



A-LEVEL

Drama and Theatre Studies

DRAM3 Further Prescribed Plays including Pre-Twentieth Century
Mark scheme

2240
June 2016

Version 1.0: Final Mark Scheme

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

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

Further copies of this mark scheme are available from aqa.org.uk.

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

JUNE 2016

INTRODUCTION

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

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

AO3 requires that candidates ‘interpret plays from different periods and genres’.

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

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

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

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed in this unit. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

Assessment Objectives Grid for Unit 3 (DRAM3)

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

DRAMA AND THEATRE STUDIES (DRAM3)

Shorthand/symbols for Examiners

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **NR**

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 = rehersal 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.

Middleton/Tourneur: *The Revenger's Tragedy*

0 1 As a director, discuss how your staging ideas for **at least two** scenes or sections of the play would achieve the combination of comic and macabre elements that are a feature of the play.

[50 marks]

The demands of Question 01

- a director's perspective
- focus on achieving the combination of comic and macabre elements that are a feature of the play.
- staging ideas for at least two scenes or sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the combination of the comic and macabre elements which derives from the Jacobean style of the play; the excesses of the corrupt court, the macabre nature of some of the action, the characters' dark wit; the cruel comedy of some of the violent action
- design fundamentals, scale, colour, texture, materials, in relation to staging ideas for the creation of the world of the play and directorial ideas for the performers, calculated to achieve the combination of the comic with the macabre
- set design to achieve the combination of comic and macabre elements:
 - the staging form chosen: proscenium arch, thrust, in-the-round
 - composite or discrete settings
 - scale; architectural design, use of levels, ramps, steps, balconies, inner rooms
 - provision of appropriate entrances/exits for moments of dramatic significance, the necessary fluency of the action
 - shifting locations throughout the play; palace setting; inner chambers; court/country contrast
 - use of cyclorama/gauzes/backdrops
- costume design to achieve the combination of comic and macabre elements:
 - style of costumes; indications of selected period setting or suggestions of universality
 - colour, fabric, cut, fit, condition, ornamentation
 - precise consideration of selected, individual costumes
 - costume accessories; headdresses, jewellery; footwear; personal props
 - the effects created by groups of costumes
- technical design to achieve the combination of comic and macabre elements:
 - use of lighting, angle, intensity; shadows; choice of specials, if appropriate
 - use of sound, amplification, levels, fades, music; echo
- directorial ideas for at least two sections which may include:
 - the opening sequence, as Vindice describes the corrupt court
 - the trial of Junior
 - the Duchess' predatory interaction with Spurio
 - the first and/or second exchange between Lussorioso and Vindice, disguised
 - Lussorioso's storming of the Duke's bedchamber
 - the plotting of Supervacuo and Ambitioso; the grisly execution of the 'wrong' brother
 - the sexual entanglement of Spurio with his step-mother
 - the murder of the old Duke and the use of the 'bony lady'
 - the masques in the final Act
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Middleton and Tourneur: The Revenger's Tragedy

0 2 Discuss how you would perform the role of Lussorioso in **two or three** different sections of the play in order to convey his immoral attitude towards life.

[50 marks]

The demands of Question 02

- a performer's perspective
- focus on conveying Lussorioso's immoral attitude towards life
- performance ideas for two or three different sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Lussorioso's immoral attitude towards life as revealed in his dishonest dealings with his family and his self-seeking and predatory attitudes towards women
- Lussorioso'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 reveal Lussorioso's immorality, for example:
 - his unsympathetic reaction to the suffering of his step-mother and her sons
 - his belief in the power of money to achieve all his desires
 - his lecherous intentions towards Castiza
 - his evident promiscuity
 - his insincerity in relation to Junior's fate
 - his ambition to be Duke and his desire for and abuse of power
 - his willingness to hire others to commit murder on his behalf
- Jacobean conventions relating to the court and country; corruption/innocence
- Lussorioso's relationship to Vindice in his various disguises
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Moliere: Tartuffe

0 3 Discuss how you would direct the role of Orgon in **three** separate sections of the play, in order to reveal his differing attitudes towards Dorine, Mariane and Elmire.

[50 marks]

The demands of Question 03

- a director's perspective
- focus on revealing Orgon's differing attitudes towards Dorine, Mariane and Elmire
- directorial ideas for three separate sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the appearance of the actor playing Orgon: age, physical appearance, height, build, colouring, facial features
- his vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction; eye contact, spatial relationships, physical contact
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice and use of costume/make-up; use of props
- directorial suggestions for specific moments, clearly intended to reveal Orgon's differing attitudes towards the maid, towards his daughter and towards his wife, for example:
 - Orgon's first exchanges with Dorine at his home-coming
 - his response to Dorine's attempts to dissuade him from marrying Mariane to Tartuffe
 - Orgon's frustrated responses to Dorine's interruptions and interference
 - Orgon's proprietorial attitude towards his daughter
 - his obliviousness to Mariane's feelings; his sense of her filial duty towards him
 - his ruthless attitude towards Mariane, using her to cement his relationship with Tartuffe
 - Orgon's apparent preference for Tartuffe over Elmire at the start of the play
 - his lack of jealousy over Tartuffe's inappropriate approaches to Elmire
 - his reluctant compliance in Elmire's plan
 - his final realisation that all three women deserved better treatment
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Moliere: Tartuffe

- 0 4** As an actor, discuss the effects you would want to achieve for your audience through your interpretation of Cleante. Explain how you would perform the role in **two or more** separate sections of the play, in order to achieve your aims.

[50 marks]

The demands of Question 04

- a performer's perspective
- clearly identified preferred effects to be achieved
- reference to two or more separate sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- preferred effects, which might include, for example, a sense of the maturity and self-control of the character – contrast with Orgon; a sense of security for the audience feeling that Cleante may well rescue the situation; satire as revealed in his attitude towards religious hypocrisy
- Cleante'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
- Cleante's relationships with others
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- style/use of costume/make-up
- use of props and accessories
- specific performance ideas to achieve the specified effects, for example:
 - his first appearance and restrained indignation with Madame Pernelle
 - his interaction with Dorine and frustration with Orgon's infatuation with Tartuffe
 - his rational and patient exchange with Orgon as he tries to make him see sense about Tartuffe
 - his restrained attempts to persuade Tartuffe not to accept Orgon's legacy
 - his attempt to talk sense into Orgon as he panics about the casket
 - his measured response to the crisis and attempts to avoid ruin for Orgon
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Farquhar: The Recruiting Officer

0 5 Discuss how you would perform the role of Captain Plume in **at least two** different sections of the play in order to demonstrate his contrasting attitudes towards women.

[50 marks]

The demands of Question 05

- a performer's perspective
- focus on Plume's contrasting attitudes towards women
- performance ideas for at least two different sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Plume's physical appearance, 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
- his relationship(s) with Silvia, Kite, Worthy and Balance
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- style and use of costume/make-up/accessories
- use of props
- performance ideas for specific scenes, calculated to emphasise Plume's contrasting attitudes towards women; for example:
 - Plume's contrasting reunions with Silvia in Acts Two and Five; his avowals of love
 - Kite's revelation of Molly 'at the castle' and the delivery of Plume's child; Plume's nonchalant response
 - Plume's declaration of his feelings about women generally (and Silvia, in particular) to Worthy
 - Plume's flirtatious dealings with Rose
 - Plume's advice to Worthy about how to handle women
- comic method; timing, interaction with the audience
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Farquhar: The Recruiting Officer

0 6 As a director, discuss the effects you would wish to create through your presentation of the relationship between Worthy and Melinda in **two** sections of the play where they appear together.

[50 marks]

The demands of Question 06

- a director's perspective
- focus on preferred effects to be created from the relationship between Worthy and Melinda
- directorial ideas for two sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- potential effects; for example, to create comedy; to create a contrast with the relationship of Plume and Silvia; to explore the relationship between marriage and money in the eighteenth century
- casting ideas for Worthy and Melinda: age, physical appearance, height, build, colouring, facial features
- their vocal qualities, pitch, pace, tone, accent
- the nature of their relationship given their 'history' and Melinda's new-found independence
- delivery of specific lines; interaction with each other and/or with others; eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice of costume/make-up; use of props and accessories
- directorial suggestions for specific moments, clearly intended to achieve the selected effects, for example:
 - their encounter on the walk by the Severn River in Act Three; Worthy's despair
 - their 'reckoning' and reconciliation in Act Five
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Goldoni: The Servant of Two Masters

- 0 7** As a director, discuss how you would create comedy from the developing relationship between Truffaldino and Smeraldina.
You should refer to **at least three** different sections of the play in your answer.

[50 marks]

The demands of Question 07

- a director's perspective
- focus on the developing relationship between Truffaldino and Smeraldina
- directorial ideas for at least three different sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- the comic potential of the developing relationship from the immediate attraction between them in Act One to their 'betrothal' at the end of the play
- Truffaldino's initial precocity, replaced by a coy reserve; Smeraldina's determination to be impressed and her response to his unique style of courtship
- casting ideas for Truffaldino and Smeraldina: physical appearance, age, height, build, colouring, facial features; possibly very similar in appearance or complete opposites; possible links to the characters' Commedia counterparts
- their vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction with each other; eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- choice of costume/make-up; use of props and accessories
- directorial suggestions for specific moments, clearly intended to create comedy from the developing relationship, for example:
 - their immediate mutual attraction excluding all other characters
 - Truffaldino's forwardness with Smeraldina (and rudeness to the other characters)
 - their meeting outside Brighella's Inn when Truffaldino impersonates 'himself' and begins to flatter Smeraldina
 - their complicity in opening the letter intended for Beatrice; their comic inanity and evident suitability
 - their nervousness/happiness in the final scene
- practical application of commedia traditions
- comic method: timing, interaction with the audience
- their comic reflection of the 'more serious' love stories
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Goldoni: The Servant of Two Masters

0 8 Discuss how you would perform the role of Clarice in **three** sections of the play in order to show her changing attitude towards ‘Federigo’.

[50 marks]

The demands of Question 08

- a performer’s perspective
- focus on Clarice’s attitude towards ‘Federigo’
- reference to three sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Clarice’s physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent; speaking the verse (depending upon the translation selected)
- delivery of specific lines; interaction with the audience and with others; eye contact, spatial relationships, physical contact; use of space
- 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 convey Clarice’s developing attitude towards ‘Federigo’, for example:
 - her horror at the arrival of the ‘man’ she had thought dead
 - fear that Federigo will separate her from her love, Silvio
 - loathing for Federigo as expressed to her father
 - loathing for Federigo as expressed to ‘Federigo’
 - amazement at the revelation that ‘Federigo’ is really Beatrice in disguise
 - relief and gratitude when Beatrice, as ‘Federigo’, spares Silvio’s life
 - loyalty to ‘Federigo’
 - happiness that poor Beatrice’s ‘troubles’ are over
 - the comic paralleling with Beatrice/Florindo
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Wilde: Lady Windermere's Fan

0 9 As a designer responsible for set, **or** costume, **or** technical elements, discuss how your vision for the play's design would support the creation of an appropriate style and/or atmosphere and accommodate the action in **two** specific sections.

[50 marks]

The demands of Question 09

- a designer's perspective
- focus on the creation of style and/or atmosphere and on accommodating the play's action
- design ideas for two specific sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- a vision for the play which may refer to major themes and/or issues, for example:
 - the double standards in Victorian society
 - the dependency of women upon their good reputation
 - the limited horizons of women in the period
 - the glamour and decadence of the period for the aristocracy
- an appropriate period and style for the play; late Nineteenth Century/Victorian or justified transposed setting/period
- period elegance/style
- particular moments of action to be accommodated in the chosen scenes
- the staging form chosen, for example, proscenium, thrust, studio style
- discrete settings or part of a composite design; levels, steps, ramps, revolve
- design fundamentals; scale, colour, texture, materials, in relation to costume, set or technical elements
- the various entrances and exits needed and the need for areas of concealment, if Lord Darlington's apartment is chosen; exits into the terrace/ballroom, if Act 2 is selected
- authentic furnishings and costumes for the designated period suggesting the wealth and taste of the characters
- authentic costumes to match the status and elegance of the characters
- costume design fundamentals; style, colour, fabric, cut, fit, condition, ornamentation
- dresses, stoles, hats, suits, shirts, coats, cloaks
- costume accessories; headdresses, jewellery, footwear, gloves, ties, tails, fans and other personal props
- daywear and evening wear
- design consonant with the action of the play in the chosen scene
- lighting fundamentals, colour, angle, focus, washes, to match the various interior scenes; the atmosphere of the party, for example, if Act Two is selected
- use of sound and music; volume, fades, amplification
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

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

Wilde: Lady Windermere's Fan

1 0 Discuss the ways in which your direction of Lord Darlington would help to reveal the insincerity underlying his relationship with Lady Windermere in **at least two** sections of the play.

[50 marks]

The demands of Question 10

- a director's perspective
- focus on Lord Darlington's insincerity underlying his relationship with Lady Windermere
- directorial ideas for at least two sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- his physical appearance, height, build, colouring, facial features; dashing good looks or middle-aged seediness
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; Wildean wit
- movement, gesture, gait, posture, energy, demeanour and facial expressions; sense of period
- style and use of costume/make-up/ accessories
- use of props
- interaction with Lady Windermere; eye contact, spatial relationships, physical contact; use of space
- specific performance ideas, clearly intended to reveal his insincerity at specific moments in the play, for example:
 - his arrival on her birthday; his insinuations and flirtation/flattery
 - his insistence on Lady Windermere's need for 'a friend'
 - his roguishness and playful nature concealing a more dangerous intention
 - Lord Darlington's support of Lady Windermere in the ball scene; his ulterior motives
 - his declaration of love, emotional blackmail and delivery of his ultimatum
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Chekhov: The Seagull

- 1 1** Discuss the ways in which your performance of the role of Nina in **at least three** sections of the play would help to emphasise her contrasting attitudes towards Konstantin and Trigorin.

[50 marks]

The demands of Question 11

- a performer's perspective
- clearly defined focus upon Nina's attitudes towards Konstantin and Trigorin
- performance ideas for at least three sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- Nina's physical appearance, age, height, build, colouring, facial features; change during the play
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines; interaction with others, eye contact, spatial relationships, physical contact; use of space
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- style/use/change of costume/make-up; use of props and accessories
- specific performance ideas, clearly intended to reveal her contrasting attitudes towards Konstantin and Trigorin at particular moments, for example:
 - her innocent excitement at being with Konstantin before the performance of his play, in Act One
 - her hero-worship of Trigorin – the famous artist, in Acts One and Two
 - her waning interest in Konstantin as the glamour of Trigorin's fame engages her interest
 - her callous rejection of Konstantin's affection as she transfers her interest to Trigorin
 - her flirtatious interaction with Trigorin in Act Three; the gift of the medallion and decision to follow him to Moscow
 - her apparent despair in Act Four; her loveless pity for Konstantin and lingering obsession with Trigorin, who has abandoned her
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Chekhov: The Seagull

- 1 2** As a designer responsible for set, **or** costume, **or** technical elements, discuss how your vision for the play's design would support the creation of an appropriate style and/or atmosphere and accommodate the action in **two** specific sections.

[50 marks]

The demands of Question 12

- a designer's perspective
- a focus on how design ideas support the style, atmosphere and action of the play
- reference to two specific sections

Additionally, all questions in Section A demand: a creative overview, appropriate selection of textual illustrations and reference to period and/or genre

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- a design vision for the play based, perhaps, on period/setting or on one of the major themes/issues of the play, for example:
 - ambitions, hopes and dreams, unrequited love, youth and age
 - the decadence of the characters of the play
- the period setting in late nineteenth century Russia (or justified transposed setting)
- particular moments of action to be accommodated in the chosen scenes
- the staging form chosen, for example, proscenium, thrust, studio style
- discrete settings or part of a composite design
- design fundamentals; scale, colour, texture, materials, in relation to costume, set or technical elements
- authentic furnishings and costumes for the designated period
- authentic costumes to match the status and elegance of the characters
- costume design fundamentals; style, colour, fabric, cut, fit, condition, ornamentation
- design consonant with and capable of accommodating the action of the play in the chosen scenes
- lighting fundamentals, colour, angle, focus, wash to match the various interior and exterior scenes
- use of sound and/or music; volume, fade, amplification
- the context of the house set on an estate by a lake
- design ideas to establish, clarify or support all of the above and additionally:
 - authentic architectural design and furnishings for the designated period
 - appropriate costumes for the period chosen
 - the various interior and exterior settings
 - the different times of day/night
 - the different seasons
 - the passage of time
- ideas for naturalistic lighting states, if selected
- the specific requirements of the chosen Acts, for example:
 - dusk on the lake; the setting for Konstantin's play
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Section A – Performance Bands for all questions

| Band | AO2 | AO3 | Band |
|-------------------|---|---|-------------------|
| 1 13-17 | <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 and expressed; appropriate terminology is used accurately and confidently | <ul style="list-style-type: none"> The candidate's creative overview of the play is coherent and the interpretation of the aspect that forms the focus of the question 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 fulfilling the precise demands of the question | 1 25-33 |
| 2 8-12 | <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 and expressed and appropriate terminology is used accurately | <ul style="list-style-type: none"> The candidate's creative overview of the play is quite unified and the interpretation of the aspect that forms the focus of the question 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 fulfilling the precise demands of the question | 2 16-24 |
| 3 4-7 | <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 for the candidate's meaning to be conveyed. There is some use of appropriate terminology | <ul style="list-style-type: none"> The candidate's creative overview of the play is a little disjointed and the interpretation of the aspect that forms the focus of the question 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 fulfilling the precise demands of the question | 3 8-15 |
| 4 1-3 | <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 Information is not always well-organised or clear. Appropriate terminology is applied sparingly | <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 the aspect that forms the focus of the question 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 fulfilling the precise demands of the question | 4 1-7 |

SECTION B: QUESTIONS 13-18

As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

Lorca: Blood Wedding

- 1 3** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 13

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - marital relationships
 - male dominance
 - fear; impending doom
 - deceit
 - passion
- directorial suggestions for the actors:
 - their physical appearance, where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent; speaking the verse; delivery of specific lines
 - interaction with others; eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - creation of pace and tension
 - delivery of Lorca's poetic text
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - scale; architectural design
 - design and use of levels, ramps, steps, balconies, interior and/or exterior settings
 - provision of appropriate entrances/exits
 - the fluency of the action
 - shifting locations throughout the play
 - use of cyclorama/gauzes/ backdrops
 - Andalusian setting or appropriate transposition
- *Costume*
 - styles of costumes; indications of selected period setting; suggestions of universality or

- justified transposition
- colour, fabric, cut, fit, condition; wedding clothes
- costume accessories; headgear, footwear; personal props
- *Make-up*
 - style of make-up
- *Lighting*
 - lighting design to create atmosphere if appropriate
 - use of colour, intensity, positioning and angles, focus
 - use of floorlights, creation of shadows, transformation with gauze
- *Sound*
 - live or recorded to create atmosphere if appropriate
 - use of music
 - naturalistic sound effects or symbolic sounds/noises
- the preferred style and atmosphere of the section with reference to Lorca's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Brecht: The Good Person of Szechuan

- 1 4** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 14

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - poverty and crime; poverty and the law
 - the dirty word, 'pauper'
 - identification of the gullible
 - capitalism and dependence
 - generosity and greed
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines; delivery of song; delivery of the political message of the play
 - interaction with others, eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions; gestic acting
 - interaction with the audience; direct address
 - multi-roling
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - Brecht's ideas about design
 - design and use of levels, ramps, steps, balconies, interior and/or exterior settings
 - provision of appropriate entrances/exits
 - the fluency of the action or deliberate episodic quality
 - suitable geographical location
 - shifting locations throughout the play
 - use of cyclorama/gauzes/backdrops/projections

- montage
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition or oriental style
 - colour, fabric, cut, fit, condition
 - costume accessories; headgear, footwear; personal props
- *Make-up/mask*
 - style of make-up
 - use of mask for Shen Teh/Shui Ta, as appropriate
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - Brecht's views on lighting
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to help differentiate between locations and to create atmosphere, if appropriate
 - use of music
- the preferred style and atmosphere of the section with reference to Brecht's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Miller: A View from the Bridge

- 1 5** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 15

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - the law and its powers
 - community/ostracism
 - family loyalty/betrayal
 - the significance of respect
 - the break-up of the family
 - the importance of 'name'
 - Eddie as 'tragic hero'
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines
 - interaction with others, eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - interaction with the audience
 - creation of tension/pace
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - Miller's stage directions, if appropriate
 - design and use of levels, interior and/or exterior settings
 - provision of appropriate entrances/exits

- the fluency of the action
- indications of Brooklyn or justified alternative; period features
- shifting locations throughout the play
- use of cyclorama/gauzes/ backdrops
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition
 - colour, fabric, cut, fit, condition
 - costume accessories; headgear, footwear; personal props
- *Make-up*
 - style of make-up
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to help to create atmosphere if appropriate
 - use of music
- the preferred style and atmosphere of the section with reference to Miller's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

Berkoff: The Trial

- 1 6** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 16

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - presentation of women as objects
 - the mysterious nature of the Law
 - K's attraction to/repulsion from the 'fairer sex'
 - the early stages of K's odyssey
 - crime and punishment
 - the nature of sacrifice and suffering
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines
 - interaction with others, eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - interaction with the audience
 - physical theatre; expressionism
 - multi-roling
 - chorus work
 - mime
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - Berkoff's ideas about design
 - design and use of stage space; levels, ramps, steps

- provision of appropriate entrances/exits; acting space
- the fluency of the action
- shifting locations throughout the play
- use of cyclorama/gauzes/ backdrops
- use of screens
- Berkoff's approach to stage images
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition
 - colour, fabric, cut, fit, condition
 - costume accessories; headgear, footwear; personal props
- *Make-up/mask*
 - style of make-up
 - use of mask for non-naturalistic characters, if appropriate to the interpretation
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of shadow, silhouette
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to help differentiate between locations and to create atmosphere if appropriate
 - use of music
 - actor-generated sound
- the preferred style and atmosphere of the section with reference to Berkoff's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Wertenbaker: Our Country's Good

- 1 7** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 17

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - the power of civilisation; the responsibility of citizens
 - the suffering of convicts and of officers in the colony
 - the process of law/justice/punishment/rehabilitation or death
 - the brutalisation caused by the penal system
 - the power of the play
 - exploitation
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines; delivery of the political message of the play; delivery of the sub-text
 - interaction with others, eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - interaction with the audience
 - multi-roling
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen
 - design and use of stage space; levels, ramps, steps
 - provision of appropriate entrances/exits; acting space
 - the fluency of the action
 - indications of Australian setting or universal alternative; period features
 - shifting locations throughout the play

- use of cyclorama/gauzes/ backdrops
- stage furnishings
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition; adaptability for multi-roling officers and convicts
 - uniforms to depict hierarchy; convicts' rags replaced by period costume
 - colour, fabric, cut, fit, condition
 - costume accessories; headgear, ornamentation, weapons, belts, footwear; personal props
- *Make-up*
 - style of make-up
 - body make-up
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to create atmosphere if appropriate
 - use of music
- the preferred style and atmosphere of the section with reference to Wertebaker's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context

Edmundson: Coram Boy

- 1 8** As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

[50 marks]

The demands of Question 18

- a director's perspective
- staging strategies for a complete theatrical realisation of the extract consonant with the candidate's interpretation of the section
- relevant research and its application
- appropriate sketches and/or diagrams

Additionally, all questions in Section B demand evidence of candidates' theoretical understanding of the inter-relationship between dramatic theory and practice

Indicative material: in answering this question and meeting the demands of AO2 and AO3, expect candidates to refer relevantly to some of the following:

- interpretation of the extract with reference to, for example:
 - justice and corruption
 - trust and deceit
 - reputation and gossip
 - evil and goodness
 - charity
 - maternal love
 - exploitation
- directorial suggestions for the actors:
 - their physical appearance where significant to the interpretation
 - vocal qualities, pitch, pace, tone, accent
 - delivery of specific lines
 - actor-generated soundscape
 - interaction with others, eye contact, spatial relationships, physical contact; use of space
 - movement, gesture, gait, posture, energy, demeanour and facial expressions
 - relationship with the audience
 - multi-roling
 - actors' creation of setting through physical theatre techniques
 - mime/tableaux
 - creation of atmosphere, build of tension
 - story-telling techniques
- design fundamentals, scale, colour, texture, materials, in relation to setting/costume/lighting
- *Setting*
 - the staging form chosen

- design and use of stage space; levels, ramps, steps
- provision of appropriate entrances/exits; acting space
- the fluency of the action
- shifting locations throughout the play
- use of cyclorama/gauzes/ backdrops
- stage furnishings
- creations of setting by the company/ensemble
- *Costume*
 - style of costumes; indications of selected period setting; suggestions of universality or justified transposition
 - colour, fabric, cut, fit, condition
 - costume accessories; headgear, jewellery, ornamentation, footwear; personal props
- *Make-up*
 - style of make-up
- *Lighting*
 - lighting design to help differentiate between locations and to create atmosphere, if appropriate
 - use of shadow, silhouette
 - use of colour, intensity, positioning and angles, focus, if appropriate
- *Sound*
 - live or recorded to help differentiate between locations and to create atmosphere if appropriate
 - use of music
 - actor-generated sound
- the preferred style and atmosphere of the section with reference to Edmundson's intentions
- relevant research underpinning their interpretation where appropriate
- thematic/theoretical aspects of the play, its genre and style; its original cultural context.

Section B – Performance Bands for all questions

| Band | AO2 | AO3 | Band |
|-------------------|--|--|-------------------|
| 1 13-17 | <ul style="list-style-type: none"> In interpreting the extract, 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 and expressed; appropriate terminology is used accurately and confidently | <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 | 1 25-33 |
| 2 8-12 | <ul style="list-style-type: none"> In interpreting the extract, 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 and expressed and appropriate terminology is used accurately | <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 | 2 16-24 |
| 3 4-7 | <ul style="list-style-type: none"> In interpreting the extract, 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 for the candidate's meaning to be conveyed. There is some use of appropriate terminology | <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 | 3 8-15 |
| 4 1-3 | <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 Information is not always well-organised or clear. Appropriate terminology is applied sparingly | <ul style="list-style-type: none"> The candidate attempts a creative interpretation of the extract but it is not coherent or entirely appropriate A few references may be made to the playwright's dramatic style, and/or to the period/genre of the play There may be some references to research but little evidence of it having been applied A little attention is given to the audience experience of the extract in performance | 4 1-7 |