

A-LEVEL

DRAMA AND THEATRE STUDIES

DRAM3 – Further Prescribed Plays including Pre-Twentieth Century
Mark scheme

2240
June 2014

Version/Stage: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from aqa.org.uk

A2 UNIT 3 (FURTHER PRESCRIBED PLAYS INCLUDING PRE-TWENTIETH CENTURY) MARK SCHEME

JUNE 2014

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 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
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 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 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

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

As a director, discuss the effects you would wish to achieve through your direction of the interaction between Gratiana and Castiza in **at least two** separate sections from the play.

The demands of Question 01

- a director's perspective
- clearly defined effects for the audience
- directorial ideas calculated to create the preferred effects

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible effects might include, for example, dismay, disappointment, intrigue, astonishment, tension, revulsion
- the physical appearance of Gratiana and Castiza; 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
- use of props and accessories
- specific performance ideas, clearly intended to create specific effects
- Castiza's virtue contrasted with Gratiana's corruptibility
- Gratiana's greed projected onto her chaste daughter
- Castiza's horror at her mother; her ruse to test her; their reconciliation
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 Gratiana and Castiza, 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 1 13-17 marks	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for scenes between Gratiana and Castiza 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 Gratiana and Castiza 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 Gratiana and Castiza 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 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable directorial ideas for scenes between Gratiana and Castiza 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 Gratiana and Castiza 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 Gratiana and Castiza 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 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas for scenes between Gratiana and Castiza 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 Gratiana and Castiza 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 Gratiana and Castiza 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 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes between Gratiana and Castiza 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 Gratiana and Castiza 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 Gratiana and Castiza 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 	Band 4 1-7 marks

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

*Discuss how you would perform the role of Vindice in **two or three** separate sections of the play where he appears in disguise, in order to reveal his motivation in each case.*

The demands of Question 02

- a performer's perspective
- two or three clearly defined sections where Vindice appears in disguise
- performance ideas calculated to reveal his motivation in each case

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- Vindice's physical appearance, age, height, build, colouring, facial features; his various physical disguises
- use of costume
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; asides; interaction with others, eye contact, spatial relationships, physical contact; use of space
- Vindice's relationship with his mother and sister when disguised
- his disguised appearances for 'serving' Lussorioso
- 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 reveal his motivation in key scenes, for example:
 - his disguise as Piato to gain the trust of Lussorioso and get access to court
 - his 'assault' on Castiza's virtue and Gratiana's avarice, hoping to protect his sister from harm
 - his disguise as Hippolito's 'brother' in order to wreak his revenge on the Duke and his heirs
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 Vindice, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play Vindice's role and function Vindice's motivations in assuming his disguises 	
<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 Vindice 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 Vindice'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 Vindice Purposeful reference is made to the Jacobean period and/or revenge tragedy genre Focused attention is given to revealing Vindice's motivations in assuming his disguises 	<p>Band 1 25-33 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 Vindice 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 Vindice'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 Vindice Useful reference is made to the Jacobean period and/or revenge tragedy genre Useful attention is given to revealing Vindice's motivations in assuming his disguises 	<p>Band 2 16-24 marks</p>
<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 Vindice 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 Vindice'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 Vindice Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre Some attention is given to revealing Vindice's motivations in assuming his disguises 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some performance ideas to consider for Vindice 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 Vindice'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 Vindice A few references may be made to the Jacobean period and/or revenge tragedy genre A little attention is given to revealing Vindice's motivations in assuming his disguises 	<p>Band 4 1-7 marks</p>

Molière: 'Tartuffe' – 03

*Discuss how you would direct **two** separate sections from the play in order to create comedy from Orgon's inability to see Tartuffe for the rogue that he is.*

The demands of Question 03

- a director's perspective
- a focus on the comic potential of Orgon's inability to see Tartuffe as a rogue
- directorial strategies calculated to create comedy in at least two separate sections

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- the appearance of the actors, if relevant; age, physical appearance, height, build, colouring, facial features
- 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 and accessories
- directorial suggestions for specific moments, clearly intended to create comedy from Orgon's gullibility for example:
 - Orgon's interaction with Cléante and Dorine on his arrival home
 - his attempt to persuade Mariane of Tartuffe's virtues as a potential husband
 - his response to Damis' accusations against Tartuffe
 - his resistance to Elmire's trap to expose Tartuffe
 - his dawning realisation of Tartuffe's true nature
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 Orgon's inability to see Tartuffe as a rogue 	
<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 it 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 through Orgon's inability to see Tartuffe as a rogue 	<p>Band 1 25-33 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 it 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 through Orgon's inability to see Tartuffe as a rogue 	<p>Band 2 16-24 marks</p>
<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 it 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 through Orgon's inability to see Tartuffe as a rogue 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<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 it 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 through Orgon's inability to see Tartuffe as a rogue 	<p>Band 4 1-7 marks</p>

Molière: 'Tartuffe' – 04

*As a designer, outline and justify your set **and/or** your costume designs for the play and discuss the effects you would wish to create for your audience through your designs in **two** separate scenes.*

The demands of Question 04

- a designer's perspective
- clearly defined set and/or costume design ideas for two separate scenes of the play
- design ideas calculated to achieve the specified effects

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- specific effects to be achieved through costume and/or set, for example:
 - comedy
 - an appropriate period and/or style for the production
 - appeal for a modern audience
 - reflection of some of the recurrent themes of the play
 - facilitation of action (set)
 - definition of character (costume)
- design fundamentals, scale, colour, texture, materials, used in relation to set and costume design to create specific effects

Set design

- the staging form chosen
- composite or discrete settings, as selected
- indication of the social position
- scale; architectural design, use of levels, ramps, steps, balconies
- provision of appropriate entrances/exits; hiding places
- the play's need for fluent transitions
- use of cyclorama/gauzes/backdrops

Costume design

- style of costumes; indications of selected period setting, status
- colour, fabric, cut, fit, condition, ornamentation
- precise consideration of selected, individual costumes
- costume accessories; headdresses, jewellery; footwear; personal props
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

Candidates are expected to include sketches and/or diagrams in answers to design questions.

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
	<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 	<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 demands of the specified effects 	
<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 of it is very sound Selection of scenes is discriminating and entirely appropriate to the demands of the question Purposeful reference is made to the period and/or to the comic genre Focused attention is given to using design to create specific effects 	<p>Band 1 25-33 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 of it is secure Selection of scenes is thoughtful and appropriate to the demands of the question Useful reference is made to the period and/or to the comic genre Useful attention is given to using design to create specific effects 	<p>Band 2 16-24 marks</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 of it is not entirely secure Selection of scenes is loosely appropriate to the demands of the question Brief relevant reference is made to the period and/or to the comic genre Some attention is given to using design to create specific effects 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<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 	<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 of it Separate scenes will be selected but they are largely inappropriate to the demands of the question A few references may be made to the period and/or to the comic genre A little attention is given to using design to create specific effects 	<p>Band 4 1-7 marks</p>

Farquhar: 'The Recruiting Officer' – 05

*Discuss how you would perform the role of Kite in **at least two** separate scenes taken from different Acts, in order to reveal your interpretation of the character to your audience.*

The demands of Question 05

- a performer's perspective
- clearly defined interpretation of Kite
- performance ideas calculated to reveal it in two separate scenes

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- interpretations of Kite which might include, for example, a rogue, a good friend to Plume, a misogynist, a joker, a schemer
- Kite'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
- Kite's relationship with Plume and with his 'recruits'
- 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 reveal the specified interpretation in key scenes, for example:
 - his initial appearance and bluster
 - his discussion(s) with Plume about Molly and other matters
 - the hoodwinking of Pearmain and Appletree; his treatment of Bullock
 - the fortune-telling scene
 - his dealings with Wilful
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 Kite, compatible with: <ul style="list-style-type: none"> • the play's period, genre and action • the candidate's creative overview of the play • Kite's role and function • the preferred interpretation 	
<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 Kite • 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 Kite'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 Kite • Purposeful reference is made to the late 'Restoration' period and/or to the comic genre • Focused attention is given to revealing a specific interpretation of Kite to the audience 	<p>Band 1 25-33 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 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 Kite'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 Kite • Useful reference is made to the late 'Restoration' period and/or to the comic genre • Useful attention is given to revealing a specific interpretation of Kite to the audience 	<p>Band 2 16-24 marks</p>
<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 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 Kite'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 Kite • Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre • Some attention is given to revealing a specific interpretation of Kite to the audience 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for 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 Kite'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 Kite • A few references may be made to the late 'Restoration' period and/or to the comic genre • A little attention is given to revealing a specific interpretation of Kite to the audience 	<p>Band 4 1-7 marks</p>

Farquhar: 'The Recruiting Officer' – 06

*As a director, discuss the effects you would wish to create through your direction of Silvia, when she is disguised as Jack Wilful, and explain how you would achieve these through your direction of **at least two** different scenes where Silvia is in disguise.*

The demands of Question 06

- a director's perspective
- clear focus on the creation of specific effects created through the use of disguise
- directorial strategies calculated to achieve these effects in at least two scenes where disguise is used by Silvia

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- preferred effects which might include, for example, comedy, intrigue, the revelation of other characters' attitudes
- ideas for the appearance of Silvia in her disguise in terms of assumed gender/age, height, build, colouring, facial features
- her vocal qualities, pitch, pace, tone, accent
- her reason for assuming a disguise
- 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 and use of costume/make-up; use of props and accessories
- directorial suggestions for specific moments, clearly intended to create preferred effects, for example:
 - Silvia's testing of Plume's feelings, disguised as 'Jack Wilful'
 - The 'tussle' over Rose
 - Rose's disappointment with 'Jack Wilful'
 - Silvia's appearance (disguised as 'Jack Wilful') before Judge Balance
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 scenes compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the nominated effects 	
Band 1 13-17 marks	<ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for scenes involving Silvia in disguise There is evidence of a 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 Silvia's use of disguise in the play is coherent and the interpretation of it is very sound Selection of textual illustrations is discriminating and entirely appropriate to achieving specific effects through the use of disguise Purposeful reference is made to the late 'Restoration' period and/or to the comic genre Focused attention is given to creating specific effects from Silvia's use of disguise 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable directorial ideas for scenes involving Silvia in disguise 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 Silvia's use of disguise in the play is quite unified and the interpretation of it is secure Selection of textual illustrations is thoughtful and appropriate to achieving specific effects through the use of disguise Useful reference is made to the late 'Restoration' period and/or to the comic genre Useful attention is given to creating specific effects from Silvia's use of disguise 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable directorial ideas for scenes involving Silvia in disguise 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 Silvia's use of disguise in the play is a little disjointed or the interpretation of it is not entirely secure Selection of textual illustrations is loosely appropriate to achieving specific effects through the use of disguise Brief relevant reference is made to the late 'Restoration' period and/or to the comic genre Some attention is given to creating specific effects from Silvia's use of disguise 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider for scenes involving Silvia in disguise 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 Silvia's use of disguise 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 creating the intended effects A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to creating specific effects from Silvia's use of disguise 	Band 4 1-7 marks

Goldoni: 'The Servant of Two Masters' – 07

*As a set designer, discuss the effects you would wish to create through your designs for the play. You should refer to **at least two** different scenes set in different locations to illustrate your ideas, which should be fully justified and supported with sketches.*

The demands of Question 07

- a set designer's perspective
- focus on the creation of specific effects
- reference to at least two specific scenes, set in different locations
- sketches to support the answer

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:

- set design ideas for two different settings to create specific effects, including, for example:
 - creation of the Italian setting or justified alternative
 - creation of comedy
 - suggestion of Pantalone's wealth in scenes set in/outside his house
 - creation of the street settings
 - creation of the exterior/interiors in Brighella's inn
 - facilitation of the frantic pace of the action/provision of appropriate entrances/exits
 - creation of workable obstacles/levels/archways for comical fight/chase sequences
- the period setting in eighteenth century Venice or justified transposed setting
- staging form
- design fundamentals; style, scale, colour, texture, materials
- suggestions of Venice, bridges, gondolas, waterways; Mediterranean colour palette – or of other recognisable locations
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

Candidates are expected to include sketches and/or diagrams in answers to design questions.

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
	<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 	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> ● appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - the nominated effects 	
<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> ● The candidate reveals consistent inventiveness in a good range of appropriate ideas for the design of the set ● 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 ● Selection of textual illustrations is discriminating and entirely appropriate to the task ● Purposeful reference is made to the Eighteenth Century/Commedia genre ● Focused attention is given to creating the nominated effects through set design 	<p>Band 1 25-33 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 ideas for the design of the set ● 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. 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 of it is secure ● Selection of textual illustrations is thoughtful and appropriate to the task ● Useful reference is made to the Eighteenth Century/Commedia genre ● Useful attention is given to creating the nominated effects through set design 	<p>Band 2 16-24 marks</p>
<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> ● The candidate offers occasional invention and a few suitable set 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 clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<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 ● Selection of textual illustrations is loosely appropriate to the task ● Brief relevant reference is made to the Eighteenth Century/Commedia genre ● Some attention is given to creating the nominated effects through set design 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<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 	<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 of it ● A few scenes will be selected but their choice will be largely inappropriate to the task ● A few references may be made to the Eighteenth Century/Commedia genre ● A little attention is given to creating the nominated effects through set design 	<p>Band 4 1-7 marks</p>

Goldoni: 'The Servant of Two Masters' – 08

Discuss how you would perform the role of Beatrice, in **at least two** separate scenes in order to exploit the comic possibilities of her disguise as Federigo.

The demands of Question 08

- a performer's perspective
- clear focus on the creation of comedy through the disguise as Federigo
- performance ideas calculated to create comedy for the audience

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- the comic possibilities of the cross-gender disguise
 - Beatrice's physical appearance, age, height, build, colouring, facial features; her physical disguise (false moustache/hairstyle)
 - costume ideas (disguise), style and use of costume/make-up
 - use of props and accessories
 - 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
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - specific performance ideas, clearly intended to create comedy from the disguise
 - different relationships with Pantalone, Clarice, Truffaldino, Brighella, Florindo
 - her femininity/attempts at machismo
 - her violence towards Truffaldino
 - her resolve softened by Clarice's misery
 - her swordsmanship
 - the 'suicide' attempt
 - her revelation of her true identity
 - comic methods
 - thematic/theoretical aspects of the play, its genre and style; its original cultural context
-

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
	<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 Beatrice, 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 the disguise as Federigo 	
<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 Beatrice • 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 Beatrice'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 through Beatrice's disguise as Federigo 	<p>Band 1 25-33 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 Beatrice • 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 Beatrice'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 through Beatrice's disguise as Federigo 	<p>Band 2 16-24 marks</p>
<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 Beatrice • 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 Beatrice'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 through Beatrice's disguise as Federigo 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for Beatrice • 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 Beatrice'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 through Beatrice's disguise as Federigo 	<p>Band 4 1-7 marks</p>

Wilde: 'Lady Windermere's Fan' – 09

*Discuss how you would perform the role of Lord Darlington in sections from **each** of the first three Acts of the play, in order to reveal different aspects of his character to the audience.*

The demands of Question 09

- a performer's perspective
- focus on clearly defined and different aspects of Lord Darlington's character
- performance ideas calculated to reveal these in three separate sections from the play

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:

- possible aspects of Lord Darlington's character, for example: a romantic, a would-be seducer, a wit; an egoist, a disappointed man, charming, scheming, self-confident, shallow, resilient, passionate
- Lord Darlington's physical appearance, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; Wildean wit
- interaction with others, eye contact, spatial relationships, physical contact; use of space
- Lord Darlington's relationships with others
- movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period
- style and use of costume/make-up
- use of props and accessories
- specific performance ideas, clearly intended to reveal different aspects of his character
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 Lord Darlington, 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 nominated character aspects 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of performance suggestions for Lord Darlington • 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 Lord Darlington'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 Nineteenth Century, comedy of wit • Focused attention is given to revealing different aspects of Lord Darlington's character 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable performance suggestions for Lord Darlington • 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. 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 Lord Darlington'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 Nineteenth Century, comedy of wit • Useful attention is given to revealing different aspects of Lord Darlington's character 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance suggestions for Lord Darlington • 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 clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate's creative overview of Lord Darlington'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 Nineteenth Century, comedy of wit • Some attention is given to revealing different aspects of Lord Darlington's character 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for Lord Darlington • 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 Lord Darlington'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 Nineteenth Century, comedy of wit • A little attention is given to revealing different aspects of Lord Darlington's character 	Band 4 1-7 marks

Wilde: 'Lady Windermere's Fan' – 10

*As a director, discuss the effects you would want to create through your presentation of Mrs Erlynne in **three** separate sections of the play where she is interacting with a different character in each section.*

The demands of Question 10

- a director's perspective
- clearly stated intentions in terms of the different effects to be created through Mrs Erlynne's interaction with different characters
- directorial strategies calculated to achieve the preferred effects in three separate sections

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:

- different effects, which might include, for example: a sense of danger, comedy, intrigue, shock; awareness of Wilde's social commentary; a range of different reactions to Mrs Erlynne's character
- Mrs Erlynne's appearance: age, physical appearance, height, build, colouring, facial features
- 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 of costume/make-up
- use of props and accessories
- sections of interaction might include:
 - short exchanges with party guests
 - her conversations with Lord Windermere in Acts Two and Four
 - her exchanges with Tuppy in the same Acts
 - her conversations with Lady Windermere in Acts Three and Four
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 - Mrs Erlynne's various 'faces' - the candidate's intended effects 	
Band 1 13-17 marks	<ul style="list-style-type: none"> ● The candidate reveals consistent inventiveness in a good range of appropriate directorial ideas for Mrs Erlynne for achieving their intended effects ● 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 is coherent and the interpretation of it is very sound ● Selection of textual illustrations is discriminating and entirely appropriate to the intended effects ● Purposeful reference is made to the Nineteenth Century, comedy of wit ● Focused attention is given to achieving different effects through the presentation of Mrs Erlynne in the sections selected 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> ● The candidate is regularly quite inventive offering a range of suitable directorial ideas for Mrs Erlynne for achieving their intended effects ● 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. 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 is quite unified and the interpretation of it is secure ● Selection of textual illustrations is thoughtful and appropriate to the intended effects ● Useful reference is made to the Nineteenth Century, comedy of wit ● Useful attention is given to achieving different effects through the presentation of Mrs Erlynne in the sections selected 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> ● The candidate offers occasional invention and a few suitable directorial ideas for Mrs Erlynne for achieving their intended effects ● 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 clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> ● The candidate's creative overview of the play is a little disjointed or the interpretation of it is not entirely secure ● Selection of textual illustrations is loosely appropriate to the creation of the intended effects ● Relevant reference is made to the Nineteenth Century, comedy of wit ● Some attention is given to achieving different effects through the presentation of Mrs Erlynne in the sections selected 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> ● The candidate identifies some directorial aspects to consider for Mrs Erlynne ● 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 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 the creation of the intended effects ● A few references may be made to the Nineteenth Century, comedy of wit ● A little attention is given to achieving different effects through the presentation of Mrs Erlynne in the sections selected 	Band 4 1-7 marks

Chekhov: 'The Seagull' – 11

Choose **one or more** of the following characters: *Dr Dorn, Polina, Shamrayev, Medvedenko* and discuss how you would direct your selected character(s) in **at least two** sections in order to achieve your preferred audience response.

The demands of Question 11

- a director's perspective
- clearly defined audience responses to the chosen character(s) in two sections
- directorial ideas calculated to create the preferred audience responses

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustration

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible audience responses might include, for example, suspicion, dislike, empathy, sympathy, amusement, respect, pity
- the actors' appearance; height, build, colouring, facial features
- 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
- use of props and accessories
- specific performance ideas, clearly intended to create specific audience responses
- the place of the chosen character(s) in the social hierarchy
- their relationships with others
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	<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 chosen character(s), 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 audience responses 	
<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 involving the chosen character(s) • 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 the chosen character(s) 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 the chosen character(s) • Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Focused attention is given to achieving the preferred audience response(s) 	<p>Band 1 25-33 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 involving the chosen character(s) • 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 the chosen character(s) 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 the chosen character(s) • Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Useful attention is given to achieving the preferred audience response(s) 	<p>Band 2 16-24 marks</p>
<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 involving the chosen character(s) • 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 the chosen character(s) 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 the chosen character(s) • Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism • Some attention is given to achieving the preferred audience response(s) 	<p>Band 3 8-15 marks</p>
<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some directorial aspects to consider for scenes involving the chosen character(s) • 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 the chosen character(s) in the play but it is not coherent or may suggest an imperfect interpretation • A few textual illustrations will be selected but they are largely inappropriate to revealing the roles of the chosen character(s) • 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 audience responses 	<p>Band 4 1-7 marks</p>

Chekhov: 'The Seagull' – 12

*Discuss how you would perform the role of Arkadina in **three** sections of the play, where the audience see her interacting with different characters, in order to reveal different aspects of her character.*

The demands of Question 12

- a performer's perspective
- clearly defined focus upon Arkadina's character and its different aspects
- performance ideas calculated to reveal different aspects of her character

Additionally, in common with all questions in this section, the question demands:

- a creative overview
- appropriate selection of textual illustrations

In meeting the demands of the question, and the assessment objectives AO2 and AO3, candidates are expected to refer to some of the following:

- possible aspects of Arkadina's character might include, for example:
 - her egotism and desire for attention
 - her apparent indifference to her son's feelings
 - her pride
 - her jealousy of Nina
 - her possessiveness of Trigorin
 - her lack of maternalism
 - her meanness
 - Arkadina'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
 - 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 different aspects of her character, interacting, for example, with Konstantin, Nina, Masha, Trigorin, Sorin, the servants
 - Naturalism
 - thematic/theoretical aspects of the play, its genre and style; its original cultural context
-

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
	<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 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 various, different aspects of Arkadina's character 	
Band 1 13-17 marks	<ul style="list-style-type: none"> • The candidate reveals consistent inventiveness in a good range of appropriate performance suggestions for 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 Arkadina'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 different aspects of her character • Purposeful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Focused attention is given to revealing different aspects of Arkadina's character 	Band 1 25-33 marks
Band 2 8-12 marks	<ul style="list-style-type: none"> • The candidate is regularly quite inventive offering a range of suitable performance suggestions for 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 Arkadina'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 different aspects of her character • Useful reference is made to the Nineteenth Century and/or to the genre of Naturalism • Useful attention is given to revealing different aspects of Arkadina's character 	Band 2 16-24 marks
Band 3 4-7 marks	<ul style="list-style-type: none"> • The candidate offers occasional invention and a few suitable performance suggestions for 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 Arkadina'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 different aspects of her character • Brief relevant reference is made to the Nineteenth Century and/or to the genre of Naturalism • Some attention is given to revealing different aspects of Arkadina's character 	Band 3 8-15 marks
Band 4 1-3 marks	<ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for 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 Arkadina'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 different aspects of her character • A few references may be made to the Nineteenth Century and/or to the genre of Naturalism • A little attention is given to revealing different aspects of Arkadina's character 	Band 4 1-7 marks

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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 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
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 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 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

Lorca: 'Blood Wedding' – 13**The demands of the Section B question**

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - marital conflict
 - reputation and gossip
 - social status; poverty/wealth
 - deceit
 - passion
- directorial suggestions for the actors:
 - 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
- *Setting*
 - 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
 - the fluency of the action
 - shifting locations throughout the play
 - use of cyclorama/gauzes/ backdrops
 - Andalusian setting or appropriate transposition
- *Costume*
 - 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
- *Make-up*
 - style of make-up
- *Lighting*
 - lighting design to create atmosphere if appropriate
 - use of colour, intensity, positioning and angles, focus
 - use of floorlights, creation of shadows, transformation with gauze
- *Sound*
 - 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

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
	In order to meet AO2, candidates should offer: <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 	In order to meet AO3, candidates should offer: <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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 	Band 4 1-7 marks

Brecht: 'The Good Person of Szechwan' – 14**The demands of the Section B question**

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - exploitation
 - the dangers of goodness
 - identification of the gullible
 - capitalism and dependence
 - generosity and greed
- directorial suggestions for the actors:
 - 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
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - Brecht's ideas about design
 - design and use of levels, 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
- *Costume*
 - 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
- *Make-up/mask*
 - style of make-up
 - use of mask for Shen Teh/Shui Ta, if appropriate
- *Lighting*
 - 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
- *Sound*
 - 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

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
	In order to meet AO2, candidates should offer: <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 	In order to meet AO3, candidates should offer: <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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 	Band 4 1-7 marks

Miller: 'A View from the Bridge' – 15**The demands of the Section B question**

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - the law and its powers
 - community/ostracism
 - family loyalty/betrayal
 - the significance of respect
 - the breakdown of Eddie's and Beatrice's marriage
 - Eddie's possessiveness/jealousy
- directorial suggestions for the actors:
 - 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
- *Setting*
 - 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
 - indications of Brooklyn or justified alternative; period features
 - shifting locations throughout the play
 - use of cyclorama/gauzes/ backdrops
- *Costume*
 - 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
- *Make-up*
 - style of make-up
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - 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

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
	<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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 	Band 4 1-7 marks

Berkoff: 'The Trial' – 16**The demands of the Section B question**

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - metaphorical use of doorways
 - presentation of women as objects
 - the corruption of the law
 - K's attraction to/repulsion from sex
- directorial suggestions for the actors:
 - 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
- *Setting*
 - 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 play
 - use of cyclorama/gauzes/ backdrops
 - use of screens
 - Berkoff's approach to stage images
- *Costume*
 - 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
- *Make-up/mask*
 - style of make-up
 - use of mask for non-naturalistic characters, if appropriate to the interpretation
- *Lighting*
 - 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
- *Sound*
 - 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

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
	In order to meet AO2, candidates should offer: <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 	In order to meet AO3, candidates should offer: <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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 	Band 4 1-7 marks

Wertenbaker: 'Our Country's Good' – 17

The demands of the Section B question

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - the power of speech/language
 - the importance of the truth
 - Liz's redemption through the power of the play
 - the process of law/justice/punishment
 - the oppression of the Aborigine people
 - the indifference of the convicts to other forms of injustice
- directorial suggestions for the actors:
 - 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
- *Setting*
 - 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
 - indications of Australian setting or universal alternative; period features
 - shifting locations throughout the play
 - use of cyclorama/gauzes/ backdrops
 - stage furnishings
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition; adaptability for multi-roling 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
- *Make-up*
 - style of make-up
 - body make-up
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to create atmosphere if appropriate
 - use of music
- the preferred style and atmosphere of the section with reference to Wertenbaker's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

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
	In order to meet AO2, candidates should offer: <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 	In order to meet AO3, candidates should offer: <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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 Wertebaker'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 4 1-7 marks

Helen Edmundson: ‘Coram Boy’ – 18

The demands of the Section B question

- 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

In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.

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:

- interpretation of the extract with reference to, for example:
 - mothers and fathers
 - trust and deceit
 - child abuse
 - reputation and gossip
 - evil and goodness
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines
 - 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
- *Setting*
 - 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
 - shifting locations throughout the play
 - use of cyclorama/gauzes/ backdrops
 - stage furnishings
 - creations of setting by the company/ensemble
- *Costume*
 - 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
- *Make-up*
 - style of make-up
- *Lighting*
 - 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
- *Sound*
 - 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

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
	<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 	
Band 1 13-17 marks	<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 	Band 1 25-33 marks
Band 2 8-12 marks	<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 	Band 2 16-24 marks
Band 3 4-7 marks	<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 	Band 3 8-15 marks
Band 4 1-3 marks	<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 	Band 4 1-7 marks