



General Certificate of Education

Drama and Theatre Studies 6241

DRA6 Theory into Practice

Mark Scheme

2005 exam - June series

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

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

Shorthand/symbols for Examiners – DRA6

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehorsal [underline or ring]

example needed = eg?

generalised = **G**

contradiction = **C**

specialist terminology needed = **term?**

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

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

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

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

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

JUNE 2005

INTRODUCTION

This unit is synoptic. It assesses A06, which in itself embraces the demands represented by A0s 2, 3 and 4.

A06: “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”

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

SECTION A

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

40-50 marks

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

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

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

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

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

30-39 marks

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

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

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

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

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

20-29 marks

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

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

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

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

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

10-19 marks

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

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

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

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

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

0-9 marks

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

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

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

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

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

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

*With close reference to **one or more** live productions that you have seen or participated in, assess the success of the director in adopting Brook's practice of confronting an audience with innovative interpretations of written texts.* (50 marks)

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

- Brook's belief in discovering the 'dramatic truth' of a text
- choice of play; radical cutting of the text or innovative re-interpretation of it
- uncovering the 'secret play'
- the work of the ensemble in mining the text for meaning; collaboration
- directorial decisions concerning choice of unorthodox staging form for the production
- the relationship of the audience to the acting space
- performance style/skills of the actors
- use of language(s) supplementing or replacing text with cries, sounds, noise, working in a foreign language, multi-lingual text
- influence of world theatre forms and conventions on well-known texts
- Brook's practice of working closely with the actors, refining and redefining work in progress
- integration of circus skills/acrobatics/physical theatre to disrupt expectation
- Brook's willingness to 'de-bunk' the 'classics'
- use of symbolism, use of multi-functional furnishings/properties
- creation of shocking or disturbing visual images through the performance skills of the actors
- application of theatre of cruelty techniques
- use of nudity, semi-nudity or eroticism
- use of space; groupings and movement within the space or within the audience space
- audience experience challenged/engaged/confronted by the unexpected

Assessment Criteria (A06, extending A0s 3 and 4)

Knowledge and understanding

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

- Brook's own productions, re-inventing Shakespeare, for example, *Lear*, *The Dream*, *Measure for Measure*, *The Tempest*, *Hamlet*; re-working other 'classics', for example, *Oedipus*, *The Cherry Orchard*; interpretations of a variety of written texts, for example, *The Man Who, US, The Ik, Qui est la?*
- Brook's working methods; employing strategies which work against the grain of the text
- Brook's eclectic approach to dramatic style, making the familiar appear new
- Brook's irreverence towards text
- Brook's influence upon contemporary directors
- the potential effectiveness of Brook's unorthodox approach to text

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

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

- judicious selection and exploration of a production which reflects Brook's innovative approach to written texts
- discrimination in the selection and exploration of production elements within it
- appreciation of the influence of Brook's approach
- sensitivity to the success (or otherwise) of the production selected in terms of confronting the audience with a valid re-interpretation

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their discussion of the application of Brook's practice, they will show a finely developed, personal, critical appreciation of the selected production, which will be vividly communicated in the answer. The answer will make perceptive connections between Brook's practice of confronting an audience with innovative interpretations of written texts and the effectiveness of the chosen production(s).

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the application of Brook's practice, they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brook's practice of confronting an audience with innovative interpretations of written texts and the effectiveness of the chosen production(s).

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the application of Brook's practice, they will show some appreciation of the production, which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brook's practice of confronting an audience with innovative interpretations of written texts and the effectiveness of the chosen production(s).

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few aspects of Brook's practice, they will offer no personal evaluation of its effectiveness in production. The answer will make little connection between Brook's practice of confronting an audience with innovative interpretations of written texts and the effectiveness of the chosen production(s).

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately to Brook's practice and/or their understanding of it will be incoherently communicated in the answer. The answer will make no connection between Brook's practice of confronting an audience with innovative interpretations of written texts and the effectiveness of the chosen production(s).

Question 2

*Explain how **one** live production that you have seen or participated in, combined production and performance elements to fulfil Grotowski's ideal of creating a 'total act' of theatre and assess the effectiveness of the production for an audience. (50 marks)*

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

- the nature of the selected production work culminating in a 'total act' of theatre
- subject matter - a theatre of extremes based on myth, fable, history
- asceticism; the search of the production team for 'real truth' in performance
- the play as a 'poetic paraphrase' of reality
- the creation of a 'scenic architecture' as an environment for performance
- building/erecting/transforming a setting in the course of the performance
- economical 'poor theatre' approach to set, costume, lighting
- setting created by 'living tableaux'
- rejection of reliance on the trappings of modern theatre technology
- movement of light source within the setting
- use of sound
- the actor-audience relationship, physically and spiritually
- chamber theatre, with the spectator 'within arm's reach' of the actor
- the quest for a 'secular holiness'; ritual
- ensemble work
- physical theatre skills; plastic exercises, vocal exercises
- actors' vocal skills; use of resonators
- the necessity for discipline and precision in performance
- the achievement of 'the impossible', through discipline and training
- the role of the actors within a 'total act' of theatre
- the actors' focus upon achieving 'communion' with the spectators
- audience experience, for example, immersion, engagement, communion, redemption, awe, revelation

Assessment Criteria (A06, extending A0s 3 and 4)

Knowledge and understanding

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

- the combination of production and performance elements within the chosen production
- examples from some of Grotowski's own productions, for example, *Kordian*, *Dr Faustus Akropolis*, *The Constant Prince*
- Grotowski's own ideas about the 'total act' as outlined in his writings in *Towards a Poor Theatre*
- Grotowski's work within Laboratory Theatre, continual experiment with actor training

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

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

- judicious selection and analysis of one or more productions where Grotowski's ideas about the 'total act' were adopted
- discrimination in the assessment of the dramatic effectiveness of the combination of production and performance elements for the audience

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their discussion of the combined effects of production and performance elements to achieve the ‘total act’ they will show a finely developed, personal, critical appreciation of their chosen production which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the combined effects of production and performance elements to achieve the ‘total act’ they will show a developed, critical appreciation of their chosen production, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the combined effects of production and performance elements to achieve the ‘total act’ they will show some appreciation of their chosen production, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe some production and performance elements within the production they will not consider their combination to achieve the ‘total act’ nor will they offer a personal assessment of their chosen production. The answer will make little connection between the relevant theories of Grotowski and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer randomly to production or performance elements but Grotowski’s ideal for the ‘total act’ will be incoherently communicated in the answer. The answer will make no connection between the relevant theories of Grotowski and their realisation in performance.

Question 3

*With close reference to **one or more** live productions that you have seen or participated in, explain how design elements were used to support a distinctively Brechtian approach to presenting the play and assess the contribution made by design to the success of the production. (50 marks)*

Candidates' answers will vary significantly according to the productions selected and the design elements used within them. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the distinctively Brechtian aspects of the production, non-naturalistic, episodic, political
- the socio-political message of the play, for example, anti-war, anti-capitalism, anti-bourgeois
- epic theatre characteristics
- choice of staging form; the boxing-ring concept, breaking the 'fourth wall'
- configuration of space; demarcation of acting area
- functional/representational scenery built as if to last two hours
- authentic props like museum pieces within a representational set
- sets built to support the groupings of the actors
- the influence of Caspar Neher and Teo Otto
- the influence of oriental theatre
- use of screens for slides/projections
- use of a revolve stage
- use of banners and placards; detail of their slogans/messages
- use of the half-curtain
- visible machinery, ropes, flies, rigs
- careful selection of furnishings to reflect period and use
- costumes showing signs of individuality and social class
- distressed costumes for the working classes

- appropriate fabrics to highlight contrast between rich and poor
- neutral colour palette for the working class; colour for the ruling class
- visible sources of lighting and sound
- lighting design
- sound design – music/song

Assessment Criteria (A06, extending A0s 3 and 4)

Knowledge and understanding

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

- relevant production(s) which demonstrate a distinctly Brechtian approach, supported by the design
- a range of design elements to complement an anti-realist approach
- the fusion of design elements with a social/political message of the play
- Brecht's commitment to 'distancing' within all theatrical elements

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

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

- judicious selection and exploration of one or more productions which revealed the influence of Brecht in the design elements
- discrimination in the assessment of the effectiveness of design to support the distinctively Brechtian approach
- evaluation of the contribution of design to the success of the play in Brechtian terms

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

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their discussion of the contribution of design elements to the success of the production(s), they will show a finely developed, personal, critical appreciation which will be vividly communicated in the answer. The answer will make perceptive connections between Brecht's theories and their realisation in performance.

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

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the contribution of design elements to the success of the production(s), they will show some appreciation which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brecht's theories and their realisation in performance.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe some design elements used in the production(s), they will offer no personal assessment. The answer will make little connection between Brecht's theories and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to the design elements used in the production(s). There will be no evidence of understanding. The answer will make no connection between Brecht's theories and their realisation in performance.

Question 4

*With close reference to **one or more** live productions that you have seen or participated in, assess the success of the application of **one** practitioner's ideas about the role of the performer within the production(s). (50 marks)*

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

Brook

- performer as the conduit of the essential truth of the play
- focus on the performer as the story-teller
- the individual performer's responsibility to the ensemble
- the necessity for experimentation/improvisational skills in a performer
- significance of the actor/audience relationship within a shared space
- focus on the combination of the actors' movement and vocal skills
- the language of the performer, ability to speak the universal language of the theatre
- work in foreign languages, even invented language
- the role of the performer within the sound score of the play
- creation of memorable images through performance elements
- theatre games and exercises
- the performer's responsibility to 'mine the text'
- the relationship of the performer to the space or to the setting
- the performer's use of music and song
- creation of a new performance vocabulary of tricks, sticks, juggling, acrobatics, sounds and movements
- choreographed movement
- the stamina of the performer playing over several hours/days; playing without interval
- performers' exploitation of new experiences/ conventions and material from other cultures

Grotowski

- the role of the actors within a 'total act' of theatre
- ensemble work

- the actors' focus upon achieving 'communion' with the spectators
- theatre as an 'encounter' between the actors and their audience
- an actor's act of 'self-penetration'; using the role to 'dissect' himself
- the mobilisation of the physical and spiritual forces of the actors
- acting the 'score'
- developing the actor's 'special anatomy' used to interpret his role
- the work of the 'holy' actor; embarking on a spiritual journey resulting in a performance moulded from his body, his voice and his soul
- highly developed physical theatre skills, use of yoga techniques
- the influence of Dalcroze, plastic exercises, vocal exercises
- ideas about actor training; the fruits of its rigour in performance
- application of the facial mask in performance
- the supremacy of the body in performance
- the actor seeking the real truth in performance
- disciplined work
- 'conquest' of space by the actors, the achievement of 'the impossible'

Brecht

- the performer's responsibility to communicating the social message of the play
- Verfremdungseffekt
- the ensemble ethic
- the distanced performer, 'showing' rather than 'being' a character
- casting performers against type
- the principles of gestic acting
- the adoption of a socially critical attitude towards a role
- the role of the Narrator
- narrative method, direct address, song, intervention within the action of the play

- multi-roling; characters stepping in and out of role
- all feelings to be externalised
- fixing and demonstrating ‘the not...but’
- acting ‘in quotation marks’
- clear delineation of social status
- the performance of song within the production

Assessment Criteria (A06, extending A0s 3 and 4)

Knowledge and understanding

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

- Brook’s assembly of dedicated ensemble actors, dedicated to the pursuit of dramatic truth
- Brook’s constant experimentation with the skills of the performer
- Grotowski’s aims for poor theatre based on the precise and disciplined skills of the performers
- Grotowski’s actors’ development towards communicating the theatrically ‘impossible’
- the spiritual dimension for the performers of Grotowski’s ‘holy’ theatre
- Brecht’s political purpose – performers to give social instruction as well as entertainment
- Brecht’s application of alienation techniques within performance to encourage an audience’s reasoned response
- the theoretical writings of Brook/Grotowski/Brecht

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

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

- judicious selection and exploration of a production where the selected practitioner’s ideas about the role of the performer was clearly applied
- discrimination in the assessment of performance techniques within the production
- evaluation of the effectiveness of the practitioner’s influence and the appropriateness of its application within the selected production

Mark Bands

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

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

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

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few of their selected practitioner's ideas about the role of the performer, their application of these ideas to the production(s) will be inadequate. The answer will make little connection between the relevant theories of the chosen practitioner and their realisation in performance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to a few random ideas of their chosen practitioner about the role of the performer, without making any meaningful assessment. The answer will make no connection between the relevant theories of the chosen practitioner and their realisation in performance.

SECTION B

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

20-25 marks

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

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

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

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

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

15-19 marks

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

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

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

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

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

10-14 marks

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

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

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

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

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

5-9 marks

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

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

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

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

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

0-4 marks

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

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

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

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

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS

SECTION B

Question 5

As a director, what performance and/or production methods would you use in order to establish an appropriate period, style and atmosphere for your production of the extract?

You may wish to focus on some of the following:

*casting of the actors;
performance ideas;
production elements such as costume, set, sound or lighting.*

(25 marks)

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

- appropriate period, style and atmosphere which might include, for example:
 - period: contemporary or nineteen-seventies
 - the narrative style employing a narrator to intervene in the action and mediate between the story and the audience
 - the blend of naturalism with non-naturalistic devices
 - the stylised figure of Sir as apparent arbiter of truth and/or fate
 - the sense of impending tragedy
 - the sense of domestic harmony
 - the informal atmosphere created by the family members
 - the contrasting moods of the final section of the extract
- chosen staging form - proscenium, thrust stage/apron; attention to audience/actor relationship
- reference to Friel's stage directions
- ideas for the settings to suggest the interior and exterior settings of the family house, its period features
- furnishings
- design fundamentals, for example, use of colour, shape, scale, texture; attention to period
- casting of the characters - suggestions for characterisation as indicated through physical and vocal qualities, movement and gesture
- strategies for setting Sir apart from the rest of the cast in terms of appearance, costume, mask, voice, use of stage space
- theatrical ideas for presenting Anna's isolation
- attention to Sir's interaction with the audience and with the characters
- direction of the performers; application of performance elements such as:

- delivery of lines, pace, timing, range of voices
- physicality to embody the differences in age and temperament
- use of period costume, appropriate make-up
- use of lighting states to follow the action of the scenes, to highlight Sir, to suggest the hot afternoon sun
- use of stage; stage positioning
- use of sound effects, for example, birdsong, military music

Assessment Criteria (A06, extending A02)

Knowledge and understanding

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

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

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

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

- the playwright's manipulation of time and events
- sensitivity to the figure of Sir, as God-like arbiter of events
- appropriate application of theatrical processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

Potential effectiveness for an audience

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

- clarity and coherence of the directorial interpretation of the extract in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship

- integrated reference to relevant experience as audience member
- consideration of alienation/empathy/engagement

Mark Bands

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

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

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

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

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

Question 6

What effects would you wish to create for the audience through your interpretation of the character of Sir? Explain how you would perform the role in order to achieve your aims.

(25 marks)

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

- effects might include, for example, commanding the audience's respect or confidence, creating an authority figure, suggesting a figure of divinity or Fate, instilling a sense of security
- appearance of the character to fulfil Friel's suggestions that he is "always in full control of the situation, of other characters, of himself"; height, build, age, colouring
- voice, accent, pitch, tone, emphasis, timing, delivery of specific lines
- movement, posture, facial features and expressions, gesture, tempo
- costume ideas
- make-up and/or mask suggestions
- personal idiosyncrasy
- style of performance
- interaction with the audience and with other characters, eye contact, spatial relationships, physical contact
- performance ideas to convey, for example:
 - his complete command over the action and the story
 - his natural authority and omniscience
 - his patronising attitude towards Tom
 - his apparent concern for Helen
 - his business-like and informative introductions/interventions
 - his solicitous attitude towards Frank
 - his attempt to restrain Anna
- use of props, the ledger
- use of space

Assessment Criteria (A06, extending A02)*Knowledge and understanding*

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

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

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

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of an actor's confident interpretation of the role of Sir through the application of performance techniques which are eminently suited to the role. The role will be vividly realised to create appropriate effects for an audience. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and acting processes and their realisation in performance.

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

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

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

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the role of Sir will result in an ineffectual or negligible attempt at applying performance techniques to the role. No attempt will be made by the candidate to achieve any specific effects or to include any relevant exemplification of their wider dramatic and theatrical experience.

Question 7

Outline your set design ideas for the extract as a whole and explain how your actors might use features of your design in performance. You should include a sketch to support your ideas.

You should consider your choice of staging form, the setting required to accommodate the action, as well as the style and period of the play.

(25 marks)

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

- choice of staging form
- attention to actor/audience relationship
- use and configuration of space - height/depth/dimensions
- strategies for differentiation between interior and exterior settings
- setting to accommodate the practical requirements as outlined in the stage directions
- entrances and exits; sightlines
- design fundamentals: scale/colour/texture in relation to the interior and exterior settings
- style of setting: realistic/representational/impressionistic
- furnishings and set properties as mentioned in the extract, a summer seat and some old deck chairs, the footstool used by Sir, interior furnishings for a family home, including an ironing board, a sideboard, a staircase
- design features to suggest the garden area
- use of cyclorama
- effect of lighting upon setting, where appropriate
- use of projections
- use of gauze

Assessment Criteria (A06, extending A02)

Knowledge and understanding

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

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

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

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

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

Potential effectiveness for an audience

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

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

Mark Bands

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

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

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

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

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

Question 8

How would you direct your cast, from line 356 (FRANK: I'm delighted you came, Helen. And very, very grateful) to the end of the extract, in order to convey the shifting moods within the piece?

(25 marks)

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

- characterisation of the roles, Frank, Helen, Tom, Miriam, Tina, Anna, Sir with some references to their physical and vocal qualities
- costume suggestions
- voice, accent, pitch, tone, emphasis, timing, delivery of lines
- movement, posture, gesture, tempo, spatial relationships
- use of space; use of set, groupings
- use of pause, eye contact, physical contact
- style of performance
- exploitation of the separate areas, with Sir and Anna within the house and the photograph party in the garden to heighten the dramatic tension of Anna's revelation
- directorial ideas to convey, for example:
 - the nature of the relationship between Frank and his daughter Helen
 - Frank's sudden emotional declaration of his feelings for his new bride and Helen's reaction
 - Frank's confession about his feelings for Helen's mother
 - Tom's arrival, shifting the emotional temperature on stage
 - the light-hearted family banter and preparation for the photograph
 - the obliviousness of the photograph group to the impending revelation
 - Sir's impassive narrative of Anna's announcement
 - Anna's hysteria and troubled confession
 - Tina's hysterical laughter and the collapse of the family into mirth
 - Anna's response to being ignored

Assessment Criteria (A06, extending A02)

Knowledge and understanding

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

- appropriate selection and application of directorial ideas consonant with the play's form, style and genre
- relevant suggestions for the creation of dramatic tension

- appropriate interpretation of the playwright's intentions for the scene
- integrated reference to appropriate experience as a director

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

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

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

Potential effectiveness for an audience

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

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

Mark Bands

For the award of Band 1 marks (20-25), candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of a director's confident interpretation of the section. The scene will be vividly realised to convey the shifting moods of the piece to the audience. Candidates will integrate apposite exemplification of their wider dramatic and theatrical experience to support perceptive connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 2 marks (15-19), candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, directorial interpretation of the section. The scene will be effectively realised to convey the shifting moods of the piece to the audience. Candidates will include pertinent exemplification of their wider dramatic and theatrical experience to support thoughtful connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 3 marks (10-14), candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, directorial interpretation of the section not all of which will have the potential to convey the shifting moods of the piece to the audience. Candidates will include loosely related exemplification of their wider dramatic and theatrical experience to support straightforward connections made between interpretative and directorial processes and their realisation in performance.

For the award of Band 4 marks (5-9), candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the section may be disjointed, descriptive or inappropriate. Scant attention will be given to conveying the shifting moods of the piece to the audience. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ it to make useful connections between interpretative and directorial processes and their realisation in performance.

For the award of Band 5 marks (0-4), candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the section. No attempt will be made by the candidate to convey the shifting moods of the piece to the audience nor to include any relevant exemplification of their wider dramatic and theatrical experience.