace and tension</li> <li>- the creation of intensity between the Bride and Leonardo</li> <li>- delivery of Lorca's poetic text</li> <li>- use of music</li> </ul> </li> <li>• design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li>• <i>Setting</i> <ul style="list-style-type: none"> <li>- the staging form chosen</li> <li>- scale; architectural design</li> <li>- design and use of levels, ramps, steps, balconies, interior and/or exterior settings</li> <li>- provision of appropriate entrances/exits</li> <li>- the fluency of the action</li> <li>- shifting locations throughout the play</li> <li>- use of cyclorama/gauzes/backdrops</li> <li>- the Andalusian setting or justified transposition</li> <li>- creation of the wood</li> </ul> </li> <li>• <i>Costume</i></li> </ul>	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>- theatrical invention within practical staging suggestions</li> <li>- knowledge and understanding of the play's potential in performance</li> <li>- theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>- accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>- the play's period, genre, style and action, supported by relevant research</li> <li>- the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>- the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> <li>• The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>• There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>• Sketch(es) are unhelpful/not included</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>		<p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> <li>• The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>• A few references may be made to Lorca's dramatic style, and/or to the period/genre of the play</li> <li>• There may be some references to research but little evidence of it having been applied</li> <li>• A little attention is given to the audience experience of the extract in performance</li> </ul>	



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

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

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>• a director's perspective interpretation of the extract</li> <li>• staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>• relevant research and its application</li> <li>• appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>• directorial suggestions for the actors: <ul style="list-style-type: none"> <li>- their physical appearance, where significant to the interpretation</li> <li>- vocal qualities, pitch, pace, tone, accent</li> <li>- delivery of specific lines;</li> <li>- delivery of song; delivery of the political message of the play</li> </ul> </li> <li>- interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>- movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting</li> <li>- interaction with the audience; direct address</li> <li>- multi-rolling</li> <li>- Shen Teh's appearance as Shui Ta</li> <li>- use of props</li> </ul> <ul style="list-style-type: none"> <li>• design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li>• <i>Setting</i> <ul style="list-style-type: none"> <li>- the staging form chosen</li> <li>- Brecht's ideas about design</li> <li>- design and use of levels, ramps, steps, balconies, interior and/or exterior settings</li> <li>- provision of appropriate entrances/exits</li> <li>- the fluency of the action or deliberate episodic quality</li> <li>- suitable geographical location</li> <li>- shifting locations throughout the play</li> </ul> </li> <li>- use of cyclorama/gauzes/backdrops/projections</li> <li>- the creation of the shop</li> <li>- montage</li> </ul>	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>- theatrical invention within practical staging suggestions</li> <li>- knowledge and understanding of the play's potential in performance</li> <li>- theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>- accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul> <p>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</p> <p>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</p> <p>Sketch(es) are unhelpful/not included</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>Band 4 1-3 marks</p>	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>- the play's period, genre, style and action, supported by relevant research</li> <li>- the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>- the candidate's intended effects for an audience</li> </ul> </li> </ul> <p>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</p> <p>A few references may be made to Brecht's dramatic style, and/or to the period/genre of the play</p> <p>There may be some references to research but little evidence of it having been applied</p> <p>A little attention is given to the audience experience of the extract in performance</p>	<p>AO3 33 marks</p>
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	<ul style="list-style-type: none"> <li>• <i>Costume</i> <ul style="list-style-type: none"> <li>- style of costumes; indications of selected period setting; suggestions of universality or justified transposition or oriental style</li> <li>- fit, condition</li> <li>- costume accessories; headgear, footwear; personal props</li> </ul> </li> <li>• <i>Make-up/mask</i> <ul style="list-style-type: none"> <li>- style of make-up</li> <li>- use of mask if appropriate</li> </ul> </li> <li>• <i>Lighting</i> <ul style="list-style-type: none"> <li>- lighting design to help differentiate between locations and to create atmosphere, if appropriate</li> <li>- Brecht's views on lighting</li> <li>- use of colour, intensity, positioning and angles, focus, if appropriate</li> </ul> </li> <li>• <i>Sound</i> <ul style="list-style-type: none"> <li>- live or recorded, if appropriate</li> <li>- use of music</li> </ul> </li> <li>• the preferred style and atmosphere of the section with reference to Brecht's intentions</li> <li>• relevant research underpinning their interpretation where appropriate</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional directorial invention and a few, partially developed, staging ideas</li> <li>• Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are used to support ideas</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate</li> <li>• Brief relevant reference is made to Brecht's dramatic style, and/or to the period/genre of the play</li> <li>• There is some evidence of relevant research, although its application is not clearly shown</li> <li>• Some attention is given to the audience experience of the extract in performance</li> </ul>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers considerable directorial invention and a range of well-developed, staging ideas</li> <li>• Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are useful in supporting ideas</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is quite unified and is appropriate</li> <li>• Useful reference is made to Brecht's dramatic style, and/or to the period/genre of the play</li> <li>• There is clear evidence of relevant research, underpinning ideas</li> <li>• Useful attention is given to the audience experience of the extract in performance</li> </ul>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas</li> <li>• Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are purposeful in supporting ideas</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is coherent and is entirely appropriate</li> <li>• Purposeful reference is made to Brecht's dramatic style, and/or to the period/genre of the play</li> <li>• There is very clear evidence of relevant research, underpinning ideas</li> <li>• Focused attention is given to the audience experience of the extract in performance</li> </ul>

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

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract</li> <li>consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>directorial suggestions for the actors: <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>interaction with the audience</li> <li>creation of tension/pace</li> <li>the intimacy of the exchange between Beatrice and Catherine</li> <li>the formality of the exchange between Alfieri and Eddie</li> <li>Alfieri's relationship with the audience; his choric function</li> </ul> </li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><i>Setting</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>Miller's stage directions, if appropriate</li> <li>design and use of levels, interior and/or exterior settings</li> <li>provision of appropriate entrances/exits</li> <li>the fluency of the action</li> <li>indication of Brooklyn setting or justified alternative</li> <li>period features</li> <li>shifting locations throughout the play; the transition from the apartment to Alfieri's office</li> <li>use of cyclorama/gauzes/backdrops</li> </ul> </li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</p> <ul style="list-style-type: none"> <li>A few references may be made to Miller's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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

*Berkoff: The Trial – Extract 16*

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>directorial suggestions for the actors: <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation</li> <li>vocal qualities, pitch, pace, tone, accent; speaking the verse</li> <li>delivery of specific lines</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>mime, movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>interaction with the audience</li> </ul> </li> <li>physical theatre: expressionism</li> <li>synchronicity of the Guards</li> <li>application of 'violence'</li> <li>multi-rolling</li> <li>chorus work; ensemble</li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> </ul> <p><i>Setting</i></p> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>Berkoff's ideas about design</li> <li>design and use of stage space; levels, ramps, steps</li> <li>provision of appropriate entrances/exits; acting space</li> <li>the fluency of the action</li> <li>shifting locations throughout the play</li> <li>use of cyclorama/gauzes/backdrops</li> <li>use of screens/frame/rope</li> <li>Berkoff's approach to stage images</li> </ul> <p><i>Costume</i></p> <ul style="list-style-type: none"> <li>style of costumes; indications of selected period setting; suggestions of universality or</li> </ul>	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p>AO3 33 marks</p> <p><b>Band 4</b> 1-3 marks</p> <p><b>Band 4</b> 1-7 marks</p>
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	<ul style="list-style-type: none"> <li>• justified transposition <ul style="list-style-type: none"> <li>- colour, fabric, cut, fit, condition</li> <li>- costume accessories; headgear, footwear; personal props</li> </ul> </li> <li>• <i>Make-up/mask</i> <ul style="list-style-type: none"> <li>- style of make-up</li> <li>- use of mask for non-naturalistic characters, if appropriate to the interpretation</li> </ul> </li> <li>• <i>Lighting</i> <ul style="list-style-type: none"> <li>- lighting design to help differentiate between locations and to create atmosphere, if appropriate</li> <li>- use of shadow, silhouette</li> <li>- use of colour, intensity, positioning and angles, focus, if appropriate</li> </ul> </li> <li>• <i>Sound</i> <ul style="list-style-type: none"> <li>- live or recorded to help differentiate between locations and to create atmosphere</li> <li>- use of music</li> <li>- actor-generated sound</li> </ul> </li> <li>• the preferred style and atmosphere of the section with reference to Berkoff's intentions</li> <li>• relevant research underpinning their interpretation where appropriate</li> <li>• thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 3</b> <b>4-7</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers occasional directorial invention and a few, partially developed, staging ideas</li> <li>• Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are used to support ideas</li> <li>• There are several references to the text in action</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<p><b>Band 3</b> <b>8-15</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate</li> <li>• Brief relevant reference is made to Berkoff's dramatic style, and/or to the period/genre of the play</li> <li>• There is some evidence of relevant research, although its application is not clearly shown</li> <li>• Some attention is given to the audience experience of the extract in performance</li> </ul>
		<p><b>Band 2</b> <b>8-12</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers considerable directorial invention and a range of well-developed, staging ideas</li> <li>• Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are useful in supporting ideas</li> <li>• There is relevant use of the text in action to illustrate ideas</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 2</b> <b>16-24</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is quite unified and is appropriate</li> <li>• Useful reference is made to Berkoff's dramatic style, and/or to the period/genre of the play</li> <li>• There is clear evidence of relevant research, underpinning ideas</li> <li>• Useful attention is given to the audience experience of the extract in performance</li> </ul>
		<p><b>Band 1</b> <b>13-17</b> <b>marks</b></p>	<ul style="list-style-type: none"> <li>• The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas</li> <li>• Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>• Sketch(es) are purposeful in supporting ideas</li> <li>• There is purposeful use of the text in action to illustrate ideas</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<p><b>Band 1</b> <b>25-33</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>• The candidate's creative interpretation of the extract is coherent and is entirely appropriate</li> <li>• Purposeful reference is made to Berkoff's dramatic style, and/or to the period/genre of the play</li> <li>• There is very clear evidence of relevant research, underpinning ideas</li> <li>• Focused attention is given to the audience experience of the extract in performance</li> </ul>

*Wertebaker: Our Country's Good – Extract 17*

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>• a director's perspective interpretation of the extract</li> <li>• staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>• relevant research and its application</li> <li>• appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>• directorial suggestions for the actors: <ul style="list-style-type: none"> <li>- their physical appearance, where significant to the interpretation</li> <li>- vocal qualities, pitch, pace, tone, accent</li> <li>- delivery of specific lines;</li> <li>- delivery of the political message of the play</li> <li>- interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>- positioning of the Aborigine</li> <li>- movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>- creation of tension</li> <li>- distinction between officers and convicts</li> <li>- interaction with the audience</li> <li>- multi-rolling</li> </ul> </li> <li>• design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li>• <i>Setting</i> <ul style="list-style-type: none"> <li>- the staging form chosen</li> <li>- design and use of stage space; levels, ramps, steps</li> <li>- provision of appropriate entrances/exits; acting space</li> <li>- the fluency of the action</li> <li>- indications of Australian setting or justified alternative</li> <li>- period features</li> <li>- shifting locations throughout the play</li> <li>- use of cyclorama/gauzes/backdrops</li> <li>- stage furnishings</li> </ul> </li> <li>• <i>Costume</i> <ul style="list-style-type: none"> <li>- style of costumes; indications of</li> </ul> </li> </ul>	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>- theatrical invention within practical staging suggestions</li> <li>- knowledge and understanding of the play's potential in performance</li> <li>- theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>- accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>• appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>- the play's period, genre, style and action, supported by relevant research</li> <li>- the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>- the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</p> <ul style="list-style-type: none"> <li>• There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>• Sketch(es) are unhelpful/not included</li> <li>• There are a few references to the text in action</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</p> <ul style="list-style-type: none"> <li>• A few references may be made to Wertebaker's dramatic style, and/or to the period/genre of the play</li> <li>• There may be some references to research but little evidence of it having been applied</li> <li>• A little attention is given to the audience experience of the extract in performance</li> </ul>	<p>Band 4 1-7 marks</p>



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

*Helen Edmundson: Coram Boy – Extract 18*

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>a director's perspective interpretation of the extract</li> <li>staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following aspects of interpretation of the extract:</p> <ul style="list-style-type: none"> <li>directional suggestions for the actors: <ul style="list-style-type: none"> <li>their physical appearance, where significant to the interpretation; Edward</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines</li> <li>actor-generated soundscape</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>relationship with the audience</li> <li>multi-rolling</li> <li>actors' creation of setting through physical theatre techniques</li> <li>mime/tableaux</li> </ul> </li> <li>the demands of the scene that is completely mimed</li> <li>creation of atmosphere</li> <li>story-telling techniques</li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting</li> <li><i>Setting</i> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>design and use of stage space; levels, ramps, steps</li> <li>provision of appropriate entrances/exits; acting space</li> <li>the fluency of the action</li> <li>shifting locations throughout the play</li> </ul> </li> <li>use of cyclorama/gauzes/backdrops</li> <li>stage furnishings</li> </ul>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p><b>AO3</b> Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
		<p><b>Band 4</b> 1-3 marks</p> <ul style="list-style-type: none"> <li>The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas</li> <li>There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered</li> <li>Sketch(es) are unhelpful/not included</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>		<p><b>Band 4</b> 1-7 marks</p> <ul style="list-style-type: none"> <li>The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate</li> <li>A few references may be made to Edmundson's dramatic style, and/or to the period/genre of the play</li> <li>There may be some references to research but little evidence of it having been applied</li> <li>A little attention is given to the audience experience of the extract in performance</li> </ul>	

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