



**General Certificate of Education (A-level)
June 2011**

Drama and Theatre Studies

DRAM3

(Specification 2240)

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

Mark Scheme

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

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

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

JUNE 2011

INTRODUCTION

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

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

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

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

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

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

Middleton/Tourneur: The Revenger's Tragedy – 01

How would you want your audience to respond to Lussurioso? Discuss how you would perform the role, in at least two separate scenes from the play, in order to achieve your aims.

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| <p>The demands of Question 01</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Lussurioso performance ideas calculated to elicit the specified response(s) in at least two separate scenes from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> possible audience responses to Lussurioso, for example, amusement, disgust, contempt Lussurioso's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to modify audience response(s) to Lussurioso Jacobean conventions Lussurioso's relationship with Vindice in his various disguises thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of Lussurioso, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response(s) to Lussurioso | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some performance ideas to consider for Lussurioso</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.</p> <p>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 Lussurioso'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 Lussurioso</p> <p>A few references may be made to the Jacobean period and/or revenge tragedy genre</p> <p>A little attention is given to achieving the nominated audience response to Lussurioso</p> | <p>Band 4 1-7 marks</p> |

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

Middleton/Tourneur: The Revenger's Tragedy – 02

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

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| <p>The demands of Question 02</p> <ul style="list-style-type: none"> a director's perspective clearly defined effects for the audience directorial ideas calculated to create the preferred effects in two separate scenes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> possible effects might include, for example, tension, intrigue, dark comedy, raising awareness of the play's strain of misogyny, highlighting the theme of corruption revenge conventions the physical appearance of Vindice and Gratiana; height, build, colouring, facial features; family resemblances/distinctions; Vindice's disguise vocal qualities, pitch, pace, tone, accent; speaking the verse delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific directorial ideas, clearly intended to create specific effects Gratiana's lack of self-knowledge as well as her lack of understanding of her children - especially Castiza Vindice's horror at his mother's willingness to act as a pander to her own daughter the corrupt nature of the court thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>AO2 17 marks</p> <p>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"> appropriate selection and application of directorial methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical directorial suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of scenes between Vindice and Gratiana, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred effects for the audience | <p>AO3 33 marks</p> |
| <p>Band 4 1-3 marks</p> | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some directorial aspects to consider for scenes between Vindice and Gratiana</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.</p> <p>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 the roles of Vindice and Gratiana 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 roles of Vindice and Gratiana</p> <p>A few references may be made to the Jacobean period and/or revenge tragedy genre</p> <p>A little attention is given to achieving the preferred effects for the audience</p> | <p>Band 4 1-7 marks</p> |

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

Molière: Tartuffe – 03

As a director, discuss how you would direct the actor playing Dorine, in at least two sections of the play, in order to create comedy from her relationships with different characters.

| The demands of Question 03 | In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following: | AO2 17 marks | AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer: | AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer: | AO3 33 marks |
|--|--|---|--|---|--------------------|
| <ul style="list-style-type: none"> a director's perspective clear focus on achieving comedy directorial ideas calculated to create comedy in at least two sections of the play involving Dorine in interaction with different characters <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <ul style="list-style-type: none"> the potential for achieving comedy for the audience through the direction of Dorine's interaction with others Dorine's physical appearance, age, height, build, colouring, facial features movement, gesture, gait, posture, energy, demeanour and facial expressions vocal qualities, pitch, pace, tone, accent, comic timing delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space style and use of costume/makeup; use of props and accessories caricature, if selected application of directorial strategies intended to create comedy through, for example: <ul style="list-style-type: none"> Dorine's disrespectful attitude to both Orgon and Tartuffe Dorine's lack of temerity with Madame Pernelle Dorine's handling of Mariane and Valere when they are arguing Dorine's candour, cheekiness, and self-assurance thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some directorial ideas to consider for Dorine's interaction with others There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow | <p>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"> appropriate interpretation of Dorine, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of comedy | <p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of Dorine's role in the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Dorine A few references may be made to the period and/or to the satirical genre A little attention is given to achieving comedy through the direction of Dorine in different relationships | |

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

Molière: Tartuffe – 04

Discuss how you would perform the role of Orgon, in at least two different sections from the play, in order to reveal his change in attitude towards Tartuffe.

| The demands of Question 04 | In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following: | AO2 17 marks | AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology | AO3 Candidates interpret plays from different periods and genres | AO3 33 marks |
|---|--|--|--|--|---|
| <ul style="list-style-type: none"> • a performer's perspective • clear focus on revealing Orgon's change in attitude towards Tartuffe • performance ideas for at least two different sections from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> • a creative overview • appropriate selection of textual illustrations | <ul style="list-style-type: none"> • Orgon's physical appearance, age, height, build, colouring, facial features • his various attitudes towards Tartuffe: <ul style="list-style-type: none"> - his 'hero worship' of him - his blindness to his hypocrisy - his preference of him above all family members - his refusal to think badly of Tartuffe and reluctance to try to catch him out - his amazement and horror as the 'table' scene unfolds - his belated realisation of having been duped - his outrage at Tartuffe's attempt to evict him and denounce him • movement, gesture, gait, posture, energy, demeanour and facial expressions • vocal qualities, pitch, pace, tone, accent, comic timing • delivery of specific lines: interaction with others, eye contact, spatial relationships, physical contact; use of space • style and use of costume/makeup; use of props and accessories • application of performance methods clearly intended to reveal his change in attitude • thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> • The candidate identifies some performance ideas to consider for Orgon • There is a restricted theoretical understanding of the text informing practical decisions • There are a few references to the text in action • The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow | <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> - dramatic invention within practical performance suggestions - theoretical understanding of the play, informing practical decisions - knowledge and understanding of the play's potential in performance supported by apt textual illustration - accurate use of appropriate theatre terminology | <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> • appropriate interpretation of Orgon, compatible with: <ul style="list-style-type: none"> - the play's period, genre and action - the candidate's creative overview of the play - Orgon's change in attitude towards Tartuffe | <p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> • The candidate attempts a creative overview of Orgon's role in the play but it is not coherent or may suggest an imperfect interpretation of it • A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Orgon • A few references may be made to the period and/or to the satirical genre • A little attention is given to revealing Orgon's change in attitude towards Tartuffe |

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

Farquhar: The Recruiting Officer – 05

Outline your designs for the costume and accessories of Sergeant Kite and Silvia, as they appear as themselves and as they appear in disguise as Copernicus and Jack Wilful respectively. Discuss what effects you would wish to achieve through your ideas for the characters' initial costumes and their disguises at specific moments in the play.

| The demands of Question 05 | In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following: | AO2 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 |
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| <ul style="list-style-type: none"> a designer's perspective clear design ideas for the costumes/accessories of the characters of Kite and Silvia design ideas calculated to create the nominated effects at specific moments <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <ul style="list-style-type: none"> design ideas to support the candidate's intended effects, for example: <ul style="list-style-type: none"> to reveal Kite's rank as a sergeant to reveal Silvia's status as Justice Balance's daughter to create comedy through Kite's disguise as a fortune-teller to create comedy through Silvia's disguise as a young man design fundamentals: style, colour, texture, materials, fit, condition military uniform for Kite; jacket, breeches, shirt; bizarre 'outfit' as conjurer/fortune-teller, for example, flowing robes, mystic apparatus, globes, cards, scrolls formal elegance of Silvia's costume; hooped skirt, decorated bodices, frills, flources, ribbons; contrast with the cut, style and detail of Jack Wilful's masculine costume stockings, shoes, cuffs, waistcoats, cravats, feature button holes necklines, petticoats, overskirts, embroidered details, fans, muffs, headgear thematic/theoretical aspects of | <p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology | <p>In order to meet AO3, candidates should offer:</p> <ul style="list-style-type: none"> appropriate interpretation of the play's costume design requirements, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the characters of Kite and Silvia and the disguises they adopt | <p>Band 4 1-3 marks</p> <ul style="list-style-type: none"> The candidate identifies some design ideas to consider There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow |
| | | | <p>Band 4 1-7 marks</p> <ul style="list-style-type: none"> The candidate attempts a creative overview of the play in design terms, but it is not coherent or may suggest an imperfect interpretation of it A few moments will be considered but their choice is largely inappropriate to creating the specified effects A few references may be made to the late 'Restoration' period and/or to the comic genre A little attention is given to achieving nominated effects at specific moments through the design of costume and accessories | |

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| | <p>the play, its genre and style; its original cultural context Candidates are expected to include sketches and/or diagrams in answers to design questions.</p> | <p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable ideas for costume design and accessories There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas | <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable ideas for costume design and accessories There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas | <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is a little disjointed or the interpretation of it is not entirely secure The moments that are selected are, potentially, loosely appropriate to creating the specified effects Brief relevant reference is made to the late 'Restoration' period and/or comic genre Some attention is given to achieving nominated effects at specific moments through the design of costume and accessories | <p>Band 3 8-15 marks</p> |
| | | <p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable ideas for costume design and accessories There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable ideas for costume design and accessories There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is quite unified and the interpretation of it is secure Thoughtfully selected moments are appropriate to creating the specified effects Useful reference is made to the late 'Restoration' period and/or comic genre Useful attention is given to achieving nominated effects at specific moments through the design of costume and accessories | <p>Band 2 16-24 marks</p> |
| | | <p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate ideas for costume design and accessories There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate ideas for costume design and accessories There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound Moments are selected with discrimination and are entirely appropriate to creating the specified effects Purposeful reference is made to the late 'Restoration' period and/or comic genre Focused attention is given to achieving nominated effects at specific moments through the design of costume and accessories | <p>Band 1 25-33 marks</p> |

Farquhar: The Recruiting Officer – 06

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

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| <p>The demands of Question 06</p> <ul style="list-style-type: none"> a performer's perspective clearly defined performance ideas performance ideas for Rose, calculated to create comedy in two or three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> the characteristics of Rose, her apparent naïveté, her ambition, her enthusiasm, her gullibility, her persistence, her lowly status Rose's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space her relationships with Plume, with her brother and with 'Jack Wilful' movement, gesture, gait, posture, energy, demeanour and facial expressions style/use/change of costume/make-up; use of props and accessories specific performance ideas, clearly calculated to create comedy comic exploitation of the town and country divide thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of Rose, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's intentions to create comedy through Rose's performance | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some performance ideas to consider for Rose</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 Rose's role in the play, but it is not coherent and 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 Rose</p> <p>A few references may be made to the late 'Restoration' period and/or to the comic genre</p> <p>A little attention is given to creating comedy through the performance of Rose</p> | <p>Band 4 1-7 marks</p> |

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

Goldoni: The Servant of Two Masters – 07

With reference to specific scenes, discuss the ways in which your set design ideas would facilitate the comic action of the play and create an appropriate setting for “The Servant of Two Masters”.

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| <p>The demands of Question 07</p> <ul style="list-style-type: none"> a designer’s perspective focus on facilitating the play’s comic action and the creation of an appropriate setting reference to specific scenes <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> a set design to facilitate comic action, including, for example: <ul style="list-style-type: none"> accommodation of the frantic pace of the action provision of appropriate entrances/exits provision of workable obstacles/levels/archways for comical fight/chase sequences provision of the different locations stipulated in the play the period setting in eighteenth century Venice or justified transposed setting staging form design fundamentals; style, scale, colour, texture, materials suggestions of Venice, water, bridges, gondolas, waterways; Mediterranean colour palette; justified alternatives the creation of space for the comic set pieces, for example: <ul style="list-style-type: none"> the moments when Beatrice and Florindo ‘miss’ meeting each other the comic beatings/swordfight Truffaldino’s service of the meal to each of his two ‘masters’ in different ‘off-stage’ rooms thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of design elements, demonstrating: <ul style="list-style-type: none"> theatrical invention in practical design suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play’s potential in performance supported by reference to the text in action accurate use of appropriate theatre/design terminology | <p>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"> appropriate interpretation of the play’s design requirements, compatible with: <ul style="list-style-type: none"> the play’s period, genre and action the candidate’s creative overview of the play facilitating the comic action of the play and creating an appropriate setting | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some design ideas to consider</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward 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>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"> A few scenes will be selected but their choice will be largely inappropriate to the task A few references may be made to the Eighteenth Century/Commedia genre A little attention is given to facilitating the comic action of the play and creating an appropriate setting | <p>Band 4 1-7 marks</p> |

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| | <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p> | <p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable set design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas | <ul style="list-style-type: none"> The candidate offers occasional invention and a few suitable set design ideas There is evidence of a partial theoretical understanding of the text, which informs practical decisions There are several references to the text in action Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology; there may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas | <p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is a little disjointed or the interpretation of it is not entirely secure The scenes that are selected are potentially, loosely appropriate to the task Brief relevant reference is made to the Eighteenth Century/Commedia genre Some attention is given to facilitating the comic action of the play and creating an appropriate setting |
| | | <p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable ideas for the design of the set There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate is regularly quite inventive offering a range of suitable ideas for the design of the set There is evidence of a secure theoretical understanding of the text, informing practical decisions There is relevant use of the text in action to illustrate ideas Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation | <p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is quite unified and the interpretation of it is secure Thoughtfully selected scenes are appropriate to the task Useful reference is made to the Eighteenth Century/Commedia genre Useful attention is given to facilitating the comic action of the play and creating an appropriate setting |
| | | <p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate ideas for the design of the set There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation | <ul style="list-style-type: none"> The candidate reveals consistent inventiveness in a good range of appropriate ideas for the design of the set There is evidence of a very sound theoretical understanding of the text, informing practical decisions There is purposeful use of the text in action to illustrate ideas Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation | <p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> The candidate's creative overview of the play in design terms is coherent and the interpretation of it is very sound Scenes are selected with discrimination and are entirely appropriate to the task Purposeful reference is made to the Eighteenth Century/Commedia genre Focused attention is given to facilitating the comic action of the play and creating an appropriate setting |

Goldoni: The Servant of Two Masters – 08

Discuss how you would perform the role of Dr Lombardi, in two or three separate scenes from the play, in order to create comedy for your audience.

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| <p>The demands of Question 08</p> <ul style="list-style-type: none"> a performer's perspective clear focus on the creation of comedy performance ideas for Dr Lombardi, calculated to achieve comedy in at least three separate scenes from the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> Dr Lombardi's physical appearance, age, height, build, colouring, facial features; caricature if selected his Commedia role as Il Dottore his characteristics, for example: <ul style="list-style-type: none"> his pedantry his 'dignity' his role as concerned father his reversal of attitude towards Pantalone vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected) delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space his relationship with Silvio and with Pantalone interaction with the audience, if appropriate movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to create comedy thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of Dr Lombardi, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the creation of comedy | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some performance ideas to consider for Dr Lombardi. There is a restricted theoretical understanding of the text informing practical decisions. There are a few references to the text in action. The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow.</p> | <p>The candidate attempts a creative overview of Dr Lombardi's role in the play, but it is not coherent or may suggest an imperfect interpretation of it. A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Dr Lombardi. A few references may be made to the Eighteenth Century/Commedia genre. A little attention is given to creating comedy through the performance of Dr Lombardi.</p> | <p>Band 4 1-7 marks</p> |

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

Wilde: Lady Windermere's Fan – 09

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

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| <p>The demands of Question 09</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Lady Windermere performance ideas calculated to elicit the specified response in two or three separate sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> possible responses to Lady Windermere, for example, respect, sympathy, empathy, criticism Lady Windermere's physical appearance, age, height, build, colouring, facial features; possible resemblance to Mrs Erynne vocal qualities; pitch, pace, tone, accent delivery of specific lines interaction with others, eye contact, spatial relationships, physical contact; use of space Lady Windermere's relationships with others, especially Lord Windermere, Lord Darlington, Mrs Erynne movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period style and use of costume/make-up; use of props and accessories specific performance ideas, clearly intended to elicit the preferred response thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of Lady Windermere, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's nominated audience response | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some performance ideas to consider for Lady Windermere</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 Lady Windermere'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 Lady Windermere</p> <p>A few references may be made to Nineteenth Century, comedy of wit</p> <p>A little attention is given to audience response</p> | <p>Band 4 1-7 marks</p> |

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

Wilde: Lady Windermere's Fan – 10

As a director, discuss how you would direct your actor playing Lord Windermere in **at least one** section where he is interacting with Mrs Erylynn and at least one section where he is talking about her with another character, in order to reveal Lord Windermere's attitude(s) towards Mrs Erylynn.

| The demands of Question 10 | In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following: | AO2 17 marks | AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer: | AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer: | AO3 33 marks |
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| <ul style="list-style-type: none"> a director's perspective clear focus on Lord Windermere's attitude(s) towards Mrs Erylynn directorial strategies calculated to reveal Lord Windermere's attitude towards Mrs Erylynn in at least two different sections <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <ul style="list-style-type: none"> Lord Windermere's attitude towards Mrs Erylynn, for example, revulsion, distaste, fear, sympathy, ambivalence, mistrust Lord Windermere's appearance: age, physical appearance, height, build, colouring, facial features his vocal qualities, pitch, pace, tone, accent selected sections where Lord Windermere's attitude towards Mrs Erylynn are revealed, for example: <ul style="list-style-type: none"> in his exchanges with her in Acts Two and Four where he reveals his antipathy towards her in discussion with Lady Windermere when he is attempting to defend Mrs Erylynn (Act One) and denigrate her (Act Four) in conversation with Tuppy when Lord Windermere's attitude is intentionally concealed delivery of specific lines; interaction; eye contact, spatial relationships, physical contact; use of space; groupings movement, gesture, gait, posture, energy, demeanour and facial expressions use of props thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>Band 4 1-3 marks</p> | <ul style="list-style-type: none"> The candidate identifies some directorial aspects to consider in relation to Lord Windermere There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow | <ul style="list-style-type: none"> The candidate attempts a creative overview of the play but it is not coherent or may suggest an imperfect interpretation of it A few textual illustrations will be selected but they are largely inappropriate to the demands of the question A few references may be made to Nineteenth Century, comedy of wit A little attention is given to revealing Lord Windermere's attitude(s) towards Mrs Erylynn | <p>Band 4 1-7 marks</p> |

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

Chekhov: The Seagull – 11

As a director, briefly outline and justify your casting decisions for the role of Masha and then discuss how you would direct your actor in at least one section of interaction with Medvedenko and at least one section of interaction with Konstantin, in order to reveal her very different attitudes towards the two men.

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

| The demands of Question 11 | In meeting the demands of the question, and the assessment objectives, AO2 and AO3, candidates are expected to refer to some of the following: | AO2 17 marks | AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology In order to meet AO2, candidates should offer: | AO3 Candidates interpret plays from different periods and genres In order to meet AO3, candidates should offer: | AO3 33 marks |
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| <ul style="list-style-type: none"> a director's perspective clearly defined casting decisions for Masha directorial ideas calculated to reveal Masha's different attitudes towards Medvedenko and Konstantin in at least one interaction with each character <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <ul style="list-style-type: none"> casting ideas for Masha: physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent; difference in vocal tone when addressing Konstantin/Medvedenko delivery of specific lines; interaction with each of the two men, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, facial expressions difference in demeanour when interacting with Konstantin/Medvedenko style/use/change of costume/make-up; use of props and accessories specific directorial ideas, clearly intended to reveal Masha's different attitudes, for example, her indifference to Medvedenko, both before and after her marriage to him, and her adoration of Konstantin, both before and after her marriage to Medvedenko naturalism thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some casting/directorial ideas to consider for Masha</p> <ul style="list-style-type: none"> There is a restricted theoretical understanding of the text informing practical decisions There are a few references to the text in action The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow | <p>The candidate attempts a creative overview of Masha's role in the play, but it is not coherent or may suggest an imperfect interpretation</p> <ul style="list-style-type: none"> A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Masha A few references may be made to the Nineteenth Century and/or to the genre of Naturalism A little attention is given to revealing Masha's different attitudes towards Medvedenko and Konstantin | <p>Band 4 1-7 marks</p> |

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

Chekhov: The Seagull – 12

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

(Sorin is the brother of Madame Arkadina.)

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| <p>The demands of Question 12</p> <ul style="list-style-type: none"> a performer's perspective clearly defined audience response to Sorin performance ideas calculated to elicit the specified response in three sections of the play <p>Additionally, in common with all questions in this section, the question demands:</p> <ul style="list-style-type: none"> a creative overview appropriate selection of textual illustrations | <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"> possible audience responses to Sorin, for example, a sympathetic response, irritation at his self-pity, empathy over his sense of a wasted life, amusement at his idiosyncrasies Sorin's physical appearance, age, height, build, colouring, facial features vocal qualities, pitch, pace, tone, accent delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space movement, gesture, gait, posture, energy, demeanour and facial expressions style and use of costume/make-up/accessories; use of props specific performance ideas, clearly intended to elicit the preferred audience response to Sorin Sorin's relationship with his sister, with Konstantin, with Nina and with other characters naturalism thematic/theoretical aspects of the play, its genre and style; its original cultural context | <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"> appropriate selection and application of performance methods, demonstrating: <ul style="list-style-type: none"> dramatic invention within practical performance suggestions theoretical understanding of the play, informing practical decisions knowledge and understanding of the play's potential in performance supported by apt textual illustration accurate use of appropriate theatre terminology | <p>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"> appropriate interpretation of Sorin, compatible with: <ul style="list-style-type: none"> the play's period, genre and action the candidate's creative overview of the play the candidate's preferred audience response to Sorin | <p>AO3 33 marks</p> |
| | | <p>Band 4 1-3 marks</p> | <p>The candidate identifies some performance ideas to consider for Sorin</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 Sorin's role in the play, but it is not coherent or may suggest an imperfect interpretation</p> <p>A few textual illustrations will be selected but they are largely inappropriate to revealing the role of Sorin</p> <p>A few references may be made to the Nineteenth Century period and/or to the genre of Naturalism</p> <p>A little attention is given to achieving the nominated audience response to Sorin</p> | <p>Band 4 1-7 marks</p> |

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

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OVERALL PERFORMANCE BANDS FOR UNIT THREE SECTION B

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

Lorca: Blood Wedding – Extract 13

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

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| | <ul style="list-style-type: none"> of selected period setting; suggestions of universality or justified transposition - colour, fabric, cut, fit, condition - costume accessories; - headgear, footwear; personal props - wedding clothes/mourning clothes • <i>Make-up/mask</i> <ul style="list-style-type: none"> - style of make-up • <i>Lighting</i> <ul style="list-style-type: none"> - lighting design to create the interior setting - use of colour, intensity, positioning and angles, focus - use of floorlights, creation of shadows, transformation with gauze • <i>Sound</i> <ul style="list-style-type: none"> - live or recorded to help differentiate between locations and to create atmosphere - use of music - sounds of keening - naturalistic sound effects or symbolic sounds/noises • the preferred style and atmosphere of the section with reference to Lorca's intentions • relevant research underpinning their interpretation where appropriate • thematic/theoretical aspects of the play, its genre and style; its original cultural context | <p>Band 3 4-7 marks</p> <ul style="list-style-type: none"> • The candidate offers occasional directorial invention and a few, partially developed, staging ideas • Staging decisions suggest some theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are used to support ideas • There are several references to the text in action • Information is organised sufficiently clearly and coherently for the candidate's meaning to be 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 <p>Band 2 8-12 marks</p> <ul style="list-style-type: none"> • The candidate offers considerable directorial invention and a range of well-developed, staging ideas • Staging decisions suggest a secure theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are useful in supporting ideas • There is relevant use of the text in action to illustrate ideas • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation <p>Band 1 13-17 marks</p> <ul style="list-style-type: none"> • The candidate offers very inventive directorial strategies and a good range of fully developed staging ideas • Staging decisions suggest a very sound theoretical understanding of the inter-relationship between dramatic theory and practice • Sketch(es) are purposeful in supporting ideas • There is purposeful use of the text in action to illustrate ideas • Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation | <p>Band 3 8-15 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is a little disjointed, although loosely appropriate • Brief relevant reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is some evidence of relevant research, although its application is not clearly shown • Some attention is given to the audience experience of the extract in performance <p>Band 2 16-24 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is quite unified and is appropriate • Useful reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is clear evidence of relevant research, underpinning ideas • Useful attention is given to the audience experience of the extract in performance <p>Band 1 25-33 marks</p> <ul style="list-style-type: none"> • The candidate's creative interpretation of the extract is coherent and is entirely appropriate • Purposeful reference is made to Lorca's dramatic style, and/or to the period/genre of the play • There is very clear evidence of relevant research, underpinning ideas • Focused attention is given to the audience experience of the extract in performance |
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Brecht: The Good Person of Szechwan – Extract 14

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

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

Miller: A View from the Bridge – Extract 15

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

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

Berkoff: The Trial – Extract 16

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

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

Wertenbaker: Our Country's Good – Extract 17

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

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

Edmundson: Coram Boy – Extract 18

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

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