



**General Certificate of Education (A-level)
June 2012**

Drama and Theatre Studies

DRAM3

(Specification 2240)

**Unit 3: Further Prescribed Plays including
Pre-Twentieth Century**

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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**

JUNE 2012

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 both sections the weightings for the AOs are 10% for AO2 and 20% for AO3.

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.

Assessment Objectives Grid for Unit 3 (DRAM3)

Assessment Objective	Marks for Section A	Marks for Section B	Total Marks
AO1	0	0	0
AO2	17	17	34
AO3	33	33	66
AO4	0	0	0
Total Marks	50	50	100

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

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

As a director, discuss how you would direct the interaction between Vindice and Lussorioso, in **two** separate scenes, and explain what effects you would wish to create for the audience in your presentation of their interaction.

The demands of Question 01	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"> a director's perspective clearly defined effects for the audience directorial ideas calculated to create the preferred effects <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible effects might include, for example, intrigue, dark comedy, astonishment, tension the physical appearance of Vindice; height, build, facial/physical disguises Lussorioso's appearance; height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice and use of costume/ make-up/accessories; Vindice's disguises use of props specific performance ideas, clearly intended to create specific effects Lussorioso's sexual ambiguity; his ignorance of who Piato/Vindice really is Vindice's horror as he realises he is to act as a pander to his own sister his feigned, apparently complete engagement with Lussorioso; his growing involvement in the deceit thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of scenes between Vindice and Lussorioso, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred effects for the audience 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes between Vindice and Lussorioso There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the roles of Vindice and Lussorioso in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the roles of Vindice and Lussorioso A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to achieving the preferred effects for the audience through direction of the interaction between Vindice and Lussorioso 	Band 4 1-7 marks

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

Middleton/Tourneur: ‘The Revenger’s Tragedy’ – 02

As a designer, identify the design challenges of ‘The Revenger’s Tragedy’ and then discuss how you would meet these challenges to provide appropriate setting and costume designs for the play. You should refer in detail to your designs for **two** contrasting scenes of the play to illustrate your answer.

The demands of Question 02	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"> a designer's perspective clearly defined set and costume design ideas for at least two contrasting scenes of the play design ideas calculated to meet the challenges of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> the challenges of the play, which might be identified, for example, as: <ul style="list-style-type: none"> the contrast between the decadence of the court and the relative simplicity of the scenes set outside the court the multiplicity of settings interior and exterior scenes the need for speedy transitions communicating character and nuances of status through costume appealing to a modern audience reflecting some of the recurrent themes of the play design fundamentals, scale, colour, texture, materials, used in relation to set and costume/lighting design to meet the challenges of the play <i>Set design</i> <ul style="list-style-type: none"> the staging form chosen composite or discrete settings scale; architectural design, use of levels, ramps, steps, balconies, inner rooms provision of appropriate entrances/exits the play's need for fluent transitions shifting locations use of cyclorama/gauzes/backdrops <i>Costume design</i> <ul style="list-style-type: none"> style of costumes; indications 	<p>Band 4</p> <p>1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology <ul style="list-style-type: none"> The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play in design terms compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the challenges identified <ul style="list-style-type: none"> The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation A few specific scenes will be selected but they are largely inappropriate to the demands of the question A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to using design to meet the design challenges identified 	<p>Band 4</p> <p>1-7 marks</p>

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<p>of selected period setting</p> <ul style="list-style-type: none"> - colour, fabric, cut, fit, condition, ornamentation - precise consideration of selected, individual costumes possibly to represent those in the palace and those outside - costume accessories; headdresses, jewellery; footwear; personal props - the contrast between the wealth enjoyed by the courtiers and the relative privations of life outside the court <ul style="list-style-type: none"> • thematic/theoretical aspects of the play, its genre and style; its original cultural context <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable design ideas • There is evidence of a partial theoretical understanding of the text which informs practical decisions • There are a few references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be conveyed. 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 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is a little disjointed or the interpretation is not entirely secure • Selection of scenes is loosely appropriate to the demands of the question • Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre • Some attention is given to using design to meet the design challenges identified 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable design ideas • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is quite unified and the interpretation is secure • Selection of scenes is thoughtful and appropriate to the demands of the question • Useful reference is made to the Jacobean period and/or revenge tragedy genre • Useful attention is given to using design to meet the design challenges identified 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate design ideas • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's creative overview of the play in design terms is coherent and the interpretation is very sound • Selection of scenes is discriminating and entirely appropriate to the demands of the question • Purposeful reference is made to the Jacobean period and/or revenge tragedy genre • Focused attention is given to using design to meet the design challenges identified 	<p>Band 1 25-33 marks</p>

Molière: 'Tartuffe' – 03

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

The demands of Question 03	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"> a director's perspective a focus on comic interaction between Tartuffe and Elmire directorial strategies calculated to create comedy in at least two scenes of interaction between them <p>Additionally, in common with all questions in this section, the question demands:</p>	<ul style="list-style-type: none"> the appearance of the actors playing Elmire and Tartuffe: age, physical appearance, height, build, colouring, facial features contrast between their appearances in terms of physical attractiveness their vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction; eye contact, spatial relationships, physical contact movement, gesture, gait, posture, energy, demeanour and facial expressions choice and use of costume/make-up; use of props directorial suggestions for specific moments, clearly intended to create comedy; for example: <ul style="list-style-type: none"> Tartuffe's first exchanges with Elmire as she attempts to dissuade him from marrying Mariane; his optimistic opportunism business with the chairs; the material of Elmire's dress his response to Damis' interruption Elmire's trap to expose Tartuffe his desire for proof of her feelings the attempted seduction 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the selected sections, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of comedy through Tartuffe's interaction with Elmire 	
<ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview but it is not coherent or may suggest an imperfect interpretation of Tartuffe's interactions with Elmire A few textual illustrations will be selected but they are largely inappropriate to the creation of comedy A few references may be made to the period and/or to the comic genre A little attention is given to creating comedy from the interaction between Tartuffe and Elmire 	Band 4 1-7 marks

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<ul style="list-style-type: none"> - the potential to show Elmire's susceptibility to flattery - his response to Orgon's appearance • thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable directorial ideas for creating comedy • There is evidence of a partial theoretical understanding of the text, which informs practical decisions • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be conveyed. 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 	<ul style="list-style-type: none"> • The candidate's creative overview is a little disjointed or the interpretation of the interaction is not entirely secure • Selection of textual illustrations is loosely appropriate to the creation of comedy • Brief relevant reference is made to the period and/or to the comic genre • Some attention is given to creating comedy from the interaction between Tartuffe and Elmire 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable directorial ideas for creating comedy • There is evidence of a secure theoretical understanding of the text, informing practical decisions • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised, making the candidate's meaning clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate's creative overview is quite unified and the interpretation of the interaction is secure • Selection of textual illustrations is thoughtful and appropriate to the creation of comedy • Useful reference is made to the period and/or to the comic genre • Useful attention is given to creating comedy from the interaction between Tartuffe and Elmire 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for creating comedy • There is evidence of a very sound theoretical understanding of the text, informing practical decisions • There is purposeful use of the text in action to illustrate ideas • 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 	<ul style="list-style-type: none"> • The candidate's creative overview is coherent and the interpretation of the interaction is very sound • Selection of textual illustrations is discriminating and entirely appropriate to the creation of comedy • Purposeful reference is made to the period and/or to the comic genre • Focused attention is given to creating comedy from the interaction between Tartuffe and Elmire 	<p>Band 1 25-33 marks</p>

Molière: 'Tartuffe' – 04

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

The demands of Question 04	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"> a performer's perspective clearly defined audience response to Mariane performance ideas calculated to achieve the preferred response <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> audience responses to Mariane which might include, for example, amusement, sympathy, frustration Mariane's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space Mariane's relationship with Orgon, Dorine, Valère movement, gesture, gait, posture, energy, demeanour and facial expressions style/use of costume/make-up use of props and accessories specific performance ideas, clearly calculated to achieve the specified response in key scenes, for example: <ul style="list-style-type: none"> the revelation by Orgon that she is to marry Tartuffe Dorine's interruption and defence of Mariane's right to marry Valère the quarrel with Valère the final scene thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Mariane, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Mariane's role and function the preferred response 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Mariane There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Mariane's role in the play, but it is not coherent and may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Mariane A few references may be made to the period and/or to the comic genre A little attention is given to achieving a specific audience response to Mariane 	Band 4 1-7 marks

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

Farquhar: ‘The Recruiting Officer’ – 05

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

The demands of Question 05	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"> a performer’s perspective clearly defined audience response to Worthy performance ideas calculated to achieve the preferred response <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> audience responses to Worthy which might include, for example, amusement, distaste, sympathy, bemusement Worthy’s physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space Worthy’s relationship with Plume and with Melinda movement, gesture, gait, posture, energy, demeanour and facial expressions style/use of costume/make-up use of props and accessories specific performance ideas, clearly calculated to achieve the specified response in key scenes, for example: <ul style="list-style-type: none"> his discussion with Plume the quarrel with Melinda the fortune-telling scene with Kite the reconciliation with Melinda thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Worthy, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play Worthy’s role and function the preferred response 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Worthy There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Worthy’s role in the play, but it is not coherent and may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Worthy A few references may be made to the late ‘Restoration’ period and/or to the comic genre A little attention is given to achieving a specific audience response to Worthy 	<p>Band 4 1-7 marks</p>

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

Farquhar: ‘The Recruiting Officer’ – 06

Choose **at least two** scenes where Captain Plume and Kite appear together and then discuss how you would direct the pair in order to create comedy from their interaction and collusion.

The demands of Question 06	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"> a director's perspective clear focus on the creation of comedy directorial strategies calculated to achieve comedy in at least two scenes where Plume and Kite appear together <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> ideas for the appearance of Plume and Kite in terms of age, height, build, colouring, facial features their vocal qualities, pitch, pace, tone, accent the nature of their relationship delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories directorial suggestions for specific moments, clearly intended to achieve preferred effects; moments might include, for example: <ul style="list-style-type: none"> their meeting in Act One Plume's appraisal of Kite's recruits the expectation that Kite will 'father' Molly's child the tricky recruitment of Pearmain and Appletree their collusion in the fortune-telling scene thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Plume and Kite, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of comedy from their interaction/collusion 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for Plume and Kite There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the characters but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to creating comedy A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to creating comedy from the interaction/collusion of Plume and Kite 	Band 4 1-7 marks

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

Goldoni: ‘The Servant of Two Masters’ – 07

As a director, briefly outline and justify your casting decisions for Silvio and Clarice and then discuss how you would create comedy for your audience through your presentation of their relationship, in **at least two** scenes where they appear together.

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"> a director's perspective clear focus on the creation of comedy justified casting decisions and directorial strategies calculated to achieve comedy from the presentation of the relationship in at least two scenes where Silvio and Clarice appear together <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> casting decisions in terms of physical appearance of Silvio and Clarice, height, build, age, colouring, facial features their vocal qualities, pitch, pace, tone, accent practical application of commedia traditions, if selected delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories directorial suggestions for specific moments, clearly intended to create specific effects comic method: timing, interaction with the audience, if appropriate their 'love-bird' status in Scene One their mutual shock at the arrival of 'Federigo' Clarice's unwillingness to submit to marrying Federigo Silvio's jealousy Clarice's petulance and rejection of Silvio their reconciliation thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial ideas theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology <ul style="list-style-type: none"> The candidate identifies some directorial ideas to consider for presenting Silvio and Clarice There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the relationship between Silvio and Clarice, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of comedy <ul style="list-style-type: none"> The candidate attempts a creative overview of the relationship but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to the comic presentation of the relationship A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to the creation of comedy through the presentation of the relationship 	<p>Band 4 1-7 marks</p>

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		<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable casting/directorial ideas for presenting Silvio and Clarice There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be conveyed. 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 	<ul style="list-style-type: none"> The candidate's creative overview of the relationship is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to the presentation of the relationship Brief relevant reference is made to the Eighteenth Century/Commedia genre Some attention is given to the creation of comedy through the presentation of the relationship 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable casting/directorial ideas for presenting Silvio and Clarice There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's creative overview of the relationship is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to the presentation of the relationship Useful reference is made to the Eighteenth Century/Commedia genre Useful attention is given to the creation of comedy through the presentation of the relationship 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate casting/directorial ideas for presenting Silvio and Clarice There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas 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 	<ul style="list-style-type: none"> The candidate's creative overview of the relationship is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to the presentation of the relationship Purposeful reference is made to the Eighteenth Century/Commedia genre Focused attention is given to the creation of comedy through the presentation of the relationship 	<p>Band 1 25-33 marks</p>

Goldoni: ‘The Servant of Two Masters’ – 08

Discuss how you would perform the role of Smeraldina, in **at least three** separate scenes from the play, in order to create comedy for your audience.

The demands of Question 08	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"> a performer’s perspective clear focus on the creation of comedy performance ideas calculated to create comedy for the audience <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> Smeraldina’s physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected) delivery of specific lines; interaction with the audience and with others; eye contact, spatial relationships, physical contact; use of space Smeraldina’s relationship with Pantalone, Clarice, Truffaldino and the audience movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to create comedy <ul style="list-style-type: none"> her cheekiness her modesty her desire to be married comic method, for example, addressing the audience, winking, gesturing, whispering to the audience; the double-take, timing, flirting the comic paralleling with Clarice and Beatrice as ‘lover’ thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Smeraldina, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play the creation of comedy 	
		Band 4	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Smeraldina There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Smeraldina’s role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to the creation of comedy 	Band 4 1-7 marks

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

Wilde: ‘Lady Windermere’s Fan’ – 09

As a designer, discuss how your setting design ideas for **two** of the different locations would meet Wilde’s design requirements and help to suggest an appropriate period and style for your production of ‘Lady Windermere’s Fan’.

The demands of Question 09	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"> a designer’s perspective design ideas for two of the different locations, calculated to meet Wilde’s design requirements clearly defined period and style for the play to be created for the audience designs for settings <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> Wilde’s design requirements: <ul style="list-style-type: none"> drawing room, ball room Lord Darlington’s rooms Entrances/exits/stair case/screens/door to terrace area for concealment in Lord Darlington’s rooms particular design requirements for each scene for example in relation to space/luxury/femininity/masculinity/opulence an appropriate period and style for the play; late Nineteenth Century/Victorian or justified transposed setting/period period elegance/style realism the staging form chosen, for example, proscenium, thrust, studio style discrete settings for each Act design fundamentals; scale, colour, texture, materials, in relation to Wilde’s requirements authentic furnishings and costumes for the designated period suggesting the wealth and taste of the characters design consonant with the action of the play transitions, if chosen thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>Band 4</p> <p>1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of setting design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention/design vision within practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance through the realisation of suitable settings accurate use of appropriate theatre/design terminology <ul style="list-style-type: none"> The candidate identifies some setting design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play’s period and style compatible with: <ul style="list-style-type: none"> the play’s original period, genre and action the candidate’s creative overview of the play Wilde’s design requirements <ul style="list-style-type: none"> The candidate attempts a creative overview of the play through setting designs but it is not coherent or may suggest an imperfect interpretation of it Designs will be offered but they are largely inappropriate to achieving a suitable period and style A few references may be made to the Victorian period and/or to the play’s original style/genre A little attention is given to meeting Wilde’s design requirements 	<p>Band 4</p> <p>1-7 marks</p>

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<p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable setting design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be conveyed. 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 	<ul style="list-style-type: none"> The candidate's creative overview of the play, in design terms, is a little disjointed or the interpretation of it is not entirely secure Designs will be offered which are loosely appropriate to achieving a suitable period and style Brief relevant reference is made to the Victorian period and/or to the play's original style/genre A little attention is given to meeting Wilde's design requirements 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable setting design ideas There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised, making the candidate's meaning clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate's overview of the play, in design terms, is quite unified and the interpretation of it is secure Designs will be offered which are thoughtful and appropriate to achieving a suitable period and style Useful reference is made to the Victorian period and/or to the play's original style/genre Some attention is given to meeting Wilde's design requirements 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate setting design ideas There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas 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 	<ul style="list-style-type: none"> The candidate's creative overview of the play, in design terms, is coherent and the interpretation of it is very sound Designs will be offered which are discriminating and entirely appropriate to achieving a suitable period and style Purposeful reference is made to the Victorian period and/or to the play's original style/genre Focused attention is given to meeting Wilde's design requirements 	<p>Band 1 25-33 marks</p>

Wilde: ‘Lady Windermere’s Fan’ – 10

Briefly outline and justify your casting decisions for Lord and Lady Windermere and then discuss how you would direct your actors in **at least two** scenes where they appear together, in order to reveal how their relationship changes in the course of the play.

The demands of Question 10	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"> a director's perspective justified casting decisions for Lord and Lady Windermere directorial strategies calculated to reveal how their relationship changes reference to at least two scenes in the play where they appear together <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> casting ideas for Lord and Lady Windermere: age, physical appearance, height, build, colouring, facial features physical compatibility or otherwise their vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories directorial suggestions for specific moments, clearly intended to reveal the changing relationship between the couple <ul style="list-style-type: none"> Lord Windermere's discovery of the damaged cheque book in Act One the argument about Mrs Erlynne's invitation Lady Windermere's ultimatum Lady Windermere's distress at the ball in Act Two the reconciliation in Act Four thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate directorial interpretation of Lord and Lady Windermere, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the revelation of how their relationship changes 	
		Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some casting/directorial aspects to consider for Lord and Lady Windermere There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the relationship but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations are selected but they are largely inappropriate to revealing the relationship A few references may be made to the Victorian period and/or to the play's original style/genre Insufficient attention is given to revealing how the relationship changes 	Band 4 1-7 marks

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

Chekhov: 'The Seagull' – 11

As a director, discuss how you would direct the interaction between Konstantin and Arkadina, in **two** separate scenes, and explain what effects you would wish to create for the audience in your presentation of their interaction.

The demands of Question 11	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"> a director's perspective clearly defined effects for the audience directorial ideas calculated to create the preferred effects <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustration 	<ul style="list-style-type: none"> possible effects might include, for example, anxiety, tension, amusement, anticipation, anxiety, empathy the actors' appearance; height, build, colouring, facial features, similarities vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions choice and use of costume/make-up/accessories use of props specific performance ideas, clearly intended to create specific effects the 'Oedipal' relationship Konstantin's need for his mother's love/approval Arkadina's ambivalence towards her son who makes her appear old thematic/theoretical aspects of the play, its genre and style; its original cultural context 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of scenes between Konstantin and Arkadina, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred effects for the audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes between Konstantin and Arkadina There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of the roles of Konstantin and Arkadina in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the roles of Konstantin and Arkadina A few references may be made to the Nineteenth Century and/or to the genre of Naturalism A little attention is given to achieving the preferred effects for the audience through the direction of the interaction between Konstantin and Arkadina 	<p>Band 4 1-7 marks</p>

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

Chekhov: 'The Seagull' – 12

Discuss how you would perform the role of Nina in **three** sections of the play, in order to reveal the development of her character to the audience.

The demands of Question 12	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"> a performer's perspective clearly defined focus upon Nina's development performance ideas calculated to reveal the development of Nina's character <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations 	<ul style="list-style-type: none"> possible aspects of Nina's developing character might include, for example: <ul style="list-style-type: none"> her initial naiveté and hero worship of artists/fame her modest flirtatiousness her equivocal relationship with Konstantin her growing attraction towards Trigorin her wilfulness her artfulness her misery/hysteria/madness Nina's physical appearance, age, height, build, colouring, facial features; change during the play vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style/use/change of costume/make-up; use of props and accessories specific performance ideas, clearly intended to reveal the development of her character interacting, for example, with Konstantin, Trigorin, Sorin, Arkadina Naturalism thematic/theoretical aspects of the play, its genre and style; its original cultural context 	<p>17 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of Nina, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the development of the role 	<p>33 marks</p>
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Nina There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative overview of Nina's role in the play, but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the development of Nina A few references may be made to the Nineteenth Century and/or to the genre of Naturalism A little attention is given to revealing the development of Nina 	<p>Band 4 1-7 marks</p>

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

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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

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

Lorca: 'Blood Wedding' – 13

The demands of the Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> the formality of the wedding arrangement contrasted with the passion of the Bride for Leonardo the Bride's similarity to her mother; foreboding the duties/restrictions of marriage the Bridegroom's attempts to verbalise his feelings/the Bride's attempt to control hers the contrast between man's liberty and woman's lack of it directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance, where significant to the interpretation vocal qualities, pitch, pace, tone, accent; speaking the verse; delivery of specific lines interaction with others; eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions creation of pace and tension delivery of Lorca's poetic text design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen scale; architectural design design and use of levels, ramps, steps, balconies, interior and/or exterior settings provision of appropriate entrances/exits 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Lorca's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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

Brecht: 'The Good Person of Szechwan' – 14

The demands of the Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> Sun's play-acting to impress Shui Ta (who is in turn is 'play-acting') class loyalty/class betrayal/class war Mrs Yang's pleasure in her son's duplicity and willingness to exploit his own kind the hierarchical demands of a capitalist system/exploitation of the weak by the strong the message of the song and its comment upon 'turncoats' directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines; delivery of song; delivery of the political message of the play interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting interaction with the audience; direct address multi-roling the representation of the child design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen Brecht's ideas about design design and use of levels, 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Brecht's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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

Miller: 'A View from the Bridge' – 15

The demands of the Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> Marco's control over his brother Eddie's need to demonstrate control over Catherine's behaviour the unspoken rivalry between Eddie and Rodolpho Alfieri's choric commentary on destiny/fate Eddie's articulation of his objections to Rodolpho's; his insinuations growing friction between Eddie and Beatrice directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions interaction with the audience creation of tension/pace design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen Miller's stage directions, if appropriate design and use of levels, interior and/or exterior settings provision of appropriate entrances/exits the fluency of the action 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Miller's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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

Berkoff: 'The Trial' – 16

The demands of The Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> yet another doorway the presentation of women as objects the division of private and public life the illogicality of the law; the impossibility of 'justice' the enigma of K's arrest and alleged 'crime' K's bewilderment directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions interaction with the audience physical theatre; expressionism multi-roling chorus work mime design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen Berkoff's ideas about design design and use of stage space; levels, ramps, steps provision of appropriate entrances/exits; acting space the fluency of the action shifting locations throughout the 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Berkoff's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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

Wertenbaker: 'Our Country's Good' – 17

The demands of the Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> Liz's respect for Ralph – she wants him to know she is innocent Harry as victim of the judicial system; psychosis brought on by the hangings the oppression of the Aborigine people relationships: formal/legal/contractual versus informal/unsanctioned romance versus pragmatism the importance of language and its nuances rivalry between Ralph and Wisehammer directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines; delivery of the political message of the play; delivery of the sub-text interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions interaction with the audience multi-roling design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen design and use of stage space; 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play, taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Wertenbaker's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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

Helen Edmundson: ‘Coram Boy’ – 18

The demands of the Section B question	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:	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"> a director's perspective staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section relevant research and its application appropriate sketches and/or diagrams <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>	<ul style="list-style-type: none"> interpretation of the extract with reference to, for example: <ul style="list-style-type: none"> parents and guardians heredity child abuse/exploitation music the power of talisman honour among thieves directorial suggestions for the actors: <ul style="list-style-type: none"> their physical appearance where significant to the interpretation vocal qualities, pitch, pace, tone, accent delivery of specific lines delivery of the song actor-generated soundscape interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions relationship with the audience multi-roling actors' creation of setting through physical theatre techniques mime/tableaux creation of atmosphere, build of tension story-telling techniques design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting <i>Setting</i> <ul style="list-style-type: none"> the staging form chosen design and use of stage space; levels, ramps, steps provision of appropriate entrances/exits; acting space the fluency of the action 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> theatrical invention within practical staging suggestions knowledge and understanding of the play's potential in performance theoretical understanding of the inter-relationship between dramatic theory and practice accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> the play's period, genre, style and action, supported by relevant research the candidate's creative overview of the play taking account of the playwright's intentions the candidate's intended effects for an audience 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate attempts some directorial invention and offers a few, mainly underdeveloped, staging ideas There is a restricted theoretical understanding of the inter-relationship between dramatic theory and practice in staging decisions offered Sketch(es) are unhelpful/not included There are a few references to the text in action 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 	<ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to Edmundson's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance 	<p>Band 4 1-7 marks</p>

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Unit 3: Further Prescribed Plays including Pre-Twentieth Century – June 2012

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