



**General Certificate of Education**

**Drama and Theatre Studies**  
**5241/6241**

**DRA6      Theory into Practice**

**Mark Scheme**

*2008 examination - June series*

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

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

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### Shorthand/symbols for Examiners – DRA6

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

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^^

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

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

evidence of knowledge = **kn**

evidence of understanding = **und**

evidence of practical theatre awareness = **prac**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

practical detail missing = **How?**

losing focus on question = **Q?**

unattributed quotation = **source?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

generalised = **G**

contradiction = **C**

specialist terminology needed = **term?**

wider experience used purposefully = **w/ex✓**

wider experience adds nothing at this point = **w/ex?**

wider experience literary rather than practical = **w/ex lit**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

## **A2 UNIT 6 (THEORY INTO PRACTICE) MARK SCHEME (DRA6)**

**JUNE 2008**

### **INTRODUCTION**

#### **ASSESSMENT OBJECTIVES**

This unit is synoptic. It assesses AO6, which in itself embraces the demands represented by AOs 2, 3 and 4.

**AO6: “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”**

The quality of written communication is also assessed in this unit.

#### **GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME**

Questions are marked according to a generic banding scheme for each section and question-specific mark bands in the mark schemes for individual questions. Section A is marked out of 50 and Section B is marked out of 25.

Examiners should be positive in their marking, rewarding points that candidates **do** make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against a notional 'perfect' answer nor against the last script marked. The different strengths and weaknesses of each script should always be weighed against the generic mark bands and the mark scheme for individual questions.

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an A2 level student. Band 2 refers to 'good' work; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. If an answer is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

## SECTION A

Questions are marked out of 50 according to the following banding scheme:

### **40-50 marks**

Answers in this range will demonstrate a very detailed and extensive knowledge of the work of the selected theatre practitioner and a precise understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material appropriately to communicate a sense of their complete command of the subject matter, expressed cogently and with the accurate use of specialist terminology.

Through apposite reference to the practitioner's theatrical purpose, practice and influence, candidates will make exact connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a high level of understanding of the theatrical aims of the selected practitioner and will offer intelligent personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with excellent examples from the selected production(s).

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

### **30-39 marks**

Answers in this range will demonstrate quite detailed and broad knowledge of the work of the selected theatre practitioner and a clear understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Whatever the focus of the set question, candidates will select and synthesise material fairly appropriately to communicate a sense of their secure command of the subject matter, expressed in a lucid way with apt inclusion of specialist terminology.

Through pertinent reference to the practitioner's theatrical purpose, practice and influence, candidates will make direct connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will display a sound understanding of the theatrical aims of the selected practitioner and will offer some sensible personal evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set, supported with well chosen examples from the selected production(s).

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

## **20-29 marks**

Answers in this range will demonstrate some generalised knowledge of the work of the selected theatre practitioner and an element of understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may not select material appropriately to answer the focus of the set question directly, communicating a sense of only partial command of the subject matter, reasonably expressed but with only occasional accurate use of specialist terminology.

Candidates will attempt to support their answers with references to the practitioner's theatrical purpose, practice and influence, but these may not be relevant and candidates will make only general connections between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will demonstrate some understanding of the theatrical aims of the selected practitioner but will offer only limited evaluation of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Examples from the selected production(s) will not be fully integrated into the answer.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure.

## **10-19 marks**

Answers in this range will demonstrate an inadequate knowledge of the work of the selected theatre practitioner with limited understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates will be unselective in their use of material which may not adequately focus on the question set, communicating a negligible command of the subject matter. Candidates will not use specialist terminology accurately.

Candidates will include few references to the practitioner's theatrical purpose, practice and influence in their answer and these are likely to be largely irrelevant. Where connections are attempted between a theoretical understanding of theatrical processes and practices and their realisation in performance, they are likely to be tenuous or dubious.

Candidates will demonstrate imperfect understanding of the theatrical aims of the selected practitioner and will offer scant evaluation of the application of the practitioner's ideas to contemporary practice, as relevant to the question set. Examples from the selected production(s) will be largely irrelevant.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting will be difficult to read.

### **0-9 marks**

Answers in this range will demonstrate scarcely any knowledge of the work of the selected theatre practitioner and negligible understanding of the application of his ideas, as observed, either as a member of an audience or as a participant in a contemporary production.

Candidates may select inappropriate or inaccurate material which fails to address the focus of the question set, communicating no useful command of the subject matter. The use of specialist terminology will not be attempted.

There will be almost no references made to the practitioner's theatrical purpose, practice and influence in an answer which will in itself be almost entirely irrelevant or extremely skimpy. No connections will be made between a theoretical understanding of theatrical processes and practices and their realisation in performance.

Candidates will fail to demonstrate understanding of the theatrical aims of the selected practitioner; there is unlikely to be any evaluation offered of the application of the practitioner's ideas to contemporary theatre practice, as relevant to the question set. Few details will emerge about the selected production(s).

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

## MARK SCHEMES FOR INDIVIDUAL QUESTIONS

### SECTION A

#### Question 1

*With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how a range of Brook's methods was used to reveal 'dramatic truth' to the audience.* (50 marks)

Candidates' answers will vary significantly according to the production(s) selected and the perspective adopted, as a participant within the production team or as a member of an audience. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Brook's belief in discovering the 'dramatic truth' of a text
- the 'dramatic truth' as revealed to the audience in the selected production(s)
- choice of play – new writing/classic text/adaptation of myth
- focus on story-telling
- radical cutting of the text or innovative re-interpretation of it
- uncovering the 'secret play'; rehearsal work
- collaborative work involving the ensemble in 'mining the text' for its essential truths
- choice of staging form for the production; configuration and use of space
- the actor/audience relationship
- performance style
- extending the skills of the actors
- use of language(s) and/or sound(s); supplementing or replacing text to reveal its truth
- work in foreign languages, multi-lingual text/performers
- influence of world theatre forms and conventions on well-known texts
- integration of circus skills/acrobatics/physical theatre
- Brook's willingness to 'debunk' the 'classics' and disrupt expectation
- use of symbolism, use of multi-functional furnishings/properties
- creation of shocking or disturbing visual image
- application of theatre of cruelty techniques to classic texts



- risk-taking
- audience experience challenged/engaged/startled by emerging dramatic truths

***Assessment Criteria (AO6, extending AOs 3 and 4)***

*Knowledge and understanding*

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects:

- Brook's own productions
- Brook's working methods; improvisation
- rehearsal/production strategies which work against the grain of the text
- Brook's eclectic approach to dramatic style
- Brook's irreverence towards text

*Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance*

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production which reflects Brook's approach to revealing dramatic truth
- discrimination in the selection and exploration of production/performance elements within it
- appreciation of the influence of Brook's approach and its success

While reference to Brook's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus *must* be a live production seen or participated in.

**Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their discussion of the application of Brook's methods, they will show a finely developed, personal, critical appreciation of specific moments from the selected production(s), which will be vividly communicated in the answer. The answer will make perceptive connections between Brook's methods for revealing dramatic truth and the chosen production(s).

*For the award of Band 2 marks (30-39),* candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of the application of Brook's methods, they will show a developed, personal, critical appreciation of specific moments from the selected production(s), which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brook's methods for revealing dramatic truth and the chosen production(s).

*For the award of Band 3 marks (20-29),* candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the application of Brook's methods, they will show some appreciation of specific moments from the selected production(s), which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brook's methods for revealing dramatic truth and the chosen production(s).

*For the award of Band 4 marks (10-19),* candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may describe a few aspects of Brook's methods, they will offer no personal evaluation of specific moments from the selected production(s). The answer will make little connection between Brook's methods for revealing dramatic truth and the chosen production(s).

*For the award of Band 5 marks (0-9),* candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately to Brook's methods and/or their understanding of it will be incoherently communicated in the answer. The answer will make no connection between Brook's methods for revealing dramatic truth and the chosen production(s).

**Question 2**

*With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how Grotowski's approach to the actors' physical discipline and experiment was applied to create particular effects for the audience.* (50 marks)

Candidates' answers will vary significantly according to the production(s) that they have experienced and their perspective as participant or spectator. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- Grotowski's commitment to discipline and experiment as cornerstones of 'Laboratory theatre'
- Grotowski's approach to actor training
- physical exercises; use of yoga techniques
- the influence of Dalcroze; plastiques
- the nature of the selected production work culminating in a 'total act' of theatre and requiring 'total' commitment; the actors make a gift of themselves
- relentless search for new theatre language
- the *via negativa*; work on trance and transcendentalism; the harnessing of spiritual energy
- achieving the impossible – leaps and somersaults; acrobatic feats; 'flight'
- cat exercises
- the supremacy of the body in rehearsal and production; 'first the body, then the voice'
- the hands as a substitute for the voice
- acquisition of/perfection of 'the facial mask'
- the significance of the vertebral column/the impulse of the loins
- use of resonators during physical feats
- setting created by 'living tableaux'
- ensemble work
- audience experience of the different effects created in the production

***Assessment Criteria (A06, extending A0s 3 and 4)***

*Knowledge and understanding*

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects:

- examples from some of Grotowski's own productions, for example, *Kordian*, *Dr Faustus*, *Akropolis*, *The Constant Prince*
- Grotowski's own ideas about physical discipline and experiment as outlined in his writings in 'Towards a Poor Theatre'
- Grotowski's work within Laboratory Theatre, continual experiment with actor training/physical discipline

*Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance*

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and analysis of one or more productions where Grotowski's ideas about physical discipline and experiment were adopted
- discrimination in the assessment of the dramatic effectiveness of the combination of production and performance elements for the audience

While reference to Grotowski's productions as seen in video or film format may be credited as amplification to a candidate's answer, the candidate's focus *must* be a live production seen or participated in.

**Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their discussion of specific moments from the chosen production(s) they will show a finely developed, personal, critical appreciation of the effects of the application of Grotowski's approach to the actors' physical discipline and experiment, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of Grotowski and their realisation in performance.

*For the award of Band 2 marks (30-39),* candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of specific moments from the chosen production(s), they will show a developed, critical appreciation of the effects of the application of Grotowski's approach to the actors' physical discipline and experiment, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of Grotowski and their realisation in performance.

*For the award of Band 3 marks (20-29),* candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of specific moments from the chosen production(s), they will show some appreciation of the effects of the application of Grotowski's approach to the actors' physical discipline and experiment, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of Grotowski and their realisation in performance.

*For the award of Band 4 marks (10-19),* candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may refer loosely to some specific moments from the chosen production(s), they will not consider the effects of the application of Grotowski's approach to the actors' physical discipline and experiment. The answer will make little connection between the relevant theories of Grotowski and their realisation in performance.

*For the award of Band 5 marks (0-9),* candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer randomly to moments from the chosen production(s) but Grotowski's approach to the actors' physical discipline and experiment will be incoherently communicated in the answer. The answer will make no connection between the relevant theories of Grotowski and their realisation in performance.

### Question 3

With reference to specific moments from **one or more** live productions that you have seen or participated in, explain how **at least two** of the following Brechtian features were used to reinforce the play's social/political message(s):

*montage*

*Spass (fun)*

*placards/slides/film*

*multi-role acting*

*direct address.*

(50 marks)

Candidates' answers will vary significantly according to the production(s) selected and their chosen features. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the social/political message of the play, for example, socialist, communist, feminist, environmentalist, anti-war, racial issues
- specific moments from the play where Brechtian features reinforce that message

#### *Montage*

- montage of episodic scenes to juxtapose contrasting/parallel situations related to the social/political message
- use of placards/slides/film within the montage effect to disrupt/comment upon the narrative
- the projection of slogans on screens or a cyclorama
- creation of disjointed characters through the montage technique

#### *Spass (fun)*

- application of Spass (fun) to make learning more palatable to the audience
- the creation of Spass (fun) through characterisation; the presentation of exaggerated archetypes/caricatures to expose social/political failings
- comic casting
- the introduction of incongruously styled music/song to reinforce a social/political message, through fun

#### *Placards/slides/film*

- use of placards/slides/film to parody/underscore or act as a counterpoint to the stage action
- use of placards to indicate location
- use of placards/slides/film to provide factual information

*Multi-role acting*

- multi-role acting, specifically where one actor plays characters from both sides of a social/political divide
- multi-role acting where the actor reveals different attitudes towards the roles being presented – acting in quotation marks
- use of relevant costume/accessories to signify a change of role

*Direct address*

- direct address; breaking the ‘fourth wall’ in order to reinforce a social/political message explicitly
- the role of a narrator/singer in guiding audience response to a social/political issue
- direct address by individual actors, dropping in and out of role(s), otherwise caught up in the action of the piece

***Assessment Criteria (A06, extending A0s 3 and 4)***

*Knowledge and understanding*

Candidates’ knowledge and understanding of the practitioner’s work and significance will be evident in reference to:

- relevant production(s) which demonstrate the use of the nominated Brechtian features to reinforce social/political messages
- the perceived social/political message of the piece
- the fusion of entertainment with a social/political message of the play

*Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance*

Candidates’ ability to form judgements about live theatre observed will be evident in:

- judicious selection and discussion of specific moments from a relevant production(s)
- discrimination in the exploration of the link between methods and meaning
- sensitivity to the success of the play in Brechtian terms

While reference to Brecht’s productions as seen in video or film format may be credited as amplification to a candidate’s answer, the candidate’s focus *must* be a live production seen or participated in.

**Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. In their discussion of specific moments from the chosen production(s), they will show a finely developed, personal, critical appreciation of the application of Brechtian features, which will be vividly communicated in the answer. The answer will make perceptive connections between Brecht's theories and their realisation in performance.

*For the award of Band 2 marks (30-39),* candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of specific moments from the chosen production(s), they will show a developed, personal, critical appreciation of the application of Brechtian features, which will be lucidly communicated in the answer. The answer will make thoughtful connections between Brecht's theories and their realisation in performance.

*For the award of Band 3 marks (20-29),* candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of specific moments from the chosen production(s), they will show some appreciation of the application of Brechtian features, which will be communicated quite clearly in the answer. The answer will make straightforward connections between Brecht's theories and their realisation in performance.

*For the award of Band 4 marks (10-19),* candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may refer loosely to some moments from the chosen production(s), they will offer no personal appreciation of the application of Brechtian features. The answer will make little connection between Brecht's theories and their realisation in performance.

*For the award of Band 5 marks (0-9),* candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may not refer to any specific moments from the production(s) or their examples may be irrelevant. There will be no evidence of understanding. The answer will make no connection between Brecht's theories and their realisation in performance.



**Question 4**

*Explain how **one** practitioner's approach to the actor/audience relationship was applied in **one or more** live productions that you have seen or participated in, and assess the effect of this approach on the audience's experience of the production.* (50 marks)

Candidates' answers will vary significantly according to their selected practitioner, and their selected production(s). However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects of each practitioner's ideas about the actor/audience relationship:

**Brook**

- the physical relationship of the auditorium with the stage; proscenium arch staging; thrust staging; theatre in the round; transportable theatre space, for example, a carpet
- the actor/audience relationship in terms of space and proximity of audience to actors
- the abolition of the concept of 'two rooms'
- scale and shape of the acting space; intimate or monumental
- the audience as fixed or moveable; promenade theatre; audience standing/sitting
- Brook's idea of the audience 'assisting' the actors through their engagement with the performance
- performance style calculated to disturb or engage an audience
- encroachment on the audience's 'space' by the actors
- the use of circus skills/acrobatic feats to amaze the audience
- performance in foreign languages/use of sur-titles creating/reducing barriers to empathy
- presentation of work in process
- the presentation of alien cultures to create a sense of displacement
- focus on the performer as the story-teller creating a rapport with the audience, occasionally with extreme economy

**Grotowski**

- the actor/audience relationship as central to the act of theatre
- resignation from the formal stage/auditorium relationship
- for each production a new space is designed for the actors and spectators
- actors and spectators may be separated by barriers and/or levels transforming the audience experience into that of medical students watching an operation
- the concept of the 'chamber theatre' with the spectator 'within arm's reach' of the actor

- infinite variations on the potential spatial relationships created between the actors and the spectators
- spectators integrated into the 'scenic action' and considered as specific elements of the performance
- building/erecting/transforming the 'set' during the performance (as in *Akropolis*); actors may build structures among the spectators including them in the 'architecture of the action'
- performance as 'psychic conflict' or 'encounter' with the spectator
- the actors' focus upon achieving 'communion' with the spectators
- the role of the audience as an extension of the ensemble

### ***Brecht***

- Brecht's description of the audience as 'spectators' observing the action and making rational judgements
- the actors' responsibility to communicating the social message of the play to an audience sufficiently detached to learn and to take action
- didacticism/dialecticism
- staging arrangements to facilitate the creation of an atmosphere akin to a sporting event
- the breaking of the fourth wall by a Narrator or other actors addressing the audience directly
- actors as workers, freely mingling with the audience before the beginning of the production and/or during breaks in the action
- methods to achieve the V-effekt and thus prevent an audience from empathising with the characters, for example:
  - use of the half-curtain
  - visible lighting rigs/technicians
  - use of placards/slides/film
  - epic acting style; casting against type, acting in quotation marks, showing not being; multi-role acting; acting in a spirit of criticism
  - episodic structure
  - use of music and song

### ***Assessment Criteria (AO6, extending AOs 3 and 4)***

#### ***Knowledge and understanding***

Candidates' knowledge and understanding of the practitioner's work and significance will be evident in reference to some of the following aspects, depending upon the choice of practitioner and production:

- Brook's continued quest to explore the intricacies of the actor/audience relationship

- Brook's constant experimentation with spaces, with forms and with theatre styles, always focused upon the audience's experience of a production
- Grotowski's aims for poor theatre communicating directly with a select audience
- the communal aspect of Grotowski's theatre whereby the audience actually 'participate' rather than merely observe the actors
- Brecht's political purpose – performers to give social instruction as well as entertainment; the audience is urged to take action and 'change the world'
- Brecht's demand for a critical and detached audience kept at a 'distance' from the performers
- the theoretical writings of Brook/Grotowski/Brecht

*Ability to form judgements about live theatre and make connections between a theoretical understanding of the ideas of the selected practitioner and their realisation in performance*

Candidates' ability to form judgements about live theatre will be evident in:

- judicious selection and exploration of a production where the selected practitioner's ideas about the actor/audience relationship was clearly applied
- discrimination in the assessment of the audience's experience of the production

**Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. In their assessment of the audience's experience of the play, they will show a finely developed, personal, critical appreciation of the application of their chosen practitioner's approach to the actor/audience relationship, which will be vividly communicated in the answer. The answer will make perceptive connections between the relevant theories of the chosen practitioner and their realisation in performance.

*For the award of Band 2 marks (30-39),* candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their assessment of the audience's experience of the play, they will show a developed, personal, critical appreciation of the application of their chosen practitioner's approach to the actor/audience relationship, which will be lucidly communicated in the answer. The answer will make thoughtful connections between the relevant theories of the chosen practitioner and their realisation in performance.

*For the award of Band 3 marks (20-29),* candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their assessment of the audience's experience of the play, they will show some appreciation of the application of their chosen practitioner's approach to the actor/audience relationship, which will be communicated quite clearly in the answer. The answer will make straightforward connections between the relevant theories of the chosen practitioner and their realisation in performance.

*For the award of Band 4 marks (10-19),* candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may offer perfunctory assessment of the audience's experience of the play, their appreciation of the application of their chosen practitioner's approach to the actor/audience relationship will be negligible. The answer will make little connection between the relevant theories of the chosen practitioner and their realisation in performance.

*For the award of Band 5 marks (0-9),* candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer inaccurately or incoherently to the audience's experience of the play without making any meaningful assessment of the effect of their chosen practitioner's influence upon it. The answer will make no connection between the relevant theories of the chosen practitioner and their realisation in performance.

## **SECTION B**

Questions are marked out of 25 according to the following banding scheme:

### **20-25 marks**

Answers will reveal a comprehensive understanding of the printed material and there will be abundant evidence of a precise appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate a very good knowledge of the performance or production techniques selected and applied to the play which will be used purposefully to create a most effective potential theatrical interpretation.

Answers will be supported by apposite reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate complete command of a wide range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus carefully upon the intended effect upon an audience of their theatrical ideas which will be very fully justified in relation to the play.

Applying highly inventive strategies for the theatrical realisation of the play, candidates will make explicit connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

### **15-19 marks**

Answers will reveal an assured understanding of the printed material and there will be clear evidence of a good appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate good knowledge of the performance or production techniques selected and applied to the play which will be used appropriately to create a potentially effective theatrical interpretation.

Answers will be supported by pertinent reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course. Candidates will demonstrate a secure command of a range of performance and production elements in the proposed translation of the play from page to stage. Candidates will focus upon the intended effect upon an audience of their theatrical ideas which will be quite well justified in relation to the play.

Applying some imaginative strategies for the theatrical realisation of the play, candidates will make purposeful connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

### **10-14 marks**

Answers will reveal some understanding of the printed material and there will be evidence of some awareness of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate some generalised knowledge of the performance or production techniques selected, but their application to the play is unlikely to result in a very effective potential theatrical interpretation.

Answers will be supported by reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such references may not be made entirely relevant to the set question. Candidates will demonstrate only partial command of performance and production elements in the proposed translation of the play from page to stage. Candidates will give some justification for their ideas in relation to the play, but will not focus appropriately upon the intended effect for the audience.

Applying fairly predictable strategies for the theatrical realisation of the play, candidates will make occasional connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

### **5-9 marks**

Answers will reveal incomplete understanding of the printed material and there will be little evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will demonstrate imperfect knowledge of the performance or production techniques selected, whose application to the play is likely to result in an ineffective, or inappropriate, potential theatrical interpretation.

Answers may include occasional reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, but such reference is likely to be irrelevant to the set question. Candidates will demonstrate an inadequate grasp of performance and production elements in the proposed translation of the play from page to stage. Candidates will give scant attention to the intended effect upon an audience of their theatrical ideas and will offer little or no justification for them in relation to the play.

Applying inappropriate strategies for the theatrical realisation of the play, candidates will make few apt connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

### **0-4 marks**

Answers will reveal negligible understanding of the printed material and there will be no evidence of any appreciation of the implications for performance of the play's apparent form, genre and style.

Answers in this range will not demonstrate any useful knowledge of the performance or production techniques selected, whose application to the play is likely to be haphazard or to result in a totally ineffective, or inappropriate, potential theatrical interpretation.

Answers may not include any reference to other plays studied or seen or to theatrical ideas, devices or effects experienced during the course, or any such reference made will be completely irrelevant to the set question. Candidates will demonstrate severely restricted theatrical experience in their nomination of performance and production elements whose use would be unlikely to effect a translation of the given play from page to stage. Candidates will not consider the intended effect upon an audience of their theatrical ideas and will offer no justification for them in relation to the play.

Candidates will not suggest any useful strategies for the theatrical realisation of the play or make any connections between a theoretical understanding of theatrical processes, gleaned from their experience, and their realisation in performance.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answers difficult to follow. The candidate's handwriting may also be difficult to read.

*Examiners are reminded that, in line with the rubric to "Avoid duplication of material in your answers", they should not credit twice identical material which appears within the candidates' answers in this section.*

## MARK SCHEMES FOR INDIVIDUAL QUESTIONS

### SECTION B

#### Question 5

*As a director, what performance and/or production methods would you use in order to establish an appropriate theatrical style for your production of the extract and to convey the differences between 'the visitors' and 'the visited' in G llen?*

Candidates' answers will vary depending upon their selected performance and/or production methods. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- appropriate styles, for example, comic, farcical, expressionistic, grotesque
- casting of the different groups of characters - the visitors and the visited; Claire and her retinue, colourful, exotic and somewhat bizarre, a range of different types; the townsfolk, dreary/monochrome, oppressed, worried, thin, similar in their misery
- reference to D rrenmatt's descriptions
- suggestions for characterisation as indicated through age, build, colouring, specific physical and vocal qualities, movement and gesture
- direction of the performers; application of performance elements such as :
  - delivery of lines, pace, timing, range of voices, contrasting accents
  - physicality to embody the differences between the visitors and the visited
- use of contrasting costume; smart, colourful, expensive looking outfits for the visitors; rich fabrics; well-tailored suits/dresses; smart accessories; polished shoes; jewellery for the visitors
- signs of poverty, shabbiness, worn or tatty fabrics; threadbare coats/jackets; scruffy shoes; hardship for the wives and men
- extravagant hairstyles; waxed moustaches; evidence of grooming; use of make-up for the visitors
- dishevelled, unkempt hairstyles for the visited
- use of stylised movement, for example, to create the movement and arrival of the trains, to create the woodland
- ideas for the discrete settings against which the different groups of characters can be compared
- use of props
- interior/exterior scenes which display the extent of G llen's financial ruin
- use of contrasting lighting states used non-naturalistically to simulate the relative wealth and poverty of the two groups
- staging form used to facilitate scene changes; proscenium, thrust stage/apron; use of revolve or trucks/hydraulics, traverse - attention to audience/actor relationship



- use of stage; stage positioning
- use of sound effects

***Assessment Criteria (AO6, extending AO2)***

*Knowledge and understanding*

Candidates will demonstrate their knowledge of directorial methods selected and understanding of the play's potential in performance through:

- judicious selection and application of performance and/or production methods consonant with the aims of the candidate
- appropriate application of ideas consistent with their perceptions of the theatrical style of the play
- appropriate suggestions for distinguishing between the two sets of characters – the visitors and the visited
- integrated reference to relevant experience of drama and theatre

*Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance*

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- sensitivity to Dürrenmatt's style and stage directions
- appropriate application of theatrical processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

*Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the directorial interpretation of the extract in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship
- integrated reference to relevant experience as audience member
- consideration of alienation/empathy/engagement

**Mark Bands**

*For the award of Band 1 marks (20-25),* candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed approach to the extract from the play. The candidate will offer a detailed approach to a selection of performance and/or production elements, calculated exactly to establish theatrical style and to convey the differences between ‘the visitors’ and ‘the visited’ in *Güllén*. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experiences to support perceptive connections made between directorial processes and their realisation in performance.

*For the award of Band 2 marks (15-19),* candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified and quite detailed approach to the extract from the play. The candidate will offer a fairly detailed approach to a selection of performance and/or production elements, clearly aimed at establishing theatrical style and to convey the differences between ‘the visitors’ and ‘the visited’ in *Güllén*. Where relevant, candidates will offer pertinent exemplification of their wider dramatic and theatrical experiences to support thoughtful connections made between directorial processes and their realisation in performance.

*For the award of Band 3 marks (10-14),* candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical approach to the extract from the play. The candidate will offer some details about a selection of performance and/or production elements but these may not have the potential to result in the establishment of theatrical style or to convey the differences between ‘the visitors’ and ‘the visited’ in *Güllén*. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experiences to support straightforward connections made between directorial processes and their realisation in performance.

*For the award of Band 4 marks (5-9),* candidates will refer to a narrow range of the indicators mentioned, but will not adopt a coherent, appropriate or practical approach to the extract from the play. The candidate will offer a few details about a narrow selection of performance and/or production elements but these will not be consciously aimed at establishing theatrical style or conveying the differences between ‘the visitors’ and ‘the visited’ to the audience. Candidates may include occasional exemplification of their wider dramatic and theatrical experiences, but these will not be made relevant to the question nor will they directly support the few, apparently random, connections made between directorial processes and their realisation in performance.

*For the award of Band 5 marks (0-4),* candidates will make scant references to the indicators mentioned, their approach to the extract from the play is likely to be incoherent or apparently haphazard. The candidate will not venture a confident selection of performance and/or production elements and will reveal no awareness of the methods available to establish theatrical style or to convey the differences between ‘the visitors’ and ‘the visited’ to the audience. Candidates are unlikely to include any relevant exemplification of their wider dramatic and theatrical experiences. Connections made between directorial processes and their realisation in performance will be tenuous or non-existent.

**Question 6**

*How would you want your audience to respond to the character of Claire Zachanassian? Explain how you would perform the role in order to achieve your aims. (25 marks)*

Candidates' answers will vary depending upon their favoured audience response, as well as upon the wider experience that they bring to bear on their interpretation of the role. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects that an actor might consider in relation to the role:

- audience response might include amazement at her appearance, shock at her audacity, amusement at her dealings with her erstwhile townsfolk, anticipation of threat as she appears to toy with Ill
- appearance of the character, a well-dressed, well-groomed, yet completely grotesque, older woman, 'got up to kill' and yet with 'a rare grace'; achieved through make-up, prosthetics, hairstyle or wigs, costume, jewellery
- use of prosthetics including artificial limbs
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, tempo
- use of space
- personal idiosyncrasy
- style of performance
- interaction with other characters; eye contact, spatial relationships, physical contact
- performance ideas to convey, for example:
  - her sense of self-importance
  - her indifference to petty authority
  - her cavalier attitude towards money
  - her teasing of Ill
  - her matter-of-fact rudeness to her employees
  - the significance of her insinuations about an imminent death
  - her non-sentimental 'reminiscences' with Ill
  - her 'artificiality' both literal and metaphorical

***Assessment Criteria (AO6, extending AO2)******Knowledge and understanding***

Candidates will demonstrate their knowledge of performance methods selected and understanding of the potential of the role in performance through:

- appropriate selection and application of performance techniques consonant with the play's form, style and genre
- relevant suggestions for the creation of role, both physically and vocally
- appropriate interpretation of the playwright's intentions for the role

- integrated reference to appropriate performance experience

*Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance*

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- the performance style demanded by the role
- sensitivity to the genre of the play
- appropriate application of performance processes to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

*Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the role for an audience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integrated reference to relevant experience as audience member
- consideration of alienation/empathy

**Mark Bands**

*For the award of Band 1 marks (20-25),* candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of an actor's confident interpretation of the role of Claire through the application of performance techniques which are calculated exactly to achieve the preferred audience response. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experiences to support perceptive connections made between interpretative and acting processes and their realisation in performance.

*For the award of Band 2 marks (15-19),* candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, interpretation of the role of Claire through the application of performance techniques which are clearly intended to create the nominated audience response. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experiences to support thoughtful connections made between interpretative and acting processes and their realisation in performance.

*For the award of Band 3 marks (10-14),* candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, interpretation of the role of Claire through the application to the role of a selection of performance techniques, generally intended to achieve the nominated audience response in performance. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experiences to support straightforward connections made between interpretative and acting processes and their realisation in performance.

*For the award of Band 4 marks (5-9),* candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the role of Claire may be disjointed, descriptive or inappropriate and there will be a restricted selection of performance techniques applied to the role. Scant attention will be given to the achievement of any specified audience response. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ them to make useful connections between interpretative and acting processes and their realisation in performance.

*For the award of Band 5 marks (0-4),* candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the role of Claire will result in an ineffectual or negligible attempt at applying performance techniques to the role. No attempt will be made by the candidate to achieve an audience response of any kind or to include any relevant exemplification of their wider dramatic and theatrical experiences.

## Question 7

*As a designer, explain how you would use set design and/or technical elements to help you to achieve appropriate settings for the various locations within the extract.*

*You should consider your choice of staging form and the necessary transitions between the separate scenes as well as the style of the play. Set design ideas should be supported by a sketch/sketches.*

*[The term 'technical elements' refers to lighting and sound effects, to scenic devices such as trucks, revolves and flown scenery, as well as to special effects.]* (25 marks)

Candidates' answers will vary depending upon their approach to the material as well as upon their theatrical experiences and influences. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects of set design:

- choice of staging form to accommodate change of scenes
- attention to actor/audience relationship
- use of space – height/depth/dimensions
- setting to accommodate the practical requirements as outlined in the stage directions
- entrances and exits; sightlines
- design fundamentals: scale/colour/texture
- style of setting: expressionistic/realistic/representational
- furnishings and set properties
- the integration of the actors into the setting/creating the setting in Konradswald woods
- design features to suggest the various locations, for example:
  - the station at Güllen; its platform; station buildings; view of town – all ramshackle
  - sounds of the railway station bell and the passing express trains throughout the opening sequences
  - the lighting to suggest hot Autumn sun
  - squealing brakes as Claire stops the express train
  - the fire alarm bell
  - the interior of the Golden Apostle; threadbare, tattered but once luxurious furnishings
  - interior lighting
  - staircase
  - Konradswald woods
  - sound/lighting effects to complement the woodland scene
- use of cyclorama
- suggestions for transitions between scenes; use of trucks, a revolve stage, hydraulics
- creation of appropriate moods for the locations

***Assessment Criteria (AO6, extending AO2)***

*Knowledge and understanding*

Candidates will demonstrate their knowledge of design elements and understanding of the play's potential in performance through:

- appropriate selection and application of set design ideas consistent with the play's form and style
- relevant suggestions for the creation of a range of representational settings
- integrated reference to appropriate experience of other theatre designs

*Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance*

Candidate's awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- suitable choice of setting/style/technical design for the play
- appropriate application of theatrical processes to create an effective set design for an audience
- sensitivity to the play's prevailing mood and atmosphere
- integrated reference to relevant experience of drama or theatre presented in a similar or related genre or style

*Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the set design supporting clear dramatic intentions for an audience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integrated reference to relevant experience as audience member

**Mark Bands**

*For the award of Band 1 marks (20-25),* candidates will give precise and effective attention to a broad range of the indicators mentioned, adopting a coherent and very detailed approach to design, calculated exactly to establish appropriate designs for the play and reflecting a fully developed interpretation of the play's setting requirements. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experiences to support perceptive connections made between the processes of interpretation and design and their realisation in performance. They will include a very useful sketch/sketches.

*For the award of Band 2 marks (15-19),* candidates will give some purposeful attention to a fair range of the indicators mentioned, adopting a unified, quite detailed approach to design, clearly intended to establish appropriate designs for the play, reflecting a well developed interpretation of the play's setting requirements. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experiences to support thoughtful connections made between the processes of interpretation and design and their realisation in performance. They will include a fairly useful sketch/sketches.

*For the award of Band 3 marks (10-14),* candidates will make some useful reference to a number of the indicators mentioned, adopting a suitable, if less detailed, uninspired or slightly impractical, approach to design. Although these may lack clarity of focus, they will be generally intended to establish appropriate designs for the play, and will reflect some attempt at an interpretation of the play's setting requirements. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experiences to support straightforward connections made between the processes of interpretation and design and their realisation in performance. They will include a sketch/sketches of limited usefulness.

*For the award of Band 4 marks (5-9),* candidates will refer to a narrow range of the indicators mentioned, but will not create a coherent or practical approach to design. Candidates' designs will not reflect the demands of the play or meet its setting requirements. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ them to make useful connections between the processes of interpretation and design and their realisation in performance. They will omit to include a sketch or the sketch/sketches provided will be unhelpful.

*For the award of Band 5 marks (0-4),* candidates will refer to very few of the indicators mentioned; their approach to design is likely to be incoherent or apparently haphazard. Candidates' designs will take no account of the demands of the play nor will they include any relevant exemplification of their wider dramatic and theatrical experiences. They will not provide a sketch of any value.



## Question 8

*Explain how you would direct the section set in the woods of Konradswail (line 384 to the end of the extract) in order to achieve your intended effects for the audience.* (25 marks)

Candidates' answers will vary according to their directorial invention as well as to the wider experience that they bring to bear on their directorial interpretation of the scene. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects which a director might consider:

- intended effects which might include creating humour or tension, creating a sense of nostalgia, creating a sense of the absurd with the human 'wood'; building anticipation of Ill's fate
- casting decisions in terms of the desired appearance of the various characters, Claire and Ill; Claire's retinue; the actors playing 'the wood'; the townsfolk
- costume; use of props
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, mime, tempo
- use of space
- style of performance
- directorial ideas to convey, for example:
  - the physical/farcical style of the 'wood'
  - the ominous omni-presence of Claire's bodyguards/servants
  - Claire's creation of an 'intimate' moment, undercut by the presence of the 'wood', the deer and the woodpecker
  - Ill's extravagant praise of Claire and sense of regret
  - the sexual tension between Claire and Ill
  - Claire's self-assurance as she allows Ill to declare his love
  - her power
- lighting and sound effects

### ***Assessment Criteria (AO6, extending AO2)***

#### *Knowledge and understanding*

Candidates will demonstrate their knowledge of directorial methods and understanding of the potential in performance through:

- appropriate selection and application of performance and production techniques consonant with the play's form, style and genre
- relevant directorial suggestions for the creation of the nominated effects
- appropriate interpretation of the playwright's intentions for the scene
- integrated reference to appropriate experience as a director or audience member

*Awareness of social and cultural context, genre and style and the ability to make connections between a theoretical understanding of theatrical processes and their realisation in performance*

Candidates' awareness of the play's social and cultural context, genre and style will be evident in the approach taken towards:

- sensitivity to the heightened performance style demanded
- creation of a sense of context in the interpretation
- appropriate application of the processes of direction to create effective theatre for an audience
- integrated reference to relevant experience of drama or theatre presented in a similar, or related genre or style

*Potential effectiveness for an audience*

Awareness of potential effectiveness for an audience will be evident in:

- clarity and coherence of the interpretation of the role in terms of the audience experience
- focus upon audience experience in the answer
- attention to actor/audience relationship in, for example, choice and use of stage/theatre form
- integrated reference to relevant experience as audience member
- consideration of alienation/empathy

**Mark Bands**

*For the award of Band 1 marks (20-25),* candidates will give precise and effective attention to a broad range of the indicators mentioned, creating the impression of a director's confident interpretation of the section through the application of eminently suitable directorial strategies. The section will be vividly realised to create the intended effects. Where relevant, candidates will integrate apposite exemplification of their wider dramatic and theatrical experiences to support perceptive connections made between interpretative and directorial processes and their realisation in performance.

*For the award of Band 2 marks (15-19),* candidates will give some purposeful attention to a fair range of the indicators mentioned, creating a clear, but less detailed, directorial interpretation of the section through the application of appropriate directorial strategies. The scene will be effectively realised to create specific effects for an audience. Where relevant, candidates will include pertinent exemplification of their wider dramatic and theatrical experiences to support thoughtful connections made between interpretative and directorial processes and their realisation in performance.

*For the award of Band 3 marks (10-14),* candidates will make some useful reference to a number of the indicators mentioned, creating a partial, but mainly appropriate, directorial interpretation of the scene through fairly suitable directorial strategies, not all of which will have the potential to create specific effects for an audience. Where relevant, candidates will include loosely related exemplification of their wider dramatic and theatrical experiences to support straightforward connections made between interpretative and directorial processes and their realisation in performance.

*For the award of Band 4 marks (5-9),* candidates will refer to a narrow range of the indicators mentioned, but will not develop their ideas in a practical way. The approach taken to the scene may be disjointed, descriptive or inappropriate and there will be a restricted selection of apt directorial strategies. Scant attention will be given to the creation of specific effects for an audience. Candidates may include occasional exemplification of their wider experience of drama and theatre, but will not employ them to make useful connections between interpretative and directorial processes and their realisation in performance.

*For the award of Band 5 marks (0-4),* candidates will refer to very few of the indicators mentioned; the lack of an adequate interpretation of the scene will result in an ineffectual or negligible attempt at direction. No attempt will be made by the candidate to create specific effects for an audience, nor to include any relevant exemplification of their wider dramatic and theatrical experiences.