



# Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE  
In Drama and Theatre Studies (6DR04/01)  
Unit 4: Theatre Text in Context

2017 Component 2: Theatre Makers in Practice

**PROVISIONAL MARK SCHEME** – Final Mark Scheme will be provided at STM meeting.

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| <b>Question Number</b> | Analyse and evaluate the contribution of the <b>lighting designer</b> and their use of <b>lighting states</b> in the performance you have seen.<br>In your answer you should consider: <ul style="list-style-type: none"><li>• key moments in the performance</li><li>• your response as an informed member of the audience.</li></ul> |
|                        |  You must give <b>balanced consideration</b> between your analysis <b>and</b> your evaluation.  |
| <b>1</b>               | <b>AO4 = 16 marks</b><br><br>This question specifically asks the candidate to analyse and evaluate how the lighting designer has used lighting states in <b>one</b> live performance they have seen.   |

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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.

## Mark Scheme

### Section A: 1. *Lysistrata* by Aristophanes (pages 37 to 47)

| Question Number               | Question  |
|-------------------------------|---|
| <b>1(a)</b><br><b>A02 A03</b> | <b>Outline for your performers two ways they might explore the stage direction beginning [STRATYLLIS, <i>leading the women, almost collides...etc</i>] near the middle of this extract on page 43 of the text. (4)</b>  |
|                               | Indicative Content  |
|                               | <p>This asks the candidate to consider the stage direction near the middle of this extract on page 43 of the text and how this might be explored with the actors to indicate the importance of this moment during the rehearsal.</p> <p>The question asks for two ways of exploring the stage direction. 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 around the stage direction.</p> |
| Mark                          | Descriptor  |
| <b>0</b>                      | There will be no evidence of connecting with the demands of the question.   |
| <b>1</b>                      | 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 but there may be some reference to the extract and/or the play.  |
| <b>2</b>                      | There will be some evidence of connecting with the demands of the question. The candidate may not fully explore two ways of exploring the stage direction near the middle of this extract or may focus on only one justified approach.  |
| <b>3</b>                      | There will be evidence of connecting with the demands of the question. Responses should demonstrate a full understanding of the intended purpose of exploring the stage direction near the middle of this extract. The role of the actors will be explicit in the response. There will be two possible ways of exploring the stage direction near the start of this extract, both supported by reasons, but one idea may not be as fully developed or as supported as the other.  |
| <b>4</b>                      | The evidence of connecting with the demands of the question will be very clear. Primary consideration will be given to exploring the stage direction near the middle of 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               | Question   |
|-------------------------------|--|
| <b>1(b)</b><br><b>AO2 AO3</b> | <b>Consider three appropriate rehearsal techniques you might use in order to explore the relationship between Men's Leader and Stratyllis in this extract. (6)</b>   |
|                               | Indicative Content   |
|                               | <p>This asks the candidate to consider the relationship between Men's Leader and Stratyllis as presented in the extract and to indicate ways of defining this relationship through rehearsal in order to allow their contribution to be explored 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 relationship between Men's Leader and Stratyllis at this point for the company. The key word here is <i>appropriate</i> and the question is looking for a sense of understanding not just of rehearsal techniques but the purpose of specific techniques in relation to the question and specific moments within the extract.</p> <p>Candidates should offer support from specific examples within this extract and ideas for the three rehearsal techniques should be both practical and appropriate.</p> <p>The choice of emphasis is open but there must be a balance in the three techniques explored to be able to earn the higher level marks.</p> |
| Mark                          | Descriptor   |
| <b>0</b>                      | There will be no evidence of connecting with the demands of the question.  |
| <b>1</b>                      | There will be little evidence of connecting with the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, not exploring any of the elements in any depth. Rehearsal techniques may not be appropriate and there may be little connection with the extract in the response.   |
| <b>2</b>                      | There will be some evidence of connecting with 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 rehearsal or the connection with the extract will be either slight or non-existent.   |
| <b>3</b>                      | There will be more evidence of connecting with the demands of the question. The candidate demonstrates a sound use of drama and theatre terms in relation to rehearsal techniques and communicates the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the focus on the specific relationship between Men's Leader and Stratyllis. There may be more reporting than exploring at this level.  |
| <b>4</b>                      | There will be evidence of connecting with the demands of the question. There may be support for the examples of rehearsal techniques and an understanding of the relationship between Men's Leader and Stratyllis 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.   |
| <b>5</b>                      | There will be clear evidence of connecting with 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 Men's Leader and Stratyllis in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.   |

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| <b>6</b> | The evidence of connecting with the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal in evidence throughout the response. There may be some sense of the company in the answer that supports the work of all of the actors, not just those specified in the question. The three rehearsal techniques will be applied with real understanding of purpose for the demands of the extract and in relation to the question. |
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| Question Number             | Question   |   |
|-----------------------------|--|---|
| <b>1(c)<br/>A02<br/>A03</b> | <b>Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)</b>  |   |
|                             | Indicative Content   |   |
|                             | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The use of non-verbal communication within the extract and how this might be explored by working through the rehearsal process</li> <li>▪ Ways of exploring relationships during the rehearsal to help the actors and groupings of 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 use of non-verbal communication within the extract and how exploring this will assist in the relationship between audience and actor</li> </ul> <p>The question asks the candidate to work with the actors in rehearsal and the response should reflect this.<br/>It is about the candidate exploring the way the actors are able to impact upon audience through their characters in relation to others; it is not a character study. The question specifies exploring non-verbal communication and the response may be ensemble and/or individual focused. The approach taken should be justified by the candidate's interpretation and understanding of the rehearsal process in relation to the text.</p> |   |
| Level                       | Mark   | Descriptor  |
| <b>Level 1</b>              | <b>0 - 3</b>   | <p>Responses at this level will be less detailed and less secure in offering justification of suggested techniques to explore the non-verbal communication 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 the play for performance via rehearsal processes.</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 for exploring non-verbal communication.</p> |
| <b>Level 2</b>              | <b>4 - 6</b>   | <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 and there may be less of a sense of the process leading up to developing 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 candidate may demonstrate a sound use of drama</p>  |

|                |               |  |
|----------------|---------------|--|
|                |               | terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques for exploring non-verbal communication.   |
| <b>Level 3</b> | <b>7 - 10</b> | <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 between individuals, ensemble and possibly, audience, through exploring non-verbal communication.</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 are supportive of the response, connecting performers, non-verbal communication and possibly audience with ideas on how the relationships may be established and explored, with the emphasis on exploring non-verbal communication.</p> <p>The candidate will be able to offer ideas for rehearsal techniques that will effectively connect with the extract – giving specific examples - and may demonstrate the broader context of the style of the play in performance. 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> |

## 2. *Dr Faustus* by Christopher Marlowe (Page 91 to 101)

| Question Number         | Question  |
|-------------------------|---|
| <b>2(a)<br/>A02 A03</b> | <b>Outline for your performers two ways they might explore the transition into [Act 3 Scene 2] in this extract. (4)</b>   |
|                         | Indicative Content  |
|                         | <p>This asks the candidate to consider the transition into [Act 3 Scene 2] in this extract and how this might be explored with the performers during the rehearsal.</p> <p>The question asks for two ways of exploring the transition. 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 from just before and/or just after the transition.</p> |
| Mark                    | Descriptor  |
| <b>0</b>                | There will be no evidence of connecting with the demands of the question.   |
| <b>1</b>                | 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, but there may be some reference to the extract and/or the play.   |
| <b>2</b>                | There will be some evidence of connecting with the demands of the question. The candidate may not fully explore ways of exploring the transition for the actors or may focus on only one justified approach.  |
| <b>3</b>                | There will be evidence of connecting with the demands of the question. Responses should demonstrate a full understanding of the intended impact of the transition in the extract. The role of the actors will be explicit in the response. There will be two possible ways of exploring the transition, both supported by reasons, but one idea may not be as fully developed or as supported as the other.   |
| <b>4</b>                | The evidence of connecting with the demands of the question will be very clear. Primary consideration will be given to exploring the transition 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         | Question   |
|-------------------------|--|
| <b>2(b)<br/>AO2 AO3</b> | <b>Consider three appropriate rehearsal techniques you might use in order to explore the relationship between Robin and Rafe in this extract. (6)</b>  |
|                         | Indicative Content   |
|                         | <p>This asks the candidate to consider the relationship between Robin and Rafe as presented in the extract and to indicate ways of defining the individuals through rehearsal in order to allow their contribution to be explored 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 the purpose of specific techniques in relation to the question and specific moments within the extract.</p> <p>Candidates should offer support from specific examples within this extract and ideas for the three rehearsal techniques should be practical and appropriate.</p> <p>The choice of emphasis is open but there must be a balance in the three techniques explored to be able to earn the higher level marks.</p> |
| Mark                    | Descriptor   |
| <b>0</b>                | There will be no evidence of connecting with the demands of the question.  |
| <b>1</b>                | There will be little evidence of connecting with the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, not exploring any of the elements in any depth. Rehearsal techniques may not be appropriate and there may be little connection with the extract in the response.   |
| <b>2</b>                | There will be some evidence of connecting with 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 rehearsal or the connection with the extract will be either slight or non-existent.   |
| <b>3</b>                | There will be more evidence of connecting with the demands of the question. The candidate demonstrates a sound use of drama and theatre terms in relation to rehearsal techniques and communicates the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the focus on the specific relationship between Robin and Rafe. There may be more reporting than exploring at this level.   |
| <b>4</b>                | There will be evidence of connecting with the demands of the question. There may be support for the examples of rehearsal techniques and an understanding of the relationship between Robin and Rafe 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.   |
| <b>5</b>                | <p>There will be clear evidence of connecting with 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 characters of Robin and Rafe in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of question and the extract.</p>   |
| <b>6</b>                | The evidence of connecting with the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal in evidence throughout the response. There may be some sense of the company in the answer that supports the work of all of the actors, not just the two specified in the question. The three rehearsal techniques will be applied with real understanding of purpose for the demands of the extract and in relation to the question.   |

| Question Number   | Question  |   |
|---|---|---|
| <b>2(c)<br/>AO2<br/>AO3</b>   | <b>Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)</b> |   |
| <b>Indicative Content</b>   |   |   |
| <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The use of non-verbal communication within the extract and how this might be explored by working through the rehearsal process</li> <li>▪ Ways of exploring relationships during the rehearsal to help the actors and groupings of 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 use of non-verbal communication within the extract and how exploring this will assist in the relationship between audience and actor</li> </ul> <p>The question asks the candidate to work with the actors in rehearsal and the response should reflect this.</p> <p>It is about the candidate exploring the way the actors are able to impact upon audience through their characters in relation to others; it is not a character study. The question specifies exploring non-verbal communication and the response may be ensemble and/or individual focused. The approach taken should be justified by the candidate's interpretation and understanding of the rehearsal process in relation to the text.</p> |   |   |
| <b>Level</b>  | <b>Mark</b>   | <b>Descriptor</b>   |
| <b>Level 1</b>  | <b>0 - 3</b>  | <p>Responses at this level will be less detailed and less secure in offering justification of suggested techniques to explore non-verbal communication 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 the play for performance via rehearsal processes.</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 for exploring non-verbal communication.</p>       |
| <b>Level 2</b>  | <b>4 - 6</b>  | <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 and there may be less of a sense of the process leading up to developing 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 candidate may demonstrate a sound use of drama terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques for exploring non-verbal communication.</p> |
| <b>Level 3</b>  | <b>7 - 10</b>   | 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   |

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|  | <p>between individuals, ensemble and possibly, audience, through exploring non-verbal communication.</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. The moments from the extract are supportive of the response, connecting performers, non-verbal communication and possibly audience with ideas on how the relationships may be established and explored, with the emphasis on exploring non-verbal communication.</p> <p>The candidate will be able to offer ideas for rehearsal techniques that 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> |
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### 3. *Woyzeck* by Georg Buchner (Page 19 to 29)

| Question Number         | Question  |
|-------------------------|---|
| <b>3(a)<br/>A02 A03</b> | <b>Outline for your performers two ways they might explore the transition between Scene Four and Scene Five in this extract. (4)</b>  |
|                         | Indicative Content  |
|                         | <p>This asks the candidate to consider the transition between Scene Four and Scene Five in this extract and how this might be explored with the performers during the rehearsal.</p> <p>The question asks for two ways of exploring the transition. 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 the transition.</p> |
| Mark                    | Descriptor  |
| <b>0</b>                | There will be no evidence of connecting with the demands of the question.   |
| <b>1</b>                | There will be little evidence of connecting with the demands of the question, and specifically the transition between Scene Four and Scene Five. The response will be descriptive and will not connect the elements of the answer to the question and/or to the rehearsal but there may be some reference to the extract and/or the play.   |
| <b>2</b>                | There will be some evidence of connecting with the demands of the question. The candidate may not fully explore two ways of exploring the transition or may focus on only one justified approach.   |
| <b>3</b>                | There will be evidence of connecting with the demands of the question. Responses should demonstrate a full understanding of exploring the transition. The roles of the actors will be explicit in the response. There will be two possible ways of exploring the transition, both supported by reasons, but one idea may not be as fully developed or as supported as the other.  |
| <b>4</b>                | The evidence of connecting with the demands of the question will be very clear. Primary consideration will be given to exploring the transition 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         | Question   |
|-------------------------|--|
| <b>3(b)<br/>AO2 AO3</b> | <b>Consider three appropriate rehearsal techniques you might use in order to explore the relationship between Woyzeck and the Captain in this extract. (6)</b>   |
|                         | Indicative Content   |
|                         | <p>This asks the candidate to consider the relationship between Woyzeck and the Captain as presented in the extract and to indicate ways of defining the individuals through rehearsal in order to allow their contribution to be explored 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 the purpose of specific techniques in relation to the question and specific moments within the extract.</p> <p>Candidates should offer support from specific examples within this extract and ideas for the three rehearsal techniques should be both practical and appropriate.</p> <p>The choice of emphasis is open but there must be a balance in the three techniques explored to be able to earn the higher level marks.</p> |
| Mark                    | Descriptor   |
| <b>0</b>                | There will be no evidence of connecting with the demands of the question.  |
| <b>1</b>                | There will be little evidence of connecting with the demands of the question. Responses will be highly descriptive and may not cover more than one element of the question, not exploring any of the elements in any depth. Rehearsal techniques may not be appropriate and there may be little connection with the extract in the response.   |
| <b>2</b>                | There will be some evidence of connecting with 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 rehearsal or the connection with the extract will be either slight or non-existent.   |
| <b>3</b>                | There will be more evidence of connecting with the demands of the question. The candidate demonstrates a sound use of drama and theatre terms in relation to rehearsal techniques and communicates the response effectively. There will be connections made to the extract, although these may lack specifics in terms of the Woyzeck and the Captain or focus on one rather than both. There may be more reporting than exploring at this level.  |
| <b>4</b>                | There will be evidence of connecting with the demands of the question. There may be support for the examples of rehearsal techniques and an understanding of the relationship between Woyzeck and the Captain 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.  |
| <b>5</b>                | There will be clear evidence of connecting with 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 Captain and Woyzeck in this extract for the rehearsal and is able to connect ideas justifiably with the specifics of the question and the extract.   |
| <b>6</b>                | The evidence of connecting with the demands of the question will be very clear. There will be a confident grasp of drama and theatre terms in relation to rehearsal in evidence throughout the response. There may be some sense of the company in the answer that supports the work of all of the actors, not just the two specified in the question. The three rehearsal techniques will be applied with real understanding of purpose for the demands of the extract and in relation to the question.   |

| Question Number   | Question  |   |
|---|---|---|
| <b>3(c)</b><br><b>A02</b><br><b>A03</b>   | <b>Explain to your performers how you intend to work on exploring non-verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)</b> |   |
| <b>Indicative Content</b>   |   |   |
| <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>▪ The use of non-verbal communication within the extract and how this might be explored by working through the rehearsal process</li> <li>▪ Ways of exploring relationships during the rehearsal to help the actors and groupings of 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 use of non-verbal communication within the extract and how exploring this will assist in the relationship between audience and actor</li> </ul> <p>The question asks the candidate to work with the actors in rehearsal and the response should reflect this.</p> <p>It is about the candidate exploring the way the actors are able to impact upon audience through their characters in relation to others; it is not a character study. The question specifies exploring non-verbal communication and the response may be ensemble and/or individual focused. The approach taken should be justified by the candidate's interpretation and understanding of the rehearsal process in relation to the text.</p> |   |   |
| <b>Level</b>  | <b>Mark</b>   | <b>Descriptor</b>   |
| <b>Level 1</b>  | <b>0 - 3</b>  | <p>Responses at this level will be less detailed and less secure in offering justification of suggested techniques to explore non-verbal communication in 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 the play for performance via rehearsal processes.</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 for exploring non-verbal communication.</p>           |
| <b>Level 2</b>  | <b>4 - 6</b>  | <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 and there may be less of a sense of the process leading up to developing 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 candidate may demonstrate a sound use of drama terms and concepts in relation to interpreting the play for performance using appropriate rehearsal techniques for exploring non-verbal communication.</p> |

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| <b>Level 3</b> | <b>7 - 10</b> | <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 between individuals, ensemble and possibly, audience, through exploring the non-verbal communication.</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 are supportive of the response, connecting performers, non-verbal communication and possibly audience with ideas on how the relationships may be established and explored, with the emphasis on exploring non-verbal communication.</p> <p>The candidate will be able to offer ideas for rehearsal techniques that 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> |
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## Section B: *Lysistrata* by Aristophanes

| Question Number   | Question   |   |
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| <b>4</b><br><b>AO2</b><br><b>AO3</b>  | <b>As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context. (30)</b> |   |
| Indicative Content  |  |   |
| <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• How the play in performance may impact upon a contemporary audience through its performance elements within a director's interpretation</li> <li>• How to demonstrate intention in relation to engaging an audience</li> <li>• The style of performance and how the production methods and combinations of, for example, acting style, costume, setting, props, light, sound and staging will come together to engage an audience within an overall interpretation</li> <li>• A clear justification of the interpretation of the 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 must reference its original performance context in order to seek to engage a contemporary audience</li> <li>• References to theoretical aspects of directorial decisions. 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 and justified in the performance</li> <li>• Decisions that must be justified in terms of production methods to be used and the overall approach to the production with reference to engaging an audience</li> </ul> |  |   |
| Level   | Mark   | Descriptor  |
| <b>Level 1</b>  | <b>0 - 6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for engaging an audience and there may be some coherence in the response but there will be limited evidence in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p>   |
| <b>Level 2</b>  | <b>7 - 12</b>  | <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 specific demands of the question.</p> <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p> <p>There may be some indication of how an audience may be engaged to achieve evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the chosen examples but not all of the connections will be made.</p> |

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|                |                | <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the way engagement may be achieved but there will be little or no sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to an interpretation that has not been fully thought out in terms of the play as a whole. The purpose of the interpretation has been considered but has only a superficial relevance to the proposed production.</p> <p>The examples of how engagement may be achieved for the audience appear to sit within an overall concept of the play in performance, but this is not justified, merely reported.</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, merely reported.</p> <p>There will be little sense of a coherent response at this level.</p>   |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and approaches to the interpretation, but may have less of an understanding of how the interpretation can be communicated to an audience in production.</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 is not developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the interpretation in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, but these may not be justified in practical terms in relation to the proposed production and its intended impact upon an audience.</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 interpretation in place as we go up through the marks, with some practical imagination and understanding present.</p> <p>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 and engaging an audience.</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 less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <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 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 chosen interpretation, justified through examples of how an audience will be engaged.</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</p>  |

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|                |                | <p>based upon this understanding, coupled with knowledge of approaches to the interpretation and shaping audience response gained throughout the course.</p> <p>There is evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and this will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the interpretation may be communicated to an audience 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 they might be for the higher marks or there is less consideration of a range of performance elements that have to be considered within the chosen interpretation.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>   |
| <b>Level 5</b> | <b>25 - 30</b> | <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 basis of understanding within which to consider the performance opportunities, specifically around the chosen interpretation and justification of how engagement may be achieved in performance.</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 interpretation and shaping audience response gained throughout the course.</p> <p>There is clear evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and these will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation 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 engagement may be achieved to 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 a practical application of the interpretation that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p> |

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| Question Number          | Question   |   |
| <b>5<br/>AO2<br/>AO3</b> | <b>As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance. (30)</b>  |   |
|                          | Indicative Content   |   |
|                          | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• An approach to the set and lighting of a production with a clear view to how ideas will connect with an overall concept for the play in performance</li> <li>• Objectives for intentions for the set and lighting within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation</li> <li>• An understanding of the production as a whole, within which the intentions for the set and lighting will be utilised to demonstrate an understanding of performance elements</li> <li>• An understanding of a theoretical approach based on research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to the set and lighting</li> <li>• Reasons for decisions made about the overall interpretation of the text for performance</li> </ul> |   |
| <b>Level</b>             | <b>Mark</b>  | <b>Descriptor</b>   |
| <b>Level 1</b>           | <b>0 - 6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for the set and lighting within a production and there may be some coherence in the response but there will be very little in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the objectives for the set and lighting in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the production as a whole within its historical context.</p>  |
| <b>Level 2</b>           | <b>7 - 12</b>  | <p>Responses at the lower end of this level will be highly descriptive and probably 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 specific demands of the question.</p> <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p> <p>There may be some understanding of the intentions for the set and lighting evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the set and lighting but not all of the connections will be made.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the intentions for the set and lighting but there will be little or no sense of justification of decisions made at the lower end of this level.</p> |

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|                |                | <p>There is scant evidence of a theoretical approach to intentions for the set and lighting that has been fully thought out in terms of the production as a whole. The impact of set and lighting has been considered but has only a superficial relevance to the proposed production.</p> <p>The intentions do not appear to sit within an overall concept of the play in performance.</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, merely reported.</p> <p>There will be little sense of a coherent response at this level.</p>   |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and about approaches to the set and lighting but may have less of an understanding of how approaches to set and lighting will fit in with other elements of the performance or/and 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 in performance or, alternatively, there may be a number of ideas explored for the approach to the set and lighting, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole or the use of set and/or lighting or style in theatre in general.</p> <p>The set and lighting has 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 set and lighting in place at the higher level of marks, with some practical imagination and understanding present.</p> <p>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>Towards the higher end of this level, there will be distinct reference to stylistic and/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 less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <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 set and lighting 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 set and lighting within an interpretation of 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</p>   |

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|                |                | <p>of approaches to intentions for set and lighting gained throughout the course.</p> <p>There is evidence of a theoretical approach to set and lighting in terms of the play as a whole. Intentions for the set and lighting have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the set and lighting may be utilised 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 set and lighting.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>  |
| <b>Level 5</b> | <b>25 - 30</b> | <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 intentions for the set and lighting 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 set and lighting in performance gained throughout the course.</p> <p>There is evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole. Objectives for the set and lighting 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 intentions 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 intentions for set and lighting 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                      | Question  |  |
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| <b>6</b><br><b>AO2</b><br><b>AO3</b> | <b>As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context. (30)</b>  |  |
|                                      | Indicative Content  |  |
|                                      | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• How the play in performance may impact upon a contemporary audience through its performance elements within a director's interpretation</li> <li>• How to demonstrate intention in relation to engaging an audience</li> <li>• The style of performance and how the production methods and combinations of, for example, acting style, costume, setting, props, light, sound and staging will come together to engage an audience within an overall interpretation</li> <li>• A clear justification of the interpretation of the 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 must reference its original performance context in order to seek to engage a contemporary audience</li> <li>• References to theoretical aspects of directorial decisions. 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 and justified in the performance</li> <li>• Decisions that must be justified in terms of production methods to be used and the overall approach to the production with reference to engaging an audience</li> </ul> |  |
| Level                                | Mark  | Descriptor   |
| <b>Level 1</b>                       | <b>0 -6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for engaging the audience and there may be some coherence in the response but there will be limited evidence in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p> |
| <b>Level 2</b>                       | <b>7 – 12</b>   | <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 specific demands of the question.</p> <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p>  |

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|                |                | <p>There may be some indication of how an audience may be engaged evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the chosen examples but not all of the connections will be made.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the way an audience may be engaged but there will be little or no sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to an interpretation that has not been fully thought out in terms of the play as a whole. The purpose of the interpretation has been considered but has only a superficial relevance to the proposed production.</p> <p>The examples of how engagement may be achieved for the audience appear to sit within an overall concept of the play in performance, but this is not justified, merely reported.</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>  |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and approaches to the interpretation, but may have less of an understanding of how the interpretation can be communicated to an audience in production.</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 is not developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the interpretation in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, but these may not be justified in practical terms in relation to the proposed production and its intended impact upon an audience.</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 interpretation in place as we go up through the marks, with some practical imagination and understanding present.</p> <p>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 and engaging an audience.</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 less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <p>Responses at this level will demonstrate a sound understanding of drama and theatre terminology. They will offer a consideration of a director's</p>  |

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|                |                | <p>approach to 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 chosen interpretation, justified through examples of how an audience will be engaged.</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 knowledge of approaches to the interpretation and shaping audience response gained throughout the course.</p> <p>There is evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and this will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the interpretation may be communicated to an audience 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 they might be for the higher marks or there is less consideration of a range of performance elements that have to be considered within the chosen interpretation.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p> |
| <b>Level 5</b> | <b>25 - 30</b> | <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 basis of understanding within which to consider the performance opportunities, specifically around the chosen interpretation and justification of how engagement may be achieved in performance.</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 interpretation and shaping audience response gained throughout the course.</p> <p>There is clear evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and these will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation 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>  |

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|                           |  | <p>Ideas will be supported by sound reasoning, based upon an understanding of how engagement may be achieved to 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 a practical application of the interpretation that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>  |
| <b>Question Number</b>    | <b>Question</b>  |  |
| <b>7.<br/>A02<br/>A03</b> | <b>As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.(30)</b>   |  |
|                           | <b>Indicative Content</b>  |  |
|                           | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• An approach to the set and lighting of a production with a clear view to how ideas will connect with an overall concept for the play in performance</li> <li>• Objectives for intentions for the set and lighting within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation</li> <li>• An understanding of the production as a whole, within which the intentions for the set and lighting will be utilised to demonstrate an understanding of performance elements</li> <li>• An understanding of a theoretical approach based on research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to the set and lighting</li> <li>• Reasons for decisions made about the overall interpretation of the text for performance</li> </ul> |  |
| <b>Level</b>              | <b>Mark</b>  | <b>Descriptor</b>  |
| <b>Level 1</b>            | <b>0 - 6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for the set and lighting within a production and there may be some coherence in the response but there will be very little in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the objectives for the set and lighting in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the production as a whole within its historical context.</p>   |
| <b>Level 2</b>            | <b>7 – 12</b>  | <p>Responses at the lower end of this level will be highly descriptive and probably 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 specific demands of the question.</p> <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p> <p>There may be some understanding of the intentions for the set and lighting evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the set and lighting but not all of the connections will be made.</p> |

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|                |                | <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the intentions for the set and lighting but there will be little or no sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to intentions for set and lighting that has been fully thought out in terms of the production as a whole. The impact of the set and lighting has been considered but has only a superficial relevance to the proposed production.</p> <p>The intentions do not appear to sit within an overall concept of the play in performance.</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, merely reported.</p> <p>There will be little sense of a coherent response at this level.</p>   |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and about approaches to the set and lighting but may have less of an understanding of how approaches to set and lighting will fit in with other elements of the performance or/and 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 in performance or, alternatively, there may be a number of ideas explored for the approach to set and lighting, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole or the use of set and/or lighting or style in theatre in general.</p> <p>The set and lighting 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 set and lighting in place at the higher level of marks, with some practical imagination and understanding present.</p> <p>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>Towards the higher end of this level, there will be distinct reference to stylistic and/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 less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <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 set and lighting in an imaginative interpretation of the text, based on knowledge gained throughout the course.</p>   |

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|                |                | <p>The candidate will have a grasp of the question and a clear grasp of approaches to consider in relation to the objectives for set and lighting within an interpretation of 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 intentions for set and lighting gained throughout the course.</p> <p>There is evidence of a theoretical approach to set and lighting in terms of the play as a whole. Intentions for the set and lighting have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the set and lighting may be utilised 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 set and lighting.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>   |
| <b>Level 5</b> | <b>25 - 30</b> | <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 intentions for the set and lighting 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 set and lighting in performance gained throughout the course.</p> <p>There is evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole. Objectives for the set and lighting 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 intentions 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 intentions for the set and lightning 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           | Question  |  |
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| <b>8.<br/>AO2<br/>AO3</b> | <b>As a director, outline and justify how you intend to engage an audience with your production of the play that will demonstrate your understanding of its original performance context. (30)</b>  |  |
|                           | Indicative Content  |  |
|                           | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• How the play in performance may impact upon a contemporary audience through its performance elements within a director's interpretation</li> <li>• How to demonstrate intention in relation to engaging an audience</li> <li>• The style of performance and how the production methods and combinations of, for example, acting style, costume, setting, props, light, sound and staging will come together to engage within an overall interpretation</li> <li>• A clear justification of the interpretation of the 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 must reference its original performance context in order to seek to engage a contemporary audience</li> <li>• References to theoretical aspects of directorial decisions. 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 and justified in the performance</li> <li>• Decisions that must be justified in terms of production methods to be used and the overall approach to the production with reference to engaging an audience</li> </ul> |  |
| Level                     | Mark  | Descriptor   |
| <b>Level 1</b>            | <b>0 -6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for engaging the audience and there may be some coherence in the response but there will be limited evidence in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the interpretation in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the question.</p> |
| <b>Level 2</b>            | <b>7 – 12</b>   | <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 specific demands of the question.</p>  |

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|                |                | <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p> <p>There may be some indication of how the audience may be engaged evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the chosen examples but not all of the connections will be made.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the ways the audience may be engaged but there will be little or no sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to an interpretation that has not been fully thought out in terms of the play as a whole. The purpose of the interpretation has been considered but has only a superficial relevance to the proposed production.</p> <p>The examples of how the audience may be engaged appear to sit within an overall concept of the play in performance, but this is not justified, merely reported.</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>   |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and approaches to the interpretation, but may have less of an understanding of how the interpretation can be communicated to an audience in production.</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 is not developed or justified in terms of the play or, alternatively, there may be a number of ideas explored for the approach to the interpretation in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, but these may not be justified in practical terms in relation to the proposed production and its intended impact upon an audience.</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 interpretation in place as we go up through the marks, with some practical imagination and understanding present.</p> <p>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 and engaging an audience.</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> |

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|                |                | There will be less of a sense of a coherent response at this level.   |
| <b>Level 4</b> | <b>19 - 24</b> | <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 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 chosen interpretation, justified through examples of how an audience will be engaged.</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 knowledge of approaches to the interpretation and shaping audience response gained throughout the course.</p> <p>There is evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and this will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the interpretation may be communicated to an audience 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 they might be for the higher marks or there is less consideration of a range of performance elements that have to be considered within the chosen interpretation.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p> |
| <b>Level 5</b> | <b>25 - 30</b> | <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 basis of understanding within which to consider the performance opportunities, specifically around the chosen interpretation and justification of how engagement may be achieved in performance.</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 interpretation and shaping audience response gained throughout the course.</p> <p>There is clear evidence of a theoretical approach to the application of the interpretation in terms of engaging an audience, and these will be justified in practical terms in relation to the proposed production and its impact upon audience.</p> <p>Objectives for the interpretation 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 engagement may be achieved to 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 a practical application of the interpretation that demonstrates an understanding of how live theatre could work.</p> <p>This will be a coherent and knowledgeable response.</p>   |
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| Question Number           | Question   |  |
| <b>9.<br/>AO3<br/>AO2</b> | <b>As a director, outline your approach to set and lighting for your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance. (30)</b>  |  |
|                           | Indicative Content   |  |
|                           | <p>This asks the candidate to consider:</p> <ul style="list-style-type: none"> <li>• An approach to the set and lighting of a production with a clear view to how ideas will connect with an overall concept for the play in performance</li> <li>• Objectives for intentions for the set and lighting within an overall interpretation supported by examples and justified by reasons to demonstrate an understanding of drama and theatre terminology in relation to interpretation</li> <li>• An understanding of the production as a whole, within which the intentions for the set and lighting will be utilised to demonstrate an understanding of performance elements</li> <li>• An understanding of a theoretical approach based on research and how this would justify a director's interpretation of the text in relation to elements of theatre, with specific reference to the set and lighting</li> <li>• Reasons for decisions made about the overall interpretation of the text for performance</li> </ul> |  |
| Level                     | Mark   |  |
| <b>Level 1</b>            | <b>0 - 6</b>   | <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.</p> <p>There may be evidence of understanding of the play and the intentions for the set and lighting within a production and there may be some coherence in the response but there will be very little in relation to the actual question, with only a limited sense of justification evident.</p> <p>The candidate will struggle to convince with the objectives for the set and lighting in terms of the use of appropriate drama and theatre terminology and justification of ideas in relation to the production as a whole within its historical context.</p> |
| <b>Level 2</b>            | <b>7 - 12</b>  | <p>Responses at the lower end of this level will be highly descriptive and probably 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 specific demands of the question.</p> <p>The candidate will present information that does not fully connect with the framework of the question, perhaps derived straight from the annotated text.</p> <p>There may be some understanding of the intentions for the set and lighting</p>   |

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|                |                | <p>evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may be enhanced by the candidate's approach to the set and lighting but not all of the connections will be made.</p> <p>There will be some sense of drama and theatre terms being applied in relation to the interpretation and exploring the intentions for the set and lighting but there will be little or no sense of justification of decisions made at the lower end of this level.</p> <p>There is scant evidence of a theoretical approach to intentions for the set and lighting that has been fully thought out in terms of the production as a whole. The impact of set and lighting has been considered but has only a superficial relevance to the proposed production.</p> <p>The intentions do not appear to sit within an overall concept of the play in performance.</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, merely reported.</p> <p>There will be little sense of a coherent response at this level.</p>  |
| <b>Level 3</b> | <b>13 - 18</b> | <p>Responses at this level may be secure about the play and about approaches to the set and lighting but may have less of an understanding of how approaches to set and lighting will fit in with other elements of the performance or/and 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 in performance or, alternatively, there may be a number of ideas explored for the approach to set and lighting in performance, none of which is fully developed or explored.</p> <p>There is some evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole or the use of set and/or lighting in theatre in general.</p> <p>The set and lighting 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 set and lighting in place at the higher level of marks, with some practical imagination and understanding present.</p> <p>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>Towards the higher end of this level, there will be distinct reference to stylistic and/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 less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <p>Responses at this level will demonstrate a sound understanding of drama</p>  |

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|                |                | <p>and theatre terminology. They will offer a consideration of a director's approach to the set and lighting 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 set and lighting within an interpretation of 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 intentions for set and lighting gained throughout the course.</p> <p>There is evidence of a theoretical approach to set and lighting in terms of the play as a whole. Intentions for the set and lighting have been well considered but may not be wholly consistent throughout the progress of the play in performance.</p> <p>There will be examples of how the set and lighting may be utilised 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 set and lighting.</p> <p>This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the question and the text in production, as the candidate understands it.</p>           |
| <b>Level 5</b> | <b>25 - 30</b> | <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 intentions for the set and lighting 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 set and lighting in performance gained throughout the course.</p> <p>There is evidence of a theoretical approach to the intentions for the set and lighting in terms of the play as a whole. Objectives for the set and lighting 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 intentions 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 intentions for the set and lighting that</p> |

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|  |  | demonstrates an understanding of how live theatre could work.<br>This will be a coherent and knowledgeable response. |
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**Section C.**

| Question Number  | Question   |  |
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| <b>10</b><br><b>A02</b><br><b>A03</b><br><b>A04</b>  | <p><b>'Theatre of the past is relevant to an audience in the present.'</b></p> <p><b>Discuss the above statement in relation to the play you have seen in performance compared to its original performance.</b></p> <p><b>(30)</b></p> |  |
| <p>Indicative Content</p>  |  |  |
| <p>This asks for a personal response from the candidate, inviting a discussion about the impact of the play in performance and how relevant it was to a twenty first century audience, and what it was about it which made it relevant, including the director's approach to its themes and issues through a range of elements of theatre that could include:</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 the actors, stage effects, and the impact of the director as evidenced through the performance and whether this made it relevant or not</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 actors within the production and how the style of acting within a design concept may alter the impact of the performance, and therefore its relevance, 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 around the word 'relevant'.</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, compared to earlier theatrical experiences that may have made the theatre experience 'relevant' in different ways.</p> <p>The most successful answers are likely to be the ones which are rooted in responding to the statement 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 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 the director on the production, and how this might alter or modify the theatre experience for the audience, specifically in relation to whether or not the experience was 'relevant' 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. The candidate may agree or disagree with the statement or offer a balanced view in discussion.</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 knowledge of how directors may interpret plays for performance, working with both actors and designers and with an audience in mind.</p> <p>Use of drama and theatre terminology and relevant evaluative skills are expected within the response.</p> |  |  |
| <p><b>Level</b></p>  | <p><b>Mark</b></p>   | <p><b>Descriptor</b></p>   |
| <p><b>Level 1</b></p>  | <p><b>0 -6</b></p>   | <p>Responses at this level may be heavily descriptive or slight, and will lack any of the necessary connections, although there may be some limited understanding of the play in performance in relation to the demands of the</p> |

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|                |                | <p>question and, specifically, 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, particularly with reference to the specifics of the statement.</p> <p>There will be only limited understanding demonstrated of the impact of the director/designer/actor in relation to the production as a whole and around the word 'relevant' in the statement.</p> <p>This response will not engage with the demands of the question in sufficient depth to warrant a mark outside this level.</p>  |
| <b>Level 2</b> | <b>7 – 12</b>  | <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 specific demands of the question and the statement will have little consideration in the answer and the candidate will present information that does not fully connect with its framework, perhaps derived straight from notes and with little sense of the word 'relevant'.</p> <p>There may be some understanding of the actor in relation to design evident within the response, particularly towards the higher marks in this level and an adequate discussion of how the impact of the play in performance may have been enhanced by the director's approach to actors and design, but not all the connections will have been made.</p> <p>There will be little or no appreciation of how the live performance may have compared with the style likely to have been exhibited in the original performance conditions.</p> <p>There will be little sense of a coherent response at this level.</p>   |
| <b>Level 3</b> | <b>13 - 18</b> | <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 and/or character study, rather than the performance and/or there may be a strong historical perspective that 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 contribution of the director/designer/actor may be limited to examples that are not developed around the question and/or the statement, and there may be a sense of notes being presented, particularly towards the lower marks in this level.</p> <p>Reference will be made to the impact of the director on actors and design in the contemporary production, with reference to the original performance conditions towards the higher marks in this level, but there will be little discussion of the differences or similarities to show an understanding of the impact in its historical context.</p> <p>There will be less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <p>Responses at this level will offer clear evidence that the candidate has understood the contribution of the director/designer/actor to the production seen in relation to its original performance conditions and is then able to relate that information to the demands of the question and the statement.</p>  |

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|                |                | <p>Examples used will be supported and there will generally be a balance in the comparison as to the impact of the director/designer/actor - specifically in relation to the statement - compared to its original performance, with examples rooted in the performance of the play.</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 impact of the director/actor/designer in both the contemporary production and in the original performance conditions and there will be a perceptible discussion of the differences/similarities the impact makes on the candidate as a member of the audience and with reference to the word 'relevant'.</p> <p>The place of actors and design elements may not be discussed in relation to an overall production concept towards the lower marks in this level, for example, but the information within the response has merit and shows understanding overall.</p> <p>This will be heading towards a coherent and knowledgeable response.</p>   |
| <b>Level 5</b> | <b>25 - 30</b> | <p>Responses at this level will offer clear evidence that the candidate has understood the contribution of the director/designer/actor on the production seen compared to its original performance conditions and is then able to relate that information to the demands of the question and the statement.</p> <p>Examples used will be supported and there will be a balance in the comparison as to the impact of the director on actors and designers, for example, compared to the original performance conditions.</p> <p>The examples should be rooted in the performance of the play, not in its literary merits.</p> <p>The production 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 with discussion evident within the response.</p> <p>Reference will be made to the director and influences on the actor and designer(s), for example, in both the contemporary production and in the original context.</p> <p>There will be a full discussion of the difference/similarity the impact makes on the historic and contemporary audiences that comprehensively explores the likely interpretation made by the audiences as to the meaning and impact of the play and with particular reference to the statement.</p> <p>At this level, candidate should be using names of actors, directors, designers and there should be a clear distinction between actor and character. Technical/theatrical terms should be used appropriately.</p> <p>Conclusions drawn should follow logically from the comparisons offered.</p> <p>This will be a coherent and knowledgeable response.</p> |

| Question Number                                     | Question   |
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| <b>11</b><br><b>AO2</b><br><b>AO3</b><br><b>AO4</b> | <b>Evaluate the use of stage space in the production you have seen and compare this with its original performance. (30)</b>  |
|   | Indicative Content   |
|   | <p>This asks the candidate to evaluate the use of stage space in the production.</p> <p>The use of stage space should be considered in relation to audience and director, acting/performance style, and communication of ideas. The use of stage space should be evaluated to demonstrate that the candidate understands how the play has been brought to the stage.</p> <p>It is a personal response and one that should connect effectively to an understanding of the original performance conditions of the chosen play by looking at the 'now' in relation to the 'then'.</p> <p>The examples in support are the choice of the candidate and these should be evaluated within the production as a whole.</p> <p>Candidates may have seen a minimalist performance but there is still scope for comparisons with its original performance conditions in relation to the use of stage space in the production.</p> <p>Candidates should focus on the use of stage space in their response and give clear examples from the production to support their evaluation to demonstrate their understanding of the play's original performance conditions. 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 are likely to 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>A personal response concerning the use of stage space in the production, and how this 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 impact of the production seen 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 knowledge of how the stage space was used for performance. This balance extends to the evaluation in relation to the use of stage space – primarily by performers but not necessarily limited to this. The question is about the use of stage space; it is not about describing what the stage space looked like.</p> <p>Use of drama and theatre terminology and relevant evaluative skills are expected within the response.</p> |

| <b>Level</b>   | <b>Mark</b>    | <b>Descriptor</b>   |
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| <b>Level 1</b> | <b>0 - 6</b>   | <p>Responses at this level may be heavily descriptive or slight, and will lack any of the necessary connections, although there may be some limited understanding of the play in performance in relation to the demands 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 only limited understanding of the use of stage space in relation to the production as a whole.</p> <p>This response will not engage with the demands of the question in sufficient depth to warrant a mark outside this level.</p>  |
| <b>Level 2</b> | <b>7 - 12</b>  | <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 specific demands of the question will have little consideration in the answer and the candidate will present information which does not fully connect with its framework, perhaps derived straight from notes.</p> <p>There may be some understanding of the use of stage space evident within the response, particularly towards the higher marks in this level and an adequate indication of how the impact of the play in performance may have been enhanced by a number of considerations but not all the connections will have been made.</p> <p>There will be little or no appreciation of how the live performance may have compared with the style likely to have been exhibited in the original performance conditions, particularly in relation to the use of stage space.</p> <p>There will be little sense of a coherent response at this level.</p>   |
| <b>Level 3</b> | <b>13 - 18</b> | <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 that 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 contribution of the way stage space is used on the production may be limited to examples that are not developed around the question and/or the production as a whole, and there may be a sense of notes being presented, particularly towards the lower marks in this level.</p> <p>Reference will be made to the use of stage space in both the contemporary production and in the original performance conditions towards the higher marks in this level, but there will be little evaluation of the differences or similarities to show an understanding of the impact in the historical context, particularly in relation to the use of stage space.</p> <p>There will be less of a sense of a coherent response at this level.</p> |
| <b>Level 4</b> | <b>19 - 24</b> | <p>Responses at this level will offer clear evidence that the candidate has understood the way stage space was used in the production seen in</p>   |

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|                |                | <p>relation to its original performance conditions 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 way stage space was used for the candidate compared to its original performance, with examples rooted in the performance of the play.</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 use of stage space in both the contemporary production and in the original performance conditions and there will be a perceptible evaluation of the differences/similarities for the candidate as a member of the audience, particularly in relation to the use of stage space.</p> <p>The use of stage space may not be evaluated in relation to an overall production concept towards the lower marks in this level, for example, but the information within the response has merit and shows understanding overall.</p> <p>This will be heading towards a coherent and knowledgeable response.</p>   |
| <b>Level 5</b> | <b>25 - 30</b> | <p>Responses at this level will offer clear evidence that the candidate has understood the way stage space was used in 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.</p> <p>Examples used will be supported and there will be a balance in the comparison as to the way stage space was used for the candidate compared to the original performance conditions.</p> <p>The examples should be rooted in the performance of the play, not in its literary merits.</p> <p>The production 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 with evaluation evident within the response.</p> <p>Reference will be made to the way stage space was used in both the contemporary production and in the original context and there will be a full evaluation of the difference/similarity 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, particularly in relation to the use of stage space.</p> <p>At this level, candidates should be using names of actors, directors, designers and there should be a clear distinction between actor and character. Technical/theatrical terms should be used appropriately.</p> <p>Conclusions drawn should follow logically from the comparisons offered.</p> <p>This will be a coherent and knowledgeable response.</p> |

