

GCE 2010  
*January Series*



Mark Scheme

Drama and Theatre Studies  
*(DRAM3)*

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

**JANUARY 2010**

**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.

## DRAMA AND THEATRE STUDIES (DRAM3)

### Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

generalised = **G**

specialist terminology needed = **term?**

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

## OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION A

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

**Middleton/Tourneur: The Revenger's Tragedy– 1(a)**

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

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

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

**Middleton/Tourneur: The Revenger's Tragedy– 1(b)**

*As a designer, discuss how you would use set and costume design in your production of 'The Revenger's Tragedy' in order to communicate its darkly comic atmosphere to your audience. You should refer to your designs for at least two scenes of the play.*

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



	<p>headresses, jewellery; footwear; personal props the effects created by groups of costumes</p> <ul style="list-style-type: none"> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>Band 3</b> <b>4-7 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate offers occasional invention and a few suitable design ideas</li> <li>There is evidence of a partial theoretical understanding of the text which informs practical decisions.</li> <li>There are a few references to the text in action</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is a little disjointed or is not entirely compatible with the interpretation of it</li> <li>Selection of textual illustrations is loosely appropriate to achieving a darkly comic atmosphere</li> <li>Brief relevant reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>Some attention is given to communicating a darkly comic atmosphere for an audience</li> </ul>	<p><b>Band 3</b> <b>8-15 marks</b></p>
		<p><b>Band 2</b> <b>8-12 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate is regularly quite inventive offering a range of suitable design ideas</li> <li>There is evidence of a secure theoretical understanding of the text, informing practical decisions</li> <li>There is relevant use of the text in action to illustrate ideas</li> <li>Information is quite well-organised.</li> <li>Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is quite unified and is reasonably compatible with the interpretation of it</li> <li>Selection of textual illustrations is thoughtful and appropriate to achieving a darkly comic atmosphere</li> <li>Useful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>Useful attention is given to creating a darkly comic atmosphere for an audience</li> </ul>	<p><b>Band 2</b> <b>16-24 marks</b></p>
		<p><b>Band 1</b> <b>13-17 marks</b></p>	<ul style="list-style-type: none"> <li>The candidate reveals consistent inventiveness in a good range of appropriate design ideas</li> <li>There is evidence of a very sound theoretical understanding of the text, informing practical decisions</li> <li>There is purposeful use of the text in action to illustrate ideas</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate's creative overview of the play in design terms is coherent and completely compatible with the interpretation of it</li> <li>Selection of textual illustrations is discriminating and entirely appropriate to achieving a darkly comic atmosphere</li> <li>Purposeful reference is made to the Jacobean period and/or revenge tragedy genre</li> <li>Focused attention is given to communicating a darkly comic atmosphere for an audience</li> </ul>	<p><b>Band 1</b> <b>25-33 marks</b></p>

**Molière: Tartuffe – 2(a)**

*Discuss how you would perform the role of Mariane, in two or three sections of the play, in order to achieve a sympathetic response from the audience.*

The demands of Question 2(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clear focus on achieving sympathy from the audience</li> <li>performance ideas calculated to elicit sympathy in two or three sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>the potential for achieving sympathy for Mariane, for example, her dutiful relationship with her father, her sincere affection for Valère, her easily manipulated nature</li> <li>Mariane's physical appearance, age, height, build, colouring, facial features</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>vocal qualities, pitch, pace, tone, accent, comic timing</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>style and use of costume/makeup; use of props and accessories</li> <li>caricature, if selected</li> <li>application of performance methods clearly intended to achieve sympathy</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating:               <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Mariane, compatible with:               <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>a sympathetic interpretation of the role</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Mariane</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p> <ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Mariane's role in the play but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Mariane</li> <li>A few references may be made to the period and/or to the satirical genre</li> <li>A little attention is given to achieving sympathy through the performance of Mariane</li> </ul>

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

**Molière: Tartuffe – 2(b)**

*As a designer, discuss how your ideas for the design and use of set and costume would support the action of the play at particular moments and help you to establish a suitable sense of period for the play.*

<p><b>The demands of Question 2(b)</b></p> <ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clear ideas for the design and use of set and costume</li> <li>design ideas calculated to establish a suitable sense of period and support the action at particular moments</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>design ideas to establish or support: <ul style="list-style-type: none"> <li>the period setting in Louis XIV's France or selected transposed setting</li> <li>authentic furnishings and costumes for the designated period suggesting a bourgeois household</li> <li>the action of the play</li> <li>the many entrances and exits of characters and the need for areas of concealment</li> </ul> </li> <li>the staging form chosen, for example, proscenium, thrust, studio style</li> <li>design fundamentals; scale, colour, texture, materials, in relation to set design; cut, fit, style, condition in relation to costume</li> <li>ideas for the style of the set design/costume</li> <li>creation of character through costume</li> <li>positioning of doorways and windows; the closet for Damis' concealment; the positioning of the table for Orgon to hide beneath</li> <li>costume/accessories/props to emphasise the 'religious fervour' of Tartuffe</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention in practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by reference to the text in action</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the play's design requirements, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's ideas for the use of set and costume at particular moments</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
<p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate identifies some design ideas to consider</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few moments will be selected but the suggested use of design is largely inappropriate to supporting the action</li> <li>A few references may be made to the period and/or to the comic genre</li> <li>A little attention is given to establishing a suitable sense of period</li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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

**Farquhar: The Recruiting Officer – 3(a)**

*Discuss how you would perform the role of Kite, in two or three sections of the play, in order to create comedy for your audience.*

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

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

**Farquhar: The Recruiting Officer – 3(b)**

*Briefly outline and justify your casting decisions for Worthy and Melinda and then discuss how you would direct your actors, in at least two scenes where they appear together, in order to convey their developing relationship in the play.*

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



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

**Goldoni: The Servant of Two Masters – 4(a)**

*Briefly outline and justify your casting decisions for Truffaldino and Smeraldina and then discuss how you would direct your actors, in at least three scenes where they appear together, in order to highlight the comic nature of their ‘whirlwind’ courtship.*

<p><b>The demands of Question 4(a)</b></p> <ul style="list-style-type: none"> <li>a director’s perspective</li> <li>clearly defined comic intentions</li> <li>justified casting decisions for Truffaldino and Smeraldina</li> <li>directorial strategies calculated to create comedy from the presentation of the courtship in at least three scenes where Truffaldino and Smeraldina appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>the comic potential of the courtship</li> <li>practical application of commedia traditions</li> <li>casting ideas for Truffaldino and Smeraldina: physical appearance, age, height, build, colouring, facial features; possibly very similar in appearance or complete opposites</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to create comedy for the audience</li> <li>comic method: timing, interaction with the audience</li> <li>Truffaldino’s precocity and Smeraldina’s determination to be impressed</li> <li>their mutual attraction</li> <li>their comic reflection of the ‘more serious’ love stories</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial ideas</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate comic interpretation of the relationship between Truffaldino and Smeraldina, compatible with: <ul style="list-style-type: none"> <li>the play’s period, genre and action</li> <li>the candidate’s creative overview of the play</li> <li>the comic nature of their ‘whirlwind’ courtship</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
<ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>the comic potential of the courtship</li> <li>practical application of commedia traditions</li> <li>casting ideas for Truffaldino and Smeraldina: physical appearance, age, height, build, colouring, facial features; possibly very similar in appearance or complete opposites</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to create comedy for the audience</li> <li>comic method: timing, interaction with the audience</li> <li>Truffaldino’s precocity and Smeraldina’s determination to be impressed</li> <li>their mutual attraction</li> <li>their comic reflection of the ‘more serious’ love stories</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial ideas</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play’s potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate comic interpretation of the relationship between Truffaldino and Smeraldina, compatible with: <ul style="list-style-type: none"> <li>the play’s period, genre and action</li> <li>the candidate’s creative overview of the play</li> <li>the comic nature of their ‘whirlwind’ courtship</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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

**Goldoni: The Servant of Two Masters – 4(b)**

Discuss how you would perform the role of Beatrice, in **at least three** separate scenes from the play, in order to achieve your preferred audience response to the role.

<p><b>The demands of Question 4(b)</b></p> <ul style="list-style-type: none"> <li>a performer's perspective clearly stated</li> <li>preferred audience response to Beatrice</li> <li>performance ideas calculated to achieve the stated response in at least three separate scenes from the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>appropriate responses to Beatrice's character, for example, sympathy, admiration, amusement, pity, pleasure</li> <li>Beatrice's physical appearance, age, height, build, colouring, facial features; caricature if selected; convincingness of disguise as Federigo</li> <li>vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected)</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>her relationship with Brighella, with Truffaldino, with Florindo</li> <li>interaction with the audience</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to elicit the preferred response</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Beatrice, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
<ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>her relationship with Brighella, with Truffaldino, with Florindo</li> <li>interaction with the audience</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to elicit the preferred response</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance ideas to consider for Beatrice</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</p>	<p>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</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Beatrice</p> <p>A few references may be made to the Eighteenth Century/Commedia genre</p> <p>A little attention is given to achieving an audience response</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Wilde: Lady Windermere's Fan – 5(a)**

How would you want your audience to respond to Tuppy (Lord Augustus)? Discuss how you would perform the role, in **two or three** separate sections from the play, in order to achieve your aims.

The demands of Question 5(a)	In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:	AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO3 Candidates interpret plays from different periods and genres	AO3 33 marks
<ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to Tuppy</li> <li>performance ideas calculated to elicit the specified response in two or three separate sections from the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<ul style="list-style-type: none"> <li>possible responses to Tuppy, for example, amusement, sympathy, empathy</li> <li>Tuppy's physical appearance, age, height, build, colouring, facial features</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; Wildean wit</li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>Tuppy's relationships with others, especially with Mrs Erlynne</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>specific performance ideas, clearly intended to elicit the preferred response</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>Band 4</b> <b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>The candidate identifies some performance ideas to consider for Tuppy</li> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Tuppy, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's nominated audience response</li> </ul> </li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p> <ul style="list-style-type: none"> <li>The candidate attempts a creative overview of Tuppy's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</li> <li>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Tuppy</li> <li>A few references may be made to Nineteenth Century, comedy of wit</li> <li>A little attention is given to audience response</li> </ul>

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

**Wilde: Lady Windermere's Fan– 5(b)**

Discuss how your setting design ideas for **at least two** of the different locations that are needed in the play would accommodate the action of the scenes and help to suggest an appropriate period and style for your production of 'Lady Windermere's Fan'.

<p><b>The demands of Question 5(b)</b></p> <ul style="list-style-type: none"> <li>a designer's perspective</li> <li>clearly defined period and style for the play to be created for the audience through set design</li> <li>design ideas for at least two of the different locations, calculated to accommodate the action of the scenes</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>an appropriate period and style for the play; late Nineteenth Century/Victorian or justified transposed setting/period</li> <li>period elegance /style realism</li> <li>the staging form chosen, for example, proscenium, thrust, studio style</li> <li>discrete settings or part of a composite design</li> <li>design fundamentals; scale, colour, texture, materials, in relation to set design</li> <li>authentic furnishings for the designated period suggesting the wealth and taste of the characters</li> <li>design consonant with the action of the play</li> <li>the various entrances and exits needed and the need for areas of concealment, if Lord Darlington's apartment is chosen; the terrace/ballroom if Act 2 is selected</li> <li>particular moments of action to be accommodated</li> <li>transitions, if appropriate</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul> <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p><b>AO2</b> 17 marks</p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of setting design elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention/design vision within practical design suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance through the realisation of suitable settings</li> <li>accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate design ideas for the chosen locations, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's intentions in terms of period and style</li> </ul> </li> </ul>	<p><b>AO3</b> 33 marks</p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some setting design ideas to consider</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of the play through setting designs but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few textual illustrations will be selected but they are largely inappropriate to achieving a suitable period and style</li> <li>A few references may be made to the Victorian period and/or to the play's original style/genre</li> <li>A little attention is given to accommodating the action within the setting design</li> </ul>	<p><b>Band 4</b> <b>1-7 marks</b></p>



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

***Chekhov: The Seagull – 6(a)***

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

<p><b>The demands of Question 6(a)</b></p> <ul style="list-style-type: none"> <li>a performer's perspective</li> <li>clearly defined audience response to Masha</li> <li>performance ideas calculated to elicit the specified response in three sections of the play</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible audience responses to Masha, for example, a sympathetic response, pity over her unrequited love for Konstantin, amusement, distaste at her treatment of Medvedenko, disapproval of her drinking</li> <li>Masha's physical appearance, age, height, build, colouring, facial features; change during the play</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style/use/change of costume/makeup; use of props and accessories</li> <li>specific performance ideas, clearly intended to elicit the preferred audience response to Masha</li> <li>Masha's relationship with her parents, with Dr Dorn, with Konstantin, Trigorin and Medvedenko</li> <li>naturalism</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17 marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical performance suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of Masha, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's preferred audience response to Masha</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33 marks</b></p>
		<p><b>Band 4</b> <b>1-3 marks</b></p>	<p>The candidate identifies some performance ideas to consider for Masha</p> <p>There is a restricted theoretical understanding of the text informing practical decisions</p> <p>There are a few references to the text in action</p> <p>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and punctuation which may make the answer difficult to follow</p>	<p>The candidate attempts a creative overview of Masha's role in the play, but it is not coherent or may suggest an imperfect interpretation of it</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Masha</p> <p>A few references may be made to the Nineteenth Century and/or to the genre of Naturalism</p> <p>A little attention is given to modifying the audience response to Masha</p>	<p><b>Band 4</b> <b>1-7 marks</b></p>

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

**Chekhov: The Seagull – 6(b)**

*Briefly outline and justify your casting decisions for Madame Arkadina and Trigorin and then discuss how you would direct your actors, in at least two scenes where they appear together, in order to reveal your interpretation of their relationship.*

<p><b>The demands of Question 6(b)</b></p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>justified casting decisions for Arkadina and Trigorin</li> <li>directorial strategies calculated to reveal a clear interpretation of the relationship between Arkadina and Trigorin in at least two scenes in the play where they appear together</li> </ul> <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> <li>a creative overview</li> <li>appropriate selection of textual illustrations</li> </ul>	<p><b>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</b></p> <ul style="list-style-type: none"> <li>possible interpretations of the relationship between Arkadina and Trigorin; for example, its shifting nature created by Arkadina's jealousy of his interest in Nina and her desperation to keep him to herself; Trigorin's weakness and susceptibility to flattery</li> <li>naturalism</li> <li>casting ideas for Arkadina and Trigorin: age, physical appearance, height, build, colouring, facial features; Arkadina's obsession with her own 'youthfulness'</li> <li>their vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>style and use of costume/make-up; use of props and accessories</li> <li>directorial suggestions for specific moments, clearly intended to reveal the relationship between the couple</li> <li>thematic/theoretical aspects of the play, its genre and style; its original cultural context</li> </ul>	<p><b>AO2</b> <b>17</b> <b>marks</b></p>	<p><b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b></p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> <li>dramatic invention within practical directorial suggestions</li> <li>theoretical understanding of the play, informing practical decisions</li> <li>knowledge and understanding of the play's potential in performance supported by apt textual illustration</li> <li>accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p><b>AO3</b> <b>Candidates interpret plays from different periods and genres</b></p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate directorial interpretation of Madame Arkadina and Trigorin, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre and action</li> <li>the candidate's creative overview of the play</li> <li>the candidate's interpretation of the relationship</li> </ul> </li> </ul>	<p><b>AO3</b> <b>33</b> <b>marks</b></p>
		<p><b>Band 4</b> <b>1-3</b> <b>marks</b></p>	<p>The candidate identifies some casting/directorial aspects to consider for Arkadina and Trigorin</p> <ul style="list-style-type: none"> <li>There is a restricted theoretical understanding of the text informing practical decisions</li> <li>There are a few references to the text in action</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<p>The candidate attempts a creative overview of the contribution made to the play by the relationship between Arkadina and Trigorin but it is not coherent or may suggest an imperfect interpretation of it</p> <ul style="list-style-type: none"> <li>A few textual illustrations are selected but they are largely inappropriate to revealing the relationship</li> <li>A few references may be made to the Nineteenth Century genre of Naturalism</li> <li>Insufficient attention is given to revealing an interpretation of the relationship</li> </ul>	<p><b>Band 4</b> <b>1-7</b> <b>marks</b></p>

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

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## OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

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

*Lorca: Blood Wedding – 7*

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



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

*Brecht: The Good Person of Szechwan – 8*

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

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

*Miller: A View from the Bridge – 9*

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

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

**Berkoff: The Trial - 10**

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

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

*Wertenbaker: Our Country's Good – 11*

<p>The demands of the Section B question</p> <ul style="list-style-type: none"> <li>a director's perspective</li> <li>staging strategies for a complete theatrical realisation of the extract</li> <li>consonant with the candidate's interpretation of the section</li> <li>relevant research and its application</li> <li>appropriate sketches and/or diagrams</li> </ul> <p>In this synoptic question, candidates are also expected to demonstrate evidence of their theoretical understanding of the inter-relationship between dramatic theory and practice.</p>	<p>In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following:</p> <ul style="list-style-type: none"> <li>directorial suggestions for the actors: <ul style="list-style-type: none"> <li>their physical appearance</li> <li>vocal qualities, pitch, pace, tone, accent</li> <li>delivery of specific lines; delivery of the political message of the play</li> </ul> </li> <li>interaction with others, eye contact, spatial relationships, physical contact; use of space</li> <li>movement, gesture, gait, posture, energy, demeanour and facial expressions</li> <li>interaction with the audience</li> <li>multi-rolling</li> <li>design fundamentals, scale, colour, texture, materials, in relation to setting/ costume/lighting</li> </ul> <p><i>Setting</i></p> <ul style="list-style-type: none"> <li>the staging form chosen</li> <li>design and use of stage space; levels, ramps, steps</li> <li>provision of appropriate entrances/exits; acting space</li> <li>the fluency of the action</li> <li>indications of Australian setting or universal alternative; period features</li> <li>shifting locations throughout the play</li> <li>use of cyclorama/gauzes/backdrops</li> <li>stage furnishings</li> </ul> <p><i>Costume</i></p> <ul style="list-style-type: none"> <li>style of costumes; indications of selected period setting; suggestions of universality or justified transposition; adaptability for multi-rolling</li> </ul>	<p>AO2 17 marks</p>	<p>AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</p> <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate selection and application of staging elements, demonstrating: <ul style="list-style-type: none"> <li>theatrical invention within practical staging suggestions</li> <li>knowledge and understanding of the play's potential in performance</li> <li>theoretical understanding of the inter-relationship between dramatic theory and practice</li> <li>accurate use of appropriate theatre/design terminology including labelling of sketches and/or diagrams</li> </ul> </li> </ul>	<p>AO3 Candidates interpret plays from different periods and genres</p> <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> <li>appropriate interpretation of the section, compatible with: <ul style="list-style-type: none"> <li>the play's period, genre, style and action, supported by relevant research</li> <li>the candidate's creative overview of the play, taking account of the playwright's intentions</li> <li>the candidate's intended effects for an audience</li> </ul> </li> </ul>	<p>AO3 33 marks</p>
		<p>Band 4 1-3 marks</p>	<p>Band 4 1-7 marks</p>		



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

*Helen Edmundson: Coram Boy – 12*

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

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