

# Mark Scheme (Results) Summer 2010

GCE

GCE Drama and Theatre Studies (6DR04 01)

Theatre Text in Context

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A

*Lysistrata* by Aristophanes

Question Number	Indicative Content
1(a) AO2 AO3	This asks the candidate to consider the entrance of the Chorus of Old Men and how they might explore this with the actors to indicate their importance during this rehearsal. The question asks for two ways of exploring the entrance. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging considerations in the answer supported by specific reference to specific lines.
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting with the demands of the question. The response will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting with the demands of the question. The candidate may not fully explore two ways of exploring the entrance or may focus on only one way and/or give one reason.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended rehearsal of the entrance of the chorus of old men at the start of the extract. There will be two possible ways of exploring the entrance, both supported by reasons.
4	The evidence of connecting to the demands of the question will be very clear. Primary consideration will be given to rehearsing the entrance of the chorus of old men in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear; rehearsal must be explicit in the response.

Question Number	Indicative Content
1(b) AO2 AO3	<p>This asks the candidate to consider the interaction between the Men's Leader and the Men in this Chorus of Old Men and to indicate ways of defining this interaction through rehearsal in order to allow the personalities to emerge and eventually be communicated to the audience.</p> <p>It is a relationship question and is about rehearsal techniques that may be used specifically in this extract to define the Leader and the Men for the company and for the audience. The key word here is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support with specific examples from within this extract and ideas for three rehearsal techniques should be both practical and appropriate. The choice of emphasis is open but there must be a balance in the three techniques in the response to be able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, certainly not exploring any of the elements to any depth. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actors in the rehearsal or the connection with the extract will be either slight or non-existent
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the focus on Leader and Men. There may be more reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be support for the examples of rehearsal techniques and a sense of an understanding of the relationships and possibly personalities being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract, and the question.
5	There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons. There will be a clear sense that the candidate has considered the relationship between the Leader and the Men in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.
6	The evidence of connecting to the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal throughout the response and there may be some sense of the ensemble in the answer that supports the work of all of the actors. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question.

Question Number	Indicative Content	
1(c) AO2 AO3	<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The relationships established within the chorus and how these might be achieved by working through the rehearsal process.</li> <li>▪ Ways of exploring those relationships during the rehearsal to help the actors to understand them more fully.</li> <li>▪ Justifying the ways of working in relation to the extract and key moments from it.</li> <li>▪ The staging of the extract (possibly) and how this will assist in the relationship between audience and actor.</li> </ul> <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that. It is about the candidate exploring the way the actors are able to impact upon the audience through their characters, it is not a character study. It specifies the impact of the chorus of old men, but the response may be ensemble and/or individual focused and justified by the candidate, depending on the candidate's interpretation and understanding of the rehearsal process in relation to this text.</p>	
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the demands of the question.</p> <p>The response will be highly-descriptive and/or very slight in relation to the marks awarded. The candidate will struggle to convince of any knowledge in relation to interpreting plays for performance.</p> <p>There may be more of a sense of character study rather than exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance using appropriate rehearsal techniques.</p>
Level	Mark	Descriptor
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of the process leading up to the relationships between the characters and, possibly, with the audience.</p> <p>There may not be enough specific examples to connect the response to the extract, although the actual response may demonstrate a sound use of drama terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques.</p>

Level	Mark	Descriptor
Level 3	7 - 10	<p>Responses at this level will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship individuals and ensemble will have with each other and, possibly, the audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays for performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored physically and vocally.</p> <p>The candidate will be able to offer ideas for rehearsal techniques which will effectively connect with the extract - giving specific examples - and may demonstrate the broader context of the style of the play in performance.</p> <p>There has to be evidence of connection to the extract for a high mark along with a sense of the candidate exploring ideas based upon a clear understanding of the process of interpreting the play for performance.</p>

*Dr Faustus* by Christopher Marlowe

Question Number	Indicative Content
2(a) AO2 AO3	<p>This asks the candidate to explore with the actor the entrances and exit of Mephistopheles to look at intended impact during the rehearsal.</p> <p>The question asks for two ways of exploring the entrances and exit. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging in the answer supported by specific reference to specific lines.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting with the demands of the question. Responses will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting to the demands of the question. The candidate may not fully explore ways of exploring the entrances and exit for the actor or may focus on only one way with reason.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended impact of the entrances and exit in the extract. The role of the actor will be explicit in the response and there will be two possible ways of indicating the impact, both supported by reasons.
4	The connections to the demands of the question will be clear. Primary consideration will be given to rehearsing the actor in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear; rehearsal must be explicit in the response.



Question Number	Indicative Content
2(b) AO2 AO3	<p>This asks the candidate to consider the character of Mephistopheles presented in this scene and to indicate ways of defining the individual through rehearsal in order to allow the role to emerge and eventually be communicated to the audience.</p> <p>It is a character development question and is about rehearsal techniques that may be used specifically in this extract. The key word is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support with specific examples from within this extract and ideas for three rehearsal techniques should be practical and appropriate. There must be a balance in the response to be able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, certainly not exploring any of the elements to any depth. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actor(s) in the rehearsal or the connection with the extract will be either slight or non-existent
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, and to exploring with the actor playing Mephistopheles. There may be more of a sense of reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be less support for the examples of rehearsal techniques and less sense of a full understanding of the character and personality being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract and the question.
5	<p>There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons.</p> <p>There will be a clear sense that the candidate has considered the character of Mephistopheles in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of question and the extract.</p>
6	The evidence of connecting to the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal throughout the response and there may be some sense of the company in the answer that supports the work of all of the actors. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question.

Question Number	Indicative Content	
2(c) AO2 AO3	<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The relationship established and how this might be achieved by working through the rehearsal process.</li> <li>▪ Ways of exploring this relationship during the rehearsal to help the actors to understand it more fully.</li> <li>▪ Justifying the ways of working in relation to the extract and key moments from it.</li> <li>▪ The staging of the extract (possibly) and how this will assist in exploring the relationship between audience and actor.</li> </ul> <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that. It is about the candidate exploring the way the actors are able to impact upon audience the through their characters, it is not a character study. It specifies the relationship between Faustus and Mephistopheles is at the centre of the question and the rehearsal process in relation to this extract from the text.</p>	
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the question.</p> <p>The response will be largely descriptive and/or contain limited detail. The candidate will struggle to convey knowledge about interpreting plays for performance.</p> <p>There may be more of a sense of character study rather than exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance using appropriate rehearsal techniques.</p>
Level	Mark	Descriptor
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of the process leading up to the relationships between the characters and, possibly, with the audience.</p> <p>There may not be enough specific examples to connect the response to the extract, although the actual response may demonstrate a sound use of drama terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques.</p>

Level	Mark	Descriptor
Level 3	7 - 10	<p>Responses at this level will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship individuals and ensemble will have with each other and, possibly, the audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays for performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored physically and vocally.</p> <p>The candidate will be able to offer ideas for rehearsal techniques which will effectively connect with the extract - giving specific examples - and may demonstrate the broader context of the style of the play in performance.</p> <p>There has to be evidence of connection to the extract for a high mark along with a sense of the candidate exploring ideas based upon a clear understanding of the process of interpreting the play for performance.</p>

*Woyzeck* by Georg Buchner

Question Number	Indicative Content
3(a)	<p>This asks the candidate to consider the scene change and how they might explore this with the actors to indicate it during the rehearsal.</p> <p>The question asks for two ways of indicating the change of location. The response is about rehearsal techniques and there may be, for example, a focus on proxemics and/or staging in the answer supported by specific reference to the specific stage directions.</p>
Mark	Descriptor
0	There will be no evidence of connecting with the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal process but there may be some reference to the extract and/or the play.
2	There will be some evidence of connecting to the demands of the question. The candidate may not fully explore both ways of exploring the scene change for the actors or may focus on only one way or not give reasons.
3	There will be evidence of connecting to the demands of the question. Responses should demonstrate a full understanding of the intended rehearsal of the scene change in the extract. The roles of the actors will be explicit in the response. And there will be two possible ways of indicating the scene change, both supported by reasons.
4	The connections to the demands of the question will be clear. Primary consideration will be given to rehearsing the change of location in this extract with two clear and valid examples supported by reasons. For four marks, the ideas should be practical and demonstrate thinking that is confident, accurate, and clear; rehearsal must be explicit in the response.

Question Number	Indicative Content
3(b) AO2 AO3	<p>This asks the candidate to consider the personalities of these two characters presented in the tavern and to indicate ways of defining individuals through rehearsal in order to allow the individual personalities to emerge and eventually be communicated to the audience.</p> <p>It is a relationship question and is about rehearsal techniques that may be used specifically in this extract. The key word is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but their purpose in relation to the question and the extract.</p> <p>Candidates should offer support with specific examples from within this extract and ideas for three rehearsal techniques should be both practical and appropriate. There must be a balance in the response to be able to earn the higher level marks.</p>
Mark	Descriptor
0	There will be no evidence of connecting to the demands of the question.
1	There will be little evidence of connecting to the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, certainly not exploring any of the elements to any depth. Rehearsal techniques may not be appropriate and there may be little sense of the extract in the response.
2	There will be some evidence of connecting to the demands of the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of rehearsal techniques with the actors in the rehearsal or the connection with the extract will be either slight or non-existent.
3	There will be more evidence of connecting to the demands of the question. The candidate demonstrating a sound use of drama and theatre terms in relation to rehearsal techniques will communicate the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the two characters or focus on one rather than two. There may be more reporting than exploring at this level.
4	There will be evidence of connecting to the demands of the question. There may be support for the examples of rehearsal techniques and a sense of an understanding of the relationships and personalities being explored in the rehearsal. A director working with actors is emerging at this level in relation to the play, the extract, and the question.
5	There will be clear evidence of connecting to the demands of the question. Responses will demonstrate a full understanding of the elements of the question and offer specific examples of rehearsal techniques supported by reasons. There will be a clear sense that the candidate has considered the relationship between Woyzeck and Margaret in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.
6	The evidence of connecting to the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal throughout the response and there may be some sense of the ensemble in the answer that supports the work of all of the actors. The three rehearsal techniques will be applied with real understanding of purpose to the demands of the extract and in relation to the question.

Question Number	Indicative Content	
3(c) AO2 AO3	<p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The relationship established and how this might be achieved by working through the rehearsal process.</li> <li>▪ Ways of exploring this relationship during the rehearsal to help the actors to understand it fully.</li> <li>▪ Justifying the ways of working in relation to the extract and key moments from it.</li> <li>▪ the staging of the extract (possibly) and how this will assist in exploring the relationship between audience and actor.</li> </ul> <p>The question asks that the candidate is working with the actors in rehearsal and the response should reflect that.</p> <p>It is about the candidate exploring the way the actors are able to impact upon audience through their characters, it is not a character study. It specifies the relationship between Woyzeck and Marie at the centre of the question, but the response may be much more ensemble focused and justified by the candidate, depending on the candidate's interpretation and understanding of the rehearsal process in relation to this text.</p>	
Level	Mark	Descriptor
Level 1	0 - 3	<p>Responses at this level will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their impact within the extract. There will be little evidence of understanding or application of drama and theatre terminology and there will be little or no connection made to the extract in relation to the demands of the question.</p> <p>The response will be highly descriptive and/or very slight in relation to the marks awarded. The candidate will struggle to convince of any knowledge in relation to interpreting plays for performance.</p> <p>There may be more of a sense of character study rather than exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance using appropriate rehearsal techniques.</p>
Level	Mark	Descriptor
Level 2	4 - 6	<p>Responses at this level will have the elements in place and examples of rehearsal techniques will be clear but possibly less supported by specific moments from the extract. There will be evidence of understanding and application of drama and theatre terminology and there will be connections made to the extract in relation to some of the demands of the question.</p> <p>There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of the process leading up to the relationships between the characters and, possibly, with audience.</p> <p>There may not be enough specific examples to connect the response to the extract, although the actual response may demonstrate a sound use of drama terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques.</p>

Level	Mark	Descriptor
Level 3	7 - 10	<p>Responses at this level will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship individuals and ensemble will have with each other and, possibly, the audience.</p> <p>Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director in rehearsal and there will be clear evidence in the response of understanding and application of drama and theatre terminology in relation to interpreting plays in performance.</p> <p>The moments from the extract in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationships may be established and explored physically and vocally.</p> <p>The candidate will be able to offer ideas for rehearsal techniques which will effectively connect with the extract - giving specific examples - and may demonstrate the broader context of the style of the play in performance.</p> <p>There has to be evidence of connection to the extract for a high mark along with a sense of the candidate exploring ideas based upon a clear understanding of the process of interpreting the play for performance.</p>

## Section B

### *Lysistrata* by Aristophanes

Question Number	Indicative Content	
4.  AO3 AO2	<p>This asks the candidate to consider:</p> <p>How the play in performance may impact upon a modern audience through its performance elements within a director's interpretation, with specific reference to its historical context.</p> <p>It is about the style of performance and how the design and performance elements and combinations of, for example, acting style, costume, setting, props, light, staging will come together within an overall interpretation but with specific reference to the candidate's understanding of its historical context.</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the <b>performance</b> of the play and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively. An understanding of the historical context will be demonstrated through practical considerations of a twenty-first century performance that make explicit connections to the original performance conditions of the play.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There should be reference to historic features that have influenced the interpretation and how these may be realised in the performance.</p> <p>Decisions must be justified in terms of the interpretation and the overall approach to the production with reference to its historical context.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convey a convincing interpretation in terms of the use of appropriate drama and theatre terminology and justification of the ideas in relation to the question.</p> <p>There will be little reference to any stylistic or historic aspects in the proposed interpretation of the play.</p>



Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect with the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions or the play's original performance context.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rational justification as to why they should be adopted.</p> <p>There may be little sense of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to it in performance but may have less of an understanding of how the proposed performance will make specific reference to the candidate's understanding of its historical context.</p> <p>There may be very much the sense of the prepared answer, perhaps taken straight from the annotated script to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>Towards the higher end of this level, there will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</p> <p>There will be fewer elements of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of the play in relation to a director working on an interpretation of a text and the question, which shows imagination, based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of it in relation to its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and its historical context and is able to offer ideas based upon this understanding.</p> <p>There will be examples of how a production might be made visually - and practically - appealing, without losing sight of its original performance values.</p> <p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their audience within the space and the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic and historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact of the production and how this compliments the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and show how the candidate may explore the performance in relation to this.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question that shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play, developed an interpretation for it, and is able to offer ideas based upon this understanding.</p> <p>There will be supported examples of how a production may be made visually - and practically - appealing without losing sight of its original performance values.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon the audience within the chosen space the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and how the candidate may explore the performance will be detailed in relation to this.</p> <p>There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response and will cover all elements of the question.</p>

Question Number	Indicative Content	
5. AO3 AO2	<p>This asks the candidate to consider:</p> <p>An approach to the use of two design elements in performance with a clear view to how ideas will connect with an overall concept for the play in performance.</p> <p>Objectives for the two specific design elements within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the two design elements will be utilised to demonstrate an understanding of performance elements.</p> <p>An understanding of a theoretical approach that will lead to research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to two design elements.</p> <p>Reasons for decisions made about the overall interpretation of the text for performance.</p>	
Level	Mark	Descriptor
Level 1	0 -6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the use of design within a production of it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convey convincing objectives for their design ideas in terms of the use of appropriate drama and theatre terminology, providing limited justification.</p>
Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the use of the two design elements but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to design that has not been fully thought out in terms of the play as a whole. The purpose of design has been considered but has only a superficial relevance to the proposed production.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the demands of the question may not be justified.</p> <p>There will be little sense of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to the two design elements but may have less of an understanding of how approaches to the two design elements will fit in with other elements of the performance and/or will offer less of a discussion of ideas.</p> <p>There may be very much a sense of the prepared answer, perhaps taken straight from the annotated script, to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the two design elements in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of design elements in terms of the play as a whole or the use of design in theatre in general. The two design elements have been considered but will only have occasional relevance as detailed in response to the play as a whole in performance.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the two design elements in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be fewer elements of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 4	19- 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of a director's approach to the use of the two design elements in an imaginative interpretation of the text, based on knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider in relation to the objectives for the two design elements and the production as a whole.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>There will be examples of how the two design elements may be applied without losing sight of the play's original performance values.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough as it might be for the higher marks or there is less consideration of other elements of the performance that have to be matched with the approach to the two design elements.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the performance opportunities, specifically around the two design elements within the production.</p> <p>There needs to be a clear indication throughout the response that the candidate has a full understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered and explored to show consistency throughout the progress of the play.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of the two design elements may enhance performance for both actor and audience.</p> <p>There will be a sense of confidence in the response, supported by clear ideas for approaches to exploring the use of the two design elements that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>

*Dr Faustus* by Christopher Marlowe

Question Number	Indicative Content	
<p>6.</p> <p>A02 A03</p>	<p>This asks the candidate to consider:</p> <p>How the play in performance may impact upon a modern audience through its performance elements within a director’s interpretation, with specific reference to its historical context.</p> <p>It is about the style of performance and how the design and performance elements and combinations of, for example, acting style, costume, setting, props, light, staging will come together within an overall interpretation but with specific reference to the candidate’s understanding of its historical context.</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the performance of the play, it is not specifically about the play, and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively. An understanding of the historical context will be demonstrated through practical considerations of a twenty-first century performance that make explicit connections to the original performance conditions of the play.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There should be reference to historic features that have influenced the interpretation and how these may be realised in the performance.</p> <p>Decisions must be justified in terms of the interpretation and the overall approach to the production with reference to its historical context.</p>	
Level	Mark	Descriptor
<p>Level 1</p>	<p>0 - 6</p>	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convey a convincing interpretation in terms of the use of appropriate drama and theatre terminology and justification of the ideas in relation to the question.</p> <p>There will be little reference to any stylistic or historic reference in the proposed interpretation of the play.</p>

Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect with the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rational justification as to why they should be adopted.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions or the play's original performance context.</p> <p>There may be little sense of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to it in performance but may have less of an understanding of how the proposed performance will make specific reference to the candidate's understanding of its historical context.</p> <p>There may be very much the sense of the prepared answer, perhaps taken straight from the annotated script to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>Towards the higher end of this level, there will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</p> <p>There will be fewer elements of a coherent response at this level.</p>



Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of the play in relation to a director working on an interpretation of the text and the question, which shows imagination, based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of it in relation to its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and its historical context and is able to offer ideas based upon this understanding.</p> <p>There will be examples of how a production might be made visually - and practically - appealing, without losing sight of its original performance values.</p> <p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their audience within the space and the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic and historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact of the production and how this compliments the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and show how the candidate may explore the performance in relation to this.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question that shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play, developed an interpretation for it, and is able to offer ideas based upon this understanding.</p> <p>There will be supported examples of how a production may be made visually - and practically - appealing without losing sight of its original performance values.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon the audience within the chosen space the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and how the candidate may explore the performance will be detailed in relation to this.</p> <p>There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response and will cover all elements of the question.</p>

Question Number	Indicative Content	
7. A03 A02	<p>This asks the candidate to consider:</p> <p>An approach to the use of two design elements in performance with a clear view to how ideas will connect with an overall concept for the play in performance.</p> <p>Objectives for the two specific design elements within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the two design elements will be utilised to demonstrate an understanding of performance elements.</p> <p>An understanding of a theoretical approach that will lead to research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to two design elements.</p> <p>Reasons for decisions made about the overall interpretation of the text for performance.</p>	
Level	Mark	Descriptor
Level 1	0 -6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the use of design within a production of it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convey convincing objectives for their design ideas in terms of the use of appropriate drama and theatre terminology, providing limited justification.</p>
Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the use of the two design elements but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to design that has not been fully thought out in terms of the play as a whole. The purpose of design has been considered but has only a superficial relevance to the proposed production.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the demands of the question may not be justified.</p> <p>There will be little sense of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to the two design elements but may have less of an understanding of how approaches to the two design elements will fit in with other elements of the performance and/or will offer less of a discussion of ideas.</p> <p>There may be very much a sense of the prepared answer, perhaps taken straight from the annotated script, to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the two design elements in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of design elements in terms of the play as a whole or the use of design in theatre in general. The two design elements have been considered but will only have occasional relevance as detailed in response to the play as a whole in performance.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the two design elements in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be fewer elements of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of a director's approach to the use of the two design elements in an imaginative interpretation of the text, based on knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider in relation to the objectives for the two design elements and the production as a whole.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>There will be examples of how the two design elements may be applied without losing sight of the play's original performance values.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough as it might be for the higher marks or there is less consideration of other elements of the performance that have to be matched with the approach to the two design elements.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the performance opportunities, specifically around the two design elements within the production.</p> <p>There needs to be a clear indication throughout the response that the candidate has a full understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered and explored to show consistency throughout the progress of the play.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of the two design elements may enhance performance for both actor and audience.</p> <p>There will be a sense of confidence in the response, supported by clear ideas for approaches to exploring the use of the two design elements that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>

*Woyzeck* by Georg Buchner

Question Number	Indicative Content	
<p>8.</p> <p>AO3 AO2</p>	<p>This asks the candidate to consider:</p> <p>How the play in performance may impact upon a modern audience through its performance elements within a director’s interpretation, with specific reference to its historical context.</p> <p>It is about the style of performance and how the design and performance elements and combinations of, for example, acting style, costume, setting, props, light, staging will come together within an overall interpretation but with specific reference to the candidate’s understanding of its historical context.</p> <p>The response is expecting the candidate to be able to offer a clear interpretation of their chosen text in relation to the demands of the question. It is a question about the performance of the play, it is not specifically about the play, and the candidate needs to apply appropriate drama and theatre terminology in order to be able to respond effectively. An understanding of the historical context will be demonstrated through practical considerations of a twenty-first century performance that make explicit connections to the original performance conditions of the play.</p> <p>References to theoretical aspects should be made. These might refer to reasons why a particular style or genre has been chosen or why the ideas of a particular recognised practitioner have been adopted. There should be reference to historic features that have influenced the interpretation and how these may be realised in the performance.</p> <p>Decisions must be justified in terms of the interpretation and the overall approach to the production with reference to its historical context.</p>	
Level	Mark	Descriptor
<p>Level 1</p>	<p>0 -6</p>	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>There will be little reference to any stylistic or historic reference in the proposed interpretation of the play.</p> <p>The candidate will struggle to convey a convincing interpretation in terms of the use of appropriate drama and theatre terminology and justification of the ideas in relation to the question.</p>

Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.</p> <p>There will be some reference to stylistic or historic aspects in the proposed interpretation of the play but they will lack any rational justification as to why they should be adopted.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect with the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation but there will be little sense of justification for decisions made at the lower end of this level.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation may not be justified in terms of the playwright's original intentions or the play's original performance context.</p> <p>There may be little or no sense of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to it in performance but may have less of an understanding of how the proposed performance will make specific reference to the candidate's understanding of its historical context.</p> <p>There may be very much the sense of the prepared answer, perhaps taken straight from the annotated script to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the production of the play or, alternatively, there may be a number of areas covered, none of which are fully developed or explored.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present. The justification for decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>Towards the higher end of this level, there will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a general understanding of the likely aesthetic impact on the production.</p> <p>There will be fewer elements of a coherent response at this level.</p>



Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of the play in relation to a director working on an interpretation of a text and the question, which shows imagination, based upon knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of it in relation to its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and its historical context and is able to offer ideas based upon this understanding.</p> <p>There will be examples of how a production might be made visually - and practically - appealing, without losing sight of its original performance values.</p> <p>Comments will be supported by reasoning based upon an understanding of how drama may impact upon their audience within the space and the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic and historic elements in the proposed interpretation of the play and there will be a full understanding of the likely aesthetic impact of the production and how this compliments the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and show how the candidate may explore the performance in relation to this.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question that shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear grasp of their audience who may need some guidance from the direction of the play to enhance their understanding of its historical context.</p> <p>There needs to be a clear indication throughout the response that the candidate has fully understood the play, developed an interpretation for it, and is able to offer ideas based upon this understanding.</p> <p>There will be supported examples of how a production may be made visually - and practically - appealing without losing sight of its original performance values.</p> <p>Comments will be supported by sound reasoning based upon clear understanding of the way drama may impact upon the audience within the chosen space the candidate will offer examples from their interpretation for the production in support.</p> <p>There will be distinct reference to stylistic or historic elements in the proposed interpretation of the play and there will be a comprehensive understanding of the likely aesthetic impact on the production and how this compliments and enhances the meaning and structure of the play through its performance.</p> <p>An understanding of the historical context will be detailed and how the candidate may explore the performance will be detailed in relation to this.</p> <p>There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response and will cover all elements of the question.</p>

Question Number	Indicative Content	
9. AO3 AO2	<p>This asks the candidate to consider:</p> <p>An approach to the use of two design elements in performance with a clear view to how ideas will connect with an overall concept for the play in performance.</p> <p>Objectives for the two specific design elements within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation.</p> <p>An understanding of the production as a whole, within which the two design elements will be utilised to demonstrate an understanding of performance elements.</p> <p>An understanding of a theoretical approach that will lead to research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to two design elements.</p> <p>Reasons for decisions made about the overall interpretation of the text for performance.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level will be descriptive or very slight with no real or apparent attempt to engage with the demands of the question. There may be evidence of understanding of the play and the use of design within a production of it and there may be some coherence in the response but there will be very little in relation to the actual question.</p> <p>The candidate will struggle to convey convincing objectives for their design ideas in terms of the use of appropriate drama and theatre terminology, providing limited justification.</p>
Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at the lower end of this level will be will be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question.</p> <p>These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms or connect sufficiently with the demands of the question.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the use of the two design elements but there will be little sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to design that has not been fully thought out in terms of the play as a whole. The purpose of design has been considered but has only a superficial relevance to the proposed production.</p> <p>The candidate is starting to struggle at this level and the proposed interpretation in relation to the demands of the question may not be justified.</p> <p>There will be little sense of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be secure about the play and about approaches to the two design elements but may have less of an understanding of how approaches to the two design elements will fit in with other elements of the performance and/or will offer less of a discussion of ideas.</p> <p>There may be very much a sense of the prepared answer, perhaps taken straight from the annotated script, to this response, but this will be supported by some examples to connect it with the general demands of the question, particularly towards the higher marks in this level.</p> <p>There may be one line of thought that may not be developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the two design elements in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of design elements in terms of the play as a whole or the use of design in theatre in general. The two design elements have been considered but will only have occasional relevance as detailed in response to the play as a whole in performance.</p> <p>Description will start to dominate at the lower end of this area, although there will be a broader understanding of approaches to the two design elements in place as we go up through the marks, with some practical imagination and understanding present. The justification of decisions will be less secure at this level and examples in support may not always be specific in relation to the proposed production.</p> <p>There will be fewer elements of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of a director's approach to the use of two design elements in an imaginative interpretation of the text, based on knowledge gained throughout the course.</p> <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider in relation to the objectives for the two design elements and the production as a whole.</p> <p>There needs to be a clear indication throughout the response that the candidate has a good understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered but may not be wholly consistent throughout the progress of the play.</p> <p>There will be examples of how the two design elements may be applied without losing sight of the play's original performance values.</p> <p>Ideas will be imaginative and practical but perhaps the discussion is not as rounded or ideas justified enough as it might be for the higher marks or there is less consideration of other elements of the performance that have to be matched with the approach to the two design elements.</p> <p>There will be elements of a coherent and knowledgeable response but it will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will demonstrate a full understanding of drama and theatre terminology in relation to a director working on an interpretation of a text. There will be consideration of the play in production in relation to the question which shows imagination based upon knowledge gained throughout the course.</p> <p>The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the performance opportunities, specifically around the two design elements within the production.</p> <p>There needs to be a clear indication throughout the response that the candidate has a full understanding of the play in performance and is able to offer ideas based upon this understanding, coupled with the knowledge of approaches to the application of design gained throughout the course.</p> <p>There is evidence of a theoretical approach to design in terms of the play as a whole. Objectives for the use of the two design elements have been well considered and explored to show consistency throughout the progress of the play.</p> <p>There will be supported examples of approaches that are imaginative and practical, based upon an interpretation that sits within the original performance values of the play.</p> <p>Ideas will be supported by sound reasoning, based upon an understanding of how the use of the two design elements may enhance performance for both actor and audience.</p> <p>There will be a sense of confidence in the response, supported by clear ideas for approaches to exploring the use of the two design elements that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>

Section C.

Question Number	Indicative Content	
<p>10.</p> <p>A03 A02 A04</p>	<p>This asks the candidate to consider the impact of the play in performance and what it was about it which made an impression, including the approach to its themes and issues through a range of elements of theatre:</p> <ul style="list-style-type: none"> <li>▪ The visual and aural impact of the performance, which places it in the 21<sup>st</sup> century, particularly with reference to stage effects, the actor and the impact of the director as evidenced through the performance</li> <li>▪ The social/cultural impact and how issues and themes may have been developed or not in the performance seen</li> <li>▪ Topical references and how these may be dealt with</li> <li>▪ Possible cuts and edits</li> <li>· The impact of the performers within the play and how the style of acting may alter the impact compared to the original performance conditions</li> </ul> <p>There are a number of areas here and a number of angles from which the candidate may develop a response.</p> <p>The idea of theatre moving with the times and engaging the audience of the day is at the centre of the question and encourages candidates to consider the language of theatre and communication in its broadest sense.</p> <p>The most successful answers will be the ones which are rooted in the question and which use the performance seen as the starting point for the response and offers examples alongside this, rather than giving the history lesson and slipping some personal observations into it.</p> <p>The statement is a SCH (social, cultural, historical) one, but candidates should be able to draw ideas together that may cover a number of the above elements. A personal response concerning the impact of any number of influences on the production and how these might alter or modify the theatre experience for the audience is at the centre of the answer. This should lead the candidate into a response in relation to the statement and an understanding of the original performance conditions.</p> <p>There needs to be a balance in the response, reflecting the candidate's understanding of the performance seen in relation to its original performance conditions, demonstrating a knowledge of how plays may be interpreted in performance. Uses of drama and theatre terminology and relevant evaluative skills are expected within the response.</p>	
Level	Mark	Descriptor
<p>Level 1</p>	<p>0 -6</p>	<p>Responses at this level may be heavily descriptive and will lack any of the necessary connections, although there may be some understanding of the play in performance in relation to elements of the question and the statement.</p> <p>The candidate will struggle to engage with the experience and will not be able to offer coherent and well-rounded thoughts in relation to either the question and/or the play seen in performance.</p> <p>This response may be highly descriptive or slight but it will not engage in sufficient depth to warrant a mark outside this level.</p> <p>There will be an absence of any appreciation of the impact of the production on the candidate with reference to its original performance context.</p>

Level	Mark	Descriptor
Level 2	7 - 12	<p>Responses at this level may be heavily descriptive and may lack a number of the necessary connections, although there will be some indication of a response in relation to the play in performance and/or its original performance conditions and, possibly, the statement.</p> <p>The statement will have little consideration in the answer and the candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from notes.</p> <p>There may be some understanding evident within the response, particularly towards the higher marks in this level and some indication of how drama in performance may have impact but not all the connections will have been made.</p> <p>Some reference will be made to the impact of the production seen live but there will be little connection made with the likely original production style.</p> <p>There will be little sense of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be descriptive and may lack a depth of discussion to take the response into the next level. There may be a clear drift towards the text, rather than the performance and there may be a strong historical perspective which may dominate the overall response.</p> <p>There will be evidence of understanding in this area but there will be a clear impression of the candidate starting to struggle to supply evidence in support.</p> <p>The impact of the performance seen may be limited to one example which is not developed around the question and/or the statement and there may be a sense of notes being presented</p> <p>Some reference will be made to the impact of the production on the candidate and there will be some reference made to connecting into the original production context.</p> <p>There will be fewer elements of a coherent response at this level.</p>



Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will offer clear evidence that the candidate has understood the production seen in relation to the original performance conditions and is then able to relate that information to the demands of the question asked and, specifically, the statement.</p> <p>Examples used will be supported and there will generally be a balance in the discussion as to the impact of the play for us compared to its earlier impact.</p> <p>Examples should be rooted in the performance of the play but there may be a drift towards the text in the lower area of these marks.</p> <p>The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support.</p> <p>There may not always be clear distinction between actor and character towards the lower marks in this level but the information within the response has merit and shows understanding overall.</p> <p>An understanding of the changes made between the original staging practice of, for example, acting and stage effects and the contemporary production seen will be evident but it will fall short of complete understanding of how this impacts on an audience in support of a response to the statement.</p> <p>There will be elements of a coherent and knowledgeable response but it may fall short on some of the connections made.</p>
Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will offer clear evidence that the candidate has understood the production seen in relation to its original performance conditions and is then able to relate that information to the demands of the question asked and, specifically, the statement.</p> <p>Examples used will be supported and there will be a balance in the discussion as to the impact of the play for us compared to the original performance context.</p> <p>The examples should be rooted in the performance of the play, not in its literary merits.</p> <p>The performance seen should ideally lead the discussion, with ideas springing from that but some candidates may successfully present ideas in this answer using a different approach.</p> <p>There will be a full appreciation of the impact of performance and production elements upon an audience and their perception of the interpretation of the play.</p> <p>The discussion should have balance and the examples used should be clearly explored.</p> <p>At this level we should have names of actors, directors, designers and there should be a clear distinction between actor and character.</p> <p>Conclusions drawn should follow logically from the discussion offered and this will be a coherent and knowledgeable response.</p>

Question Number	Indicative Content	
11. A03 A02 A04	<p>This asks the candidate to consider the staging of the production and its impact on the play in performance in relation to a full range of performance techniques.</p> <p>This staging should be considered in relation to audience and actors, acting/performance style, aural and visual impact and communication of ideas. The word staging covers the elements that need to be considered when bringing a play to the stage.</p> <p>It is a personal response and one that should connect effectively to an understanding of the original performance conditions by comparing the present to the past.</p> <p>There are a number of areas here and a number of angles candidates may explore in responding to this question.</p> <p>Candidates may have seen a minimalist performance but there is still scope for comparisons with its original performance conditions.</p> <p>Candidates should focus on the staging of the performance and give clear examples from the performance to support their evaluation in relation to their understanding of its original performance and a theoretical interpretation of how the original staging would be perceived by the audience.</p>	
Level	Mark	Descriptor
Level 1	0 - 6	<p>Responses at this level may be heavily descriptive and will lack any of the necessary connections, although there may be some understanding of the play in performance in relation to the elements of the question.</p> <p>The candidate will struggle to engage with the experience and will not be able to offer coherent and well-rounded thoughts in relation to either the question and/or the play seen in performance.</p> <p>There will be a very limited understanding of staging elements.</p> <p>This response may be highly descriptive or slight but it will not engage in sufficient depth to warrant a mark outside this level.</p>
Level	Mark	Descriptor
Level 2	7- 12	<p>Responses at this level may be heavily descriptive and may lack a number of the necessary connections, although there will be some indication of a response in relation to the play in performance and/or its original performance conditions.</p> <p>The influence of the production will have little consideration in the answer and the candidate will present information which does not fully connect with the framework of the question, perhaps derived straight from notes.</p> <p>There may be some understanding evident within the response, particularly towards the higher marks in this level and some indication of how the impact of drama in performance may be enhanced by its staging but not all the connections will have been made.</p> <p>Reference may be made to the staging of the contemporary production but there will be no appreciation of how this may have compared with the original staging conditions.</p> <p>There will be little sense of a coherent response at this level.</p>

Level	Mark	Descriptor
Level 3	13 - 18	<p>Responses at this level may be descriptive and may lack a depth of evaluation to take the response into the next level. There may be a clear drift towards the text and/or character study, rather than the performance and/or there may be a strong historical perspective which may dominate the overall response.</p> <p>There will be evidence of understanding in this area but there will be a clear impression of the candidate starting to struggle to supply evidence in support.</p> <p>The impact of the staging may be limited to examples which are not developed around the question and there may be a sense of notes being presented.</p> <p>Reference will be made to the staging in both the contemporary production and in the original staging but there will be little analysis of the differences or similarities to show an understanding of the impact in the historical context.</p> <p>There will be less of a sense of a coherent response at this level.</p>
Level	Mark	Descriptor
Level 4	19 - 24	<p>Responses at this level will offer clear evidence that the candidate has understood the staging of the production seen in relation to its original performance and is then able to relate that information to the demands of the question asked.</p> <p>Examples used will be supported and there will generally be a balance in the comparison as to the impact of staging for the candidate compared to its original performance.</p> <p>Examples should be rooted in the performance of the play but there may be a drift towards the text/character study in this area of marks.</p> <p>The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support.</p> <p>Reference will be made to the staging in both the contemporary production and in the original staging and there will be a perceptible analysis of the difference the impact makes on the audiences.</p> <p>There may not always be clear distinction between actor and character towards the lower marks in this level but the information within the response has merit and shows understanding overall.</p> <p>There will be elements of a coherent and knowledgeable response.</p>

Level	Mark	Descriptor
Level 5	25 - 30	<p>Responses at this level will offer clear evidence that the candidate has understood the staging of the production seen in relation to its original performance and is then able to relate that information to the demands of the question asked.</p> <p>Examples used will be supported and there will be a balance in the comparison as to the impact of the staging for the candidate compared to the original performance.</p> <p>The examples should be rooted in the performance of the play, not in its literary merits.</p> <p>The performance seen should ideally lead the comparison, with ideas springing from that.</p> <p>Some candidates may successfully present ideas in this answer using a different approach.</p> <p>The comparison should have balance and the examples used should be clearly explored.</p> <p>Reference will be made to the staging in both the contemporary production and in the original staging and there will be a full analysis of the difference the impact makes on the historic and contemporary audiences that fully explores the likely interpretation made by the audiences as to the meaning and impact of the play.</p> <p>At this level, we should have names of actors, directors, designers and there should be a clear distinction between actor and character.</p> <p>Conclusions drawn should follow logically from the comparisons offered.</p> <p>This will be a coherent and knowledgeable response.</p>



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