

# Mark Scheme (Results)

## Summer 2007

GCE

GCE Drama (6346) 01

June 2006 Drama and Theatre Studies

Section A

*The Beggar's Opera* by John Gay

1(a)(i) For your company outline two possible ways of rehearsing Polly's entrance to explore Macheath's reaction to her presence.

(4)

This asks the candidate to consider the way the impact of Polly's entrance may be explored during rehearsal to highlight to the audience the reaction of Macheath.

The question asks for two possible ways of rehearsing the entrance of Polly. The two possible ways offered may be very similar or completely different but they should make dramatic sense.

**Top Area answers** should demonstrate a full understanding of the importance of Polly's entrance, its impact upon Macheath, and possible ways of rehearsing it to bring out its impact on the audience. The roles of the performers and/or designer will be explicit in the response as will the specifics of the rehearsal ideas.

Rehearsal will be explicit in the response for an answer in this area.

Both elements of the question must be covered for full marks - two possible ways of rehearsing and Macheath's reaction. (3-4)

**Lower Area answers** will not connect the elements of the answer to the question or explicitly to the rehearsal process.

The candidate may not fully explore both elements of the answer, or miss one of them altogether. This answer may be very well written but it may not answer the question and/or relate to the extract.

(0-2)

1(a)(ii) Outline your approach to rehearsing the sung sections of this extract, giving reasons for your decisions.

(6)

This asks the candidate to outline ideas for rehearsing the sung sections of the extract and looks at the balance between song and spoken word and how this may be achieved through rehearsal. The reasons the candidate offers are based on an understanding of rehearsal and performance in relation to their interpretation of the text and the question.

The section to be covered in the response is defined but candidates may offer support from other areas of the text and/or their interpretation as long as the focus is on the extract. Ideas should be practical.

**Top Area answers** will demonstrate a full understanding of the elements of the question and offer examples supported by reasons. There will be a clear sense that the candidate has considered the use of song in this rehearsal and is able to connect ideas justifiably with the question and the extract in relation to the performers and intentions for the audience.

There will be a confident grasp of drama and theatre terms in evidence throughout the response and there may be some sense of the ensemble in the response that supports the ideas around the sung sections.

(5-6)

**Middle Area answers** will be communicated effectively with the candidate demonstrating a sound use of drama and theatre terms in relation to the demands of the question.

There may be less support for the approaches to song and less sense of reasoning behind the decisions made.

One of the elements of the question may be missing in the response, or merely reported rather than explored.

(3-4)

**Lower Area answers** will be highly descriptive and may not cover more than one element of the question, certainly not exploring anything to any great depth in relation to the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of working with the actors on the sung sections of the extract.

(0-2)

**1(a)(iii) Consider the relationship between Polly, Lucy and Macheath in this extract and set out specific rehearsal techniques you will use to help your actors explore it.**

(10)

This asks the candidate to consider:

- The relationship between the three characters in the extract and how this may be explored in rehearsal.
- Specific rehearsal techniques that may be used to explore with the actors the shifting relationship in this extract.
- The structure of the rehearsal around the extract.

The question asks that the candidate is working with the actors and the response should reflect this. It is about the candidate exploring the way the actors are able to impact upon audience through their characters and how specific individual/group rehearsal techniques will help them explore the relationship.

Rehearsal techniques should be relevant and the response should be rooted in the extract and the demands of the question.

**Top Area answers** will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship between the characters and between them and the audience. Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director and how specific rehearsal techniques may be used to help explore relationships.

Examples in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationship is established and demonstrated in this extract.

The ideas offered for rehearsal techniques will effectively connect with the extract and will be supported by specific examples.

There has to be clear evidence of rehearsal in relation to this extract for a top area mark.

(7-

10)

**Middle Area answers** will have the elements in place and examples of rehearsal techniques will be clear but less supported by specific moments from the extract. The connections will be made but the candidate will not be able to fully explore all of the demands of the question, perhaps, for example, in relation to one of the three characters under consideration. There may be more of a bias towards character study, supported by some reasons from rehearsals and there be less of a sense of the process leading up to consideration of the relationship and how this may be conveyed to the audience. There may not be sufficient examples to connect the response to the extract, although the actual response will demonstrate a sound use of drama terms and concepts in relation to preparing the play for performance.

(4-6)

**Lower Area answers** will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their development within the extract. The response will be highly descriptive and/or very slight in relation to the marks awarded. There may be more of a sense of a prepared answer and/or a character study rather than an exploration with the actors in rehearsal and there may be little or no sense of preparing the play for performance.

(0-3)

1(b) *The Trojan Women* by Euripides

1(b)(i) For your company outline two possible ways of rehearsing the stage direction *enter Talthybius with soldiers bearing torches*.

(4)

This asks the candidate to consider two possible ways of rehearsing the entrance of Talthybius and the soldiers and the torches - burning or otherwise.

The question asks for two possible ways of rehearsing the entrance. The two possible ways offered may be very similar or completely different but they should make dramatic sense.

**Top Area answers** should demonstrate a full understanding of the importance of Talthybius' entrance, its impact upon the women and the issues surrounding the torches. The roles of the performers and/or designer will be explicit in the response as well as the specifics of the two possible rehearsal ideas.

Rehearsal will be explicit in the response for an answer in this area.

The stage direction and two possible ways of rehearsing it need to be present for full marks.

(3-4)

**Lower Area answers** will not connect the elements of the answer to the question or explicitly to the rehearsal process.

The candidate may not fully explore the stage direction. The answer may be very well written but it may not relate to the question and/or to the extract. (0-2)

**1(b)(ii) Outline your approach to rehearsing the Chorus in this extract, giving reasons for your decisions.**

(6)

This asks the candidate to outline ideas for rehearsing the chorus in this extract and to give reasons for decisions made around the approach and the make up of the chorus. The reasons the candidate offers are based on an understanding of rehearsal and performance in relation to their interpretation of the text and the question.

The section to be covered in the response is defined but candidates may offer support from other areas of the text and/or their wider interpretation as long as the focus is on the extract. Ideas should be practical.

**Top Area answers** will demonstrate a full understanding of the elements of the question and offer examples supported by reasons. There will be a clear sense that the candidate has considered the Chorus in this rehearsal and is able to connect ideas justifiably with the question and the extract in relation to the performers and intentions for the audience. There will be a confident grasp of drama and theatre terms in evidence throughout the response and there may be some sense of the ensemble in the response that supports the ideas around the Chorus.

(5-6)

**Middle Area answers** will be communicated effectively with the candidate demonstrating a sound use of drama and theatre terms in relation to the demands of the question.

There may be less support for the approaches to Chorus and less sense of reasoning behind the decisions made.

One of the elements of the question may be missing in the response, or merely reported rather than explored.

(3-4)

**Lower Area answers** will be highly descriptive and may not cover more than one element of the question, certainly not exploring anything to any great depth in relation to the question. The candidate may not have a clear through line of ideas and may not be able to offer specific examples of working with the actors on the Chorus.

(0-2)

**1(b)(iii) Consider the relationship between Talthybius, Hecuba and Chorus in this extract and set out specific rehearsal techniques you will use to help your actors to explore it.**

(10)

This asks the candidate to consider:

- The relationship between the three characters (Chorus as one) in the extract and how this may be explored during rehearsal

- Specific rehearsal techniques that may be used to explore with the actors the relationships in this extract
- The structure of the rehearsal around the extract.

The question asks that the candidate is working with the actors and the response should reflect this. It is about the candidate exploring the way the actors are able to impact upon audience through their characters and how specific group/individual rehearsal techniques will help them explore the relationship.

Rehearsal techniques should be relevant and the response should be rooted in the extract and the demands of the question.

**Top Area answers** will demonstrate a full understanding of how a director will work with a group of actors in order to develop the relationship between the characters and between them and the audience. Examples and reasons will be based upon a confident and clear grasp of drama in relation to the role of the director and how specific rehearsal techniques may be used to help explore relationships.

Examples in support are the choice of the candidate and should be supportive of the response, connecting performers, staging and possibly audience with ideas on how the relationship is established and demonstrated in this extract.

The ideas offered for rehearsal techniques will effectively connect with the extract and will be supported by specific examples.

There has to be clear evidence of rehearsal in relation to this extract for a top area mark.

(7-

10)

**Middle Area answers** will have the elements in place and examples of rehearsal techniques will be clear but less supported by specific moments from the extract. The connections will be made but the candidate will not be able to fully explore all of the demands of the question, perhaps, for example, in relation to one of the three characters (including Chorus) under consideration. There may be more of a bias towards character study, supported by some reasons from rehearsals and there may be less of a sense of process leading up to consideration of the relationship and how this may be conveyed to the audience. There may not be sufficient examples to connect the response to the extract, although the actual response will demonstrate a sound use of drama terms and concepts in relation to preparing the play for performance. (4-6)

**Lower Area answers** will be less detailed and less secure in offering support to reasons suggested in relation to the techniques used to explore the characters and their development within the extract. The response will be highly descriptive and/or very slight in relation to the marks awarded. There may be more of a sense of a prepared answer or 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. (0-3)

2(a) *The Beggar's Opera* by John Gay

2(a)(i) As a Director, outline how you would use elements of theatre to communicate your ideas to your audience, giving clear examples in support. (20)

This asks the candidate to consider:

- How the play in performance may communicate ideas to an audience and, by implication, what those ideas are for the candidate as director
- The medium of drama and appropriate use of elements from within it
- The audience and how drama communicates with an audience
- Examples supported by reasons
- Responses may connect explicitly to an overall concept or this concept may be implied within the elements of the response.

**Top Area** answers will demonstrate a full understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a clear grasp of the question and a clear grasp of their audience who may need some guidance from the director of the play to enhance their understanding of it.

There needs to be a clear indication throughout the response that the candidate has fully understood the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with the knowledge of drama in performance gained throughout the course.

There will be examples of how elements of theatre would be used to communicate the candidate's ideas to their audience, based upon a concept/interpretation which sits within the original performance values of the play, and the reasons will be sound.

The candidate may use specific examples from moments within their production or the response may be more encompassing. There will be sense of confidence in the response, demonstrating a grasp of how live theatre could work. This will be a coherent and knowledgeable response.

(16-20)

**Middle Area** answers will demonstrate a sound understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a grasp of the question and a clear grasp of their audience who may need some guidance from the director of the play to enhance their understanding of it.

There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with the knowledge of drama in performance gained throughout the course.

There will be supported examples of how elements of theatre would be used to communicate the candidate's ideas to their audience and reasons will be generally sound.

The candidate may use examples from moments within their production or the response may be more encompassing. 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 performance as the candidate understands it.  
(11-15)

**Lower Middle Area** answers may be secure about the play and about approaches to it in performance but may have less of an understanding of how the medium of drama may be used to communicate the director's ideas to an audience.

There will be very much a sense of the prepared answer here, perhaps taken straight from the annotated text and therefore lacking in some of the reasons behind the ideas explored but there will be evidence of understanding at the higher level of this area.

There may be one line of thought which may not be developed or justified in terms of the play in performance or, alternatively there may be a number of areas covered, none of which are fully developed or explored.

Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present.

(6-10)

**Lower Area** answers will be highly descriptive and highly sourced from the annotated script, with little connection to the demands of the question.

These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms.

Decisions at this level of study should demonstrate 'a confident grasp of drama and theatre terms and concepts' which means that ideas explored must be practical.

At the higher end of this area there is evidence that the candidate has understood the demands of the question but is unable to focus clearly on them, at the lower end there is little to see which connects with the question.

(0-5)

**2(a)(ii)** As a director consider your approach to the staging of the play, giving specific examples of how your intentions would work for performers and audience.

(20)

This asks the candidate to consider: an approach to the staging of the play with specific reference to performers and to audience, using examples from the approach in support.

**Top Area** answers will demonstrate a full understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the staging opportunities within the performance.

There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to discuss ideas for the staging of it based upon this understanding.

There will be examples of approaches which are imaginative and practical, based upon a concept/interpretation which sits within the original performance values of the play. Ideas will be supported by sound reasoning, based upon an understanding of how the staging of the play may enhance performance for both actors and audience.

There will be a sense of confidence in the response, supported by clear ideas for approaches to the staging of the play that demonstrate an understanding of how live theatre could work. This will be a coherent and knowledgeable response. (16-20)

**Middle Area answers** will demonstrate a sound understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a grasp of the question throughout the response and a clear basis of understanding within which to consider the staging opportunities within the performance.

There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas for the staging of it based upon this understanding.

There will be examples of approaches which are imaginative and largely practical, based upon a concept/interpretation which sits within the original performance values of the play. Ideas will be supported by reasoning, based upon an understanding of how the staging of the play may enhance performance for both actors and audience.

There will be some sense of confidence in the response, supported by ideas for approaches to the staging of the play that demonstrate some understanding of how live theatre could work. 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 performance as the candidate understands it.  
(11-15)

**Lower Middle Area answers** may be secure about the play and about approaches to the staging of it but may demonstrate less of an understanding of how approaches to the staging may work with actors and/or audience. Examples in support may lack specifics.

There may be more of a sense of a prepared answer here, 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.

There may be one line of thought which may not be developed or justified in terms of the play in performance or, alternatively, there may be a number of ideas explored for approaches to the staging of the play but no sense of development or of a through line of thought to any of them.

Description will start to dominate at the lower end of this area, although there may be a broader understanding of approaches to staging in place as we go up through the marks, with some practical imagination and understanding present.

(6-10)

**Lower Area Answers** may be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question. These answers may be highly imaginative, but they may not be very practical. There may be no consideration of the question, or this may be so wide ranging that no conclusions are drawn to bring the response into an overall concept for the performance in terms of staging.

Decisions at this level of study should demonstrate 'a confident grasp of drama and theatre terms and concepts' which means that ideas explored must be practical.  
(0-5)

## 2(b) *The Trojan Women* by Euripides

2(b)(i) As a director, outline how you would use elements of theatre to communicate your ideas to your audience, giving clear examples in support. (20)

This asks the candidate to consider:

- How the play in performance may communicate ideas to an audience and, by implication, what those ideas are for the candidate as director
- The medium of drama and appropriate use of elements from within in
- The audience and how drama communicates with an audience
- Examples supported by reason
- Responses may connect explicitly to an overall concept or this concept may be implied within the elements of the response.

**Top Area answers** will demonstrate a full understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a clear grasp of the question and a clear grasp of their audience who may need some guidance from the director of the play to enhance their understanding of it.

There needs to be a clear indication throughout the response that the candidate has fully understood the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with the knowledge of drama in performance gained throughout the course.

There will be examples of how elements of theatre would be used to communicate the candidate's ideas to their audience, based upon a concept/interpretation which sits within the original performance values of the play, and the reasons will be sound.

The candidate may use specific examples from moments within their production or the response may be more encompassing. There will be a sense of confidence in the response, demonstrating a grasp of how live theatre could work. This will be a coherent and knowledgeable response.

(16-20)

**Middle Area answers** will demonstrate a sound understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a grasp of the question and a clear grasp of their audience who may need some guidance from the director of the play to enhance their understanding of it.

There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and developed a concept for it and is able to offer ideas based upon this understanding, coupled with the knowledge of drama in performance gained throughout the course.

There will be supported examples of how elements of theatre would be used to communicate the candidate's ideas to their audience and reasons will be generally sound.

The candidate may use examples from moments within their production or the response may be more encompassing. This will be heading towards a coherent and knowledgeable response but will fall short in some of the connections made between the questions and the text in performance as the candidate understands it.

(11-15)

**Lower Middle Area** answers may be secure about the play and about approaches to it in performance but may have less of an understanding of how elements of theatre may be used to communicate the director's ideas to an audience.

There will be very much a sense of the prepared answer here, perhaps taken straight from the annotated text and therefore lacking in some of the reasons behind the ideas explored but there will be evidence of understanding at the higher level of this area.

There may be one line of thought which may not be developed or justified in terms of the play in performance or, alternatively there may be anumber of areas covered, none of which are fully developed or explored.

Description will start to dominate at the lower end of this area, although there will be a broader understanding in place as we go up through the marks, with some practical imagination and understanding present.

(6-10)

**Lower Area** answers will be highly descriptive and highly sourced from the annotated scripts, with little connection to the demands of the question.

These answers may be highly imaginative, but that does not mean that they will necessarily work in practical performance terms.

Decisions at this level of study should demonstrate 'a confident grasp of drama and theatre terms and concepts' which means that ideas explored must be practical.

At the higher end of this area there is evidence that the candidate has understood the demands of the question but is unable to focus clearly on them, at the lower end there is little to see which connects with the question.

(0-5)

**2(b)(ii)** As a director consider your approach to the staging of the play, giving specific examples of how your intentions would work for performers and audience.

(20)

This asks the candidate to consider: an approach to the staging of the play with specific reference to performers and to audience, using examples from the approach in support.

**Top Area answers** will demonstrate a full understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a clear grasp of the question and a clear basis of understanding within which to consider the staging opportunities within the performance.

There needs to be a clear indication throughout the response that the candidate has fully understood the play and is able to discuss ideas for the staging of it based upon this understanding.

There will be examples of approaches which are imaginative and practical, based upon a concept/interpretation which sits within the original performance values of the play. Ideas will be supported by sound reasoning, based upon an understanding of how the staging of the play may enhance performance for both actors and audience.

There will be a sense of confidence in the response, supported by clear ideas for approaches to the staging of the play that demonstrate an understanding of how live theatre could work. This will be a coherent and knowledgeable response. (16-20)

**Middle Area answers** will demonstrate a sound understanding of drama and theatre and offer consideration of the play in performance in relation to the question which shows imagination based upon knowledge gained throughout the course.

The candidate will have a grasp of the question throughout the response and a clear basis of understanding within which to consider the staging opportunities within the performance.

There needs to be a clear indication throughout the response that the candidate has a good understanding of the play and is able to offer ideas for the staging of it based upon this understanding.

There will be examples of approaches which are imaginative and largely practical, based upon a concept/interpretation which sits within the original performance values of the play. Ideas will be supported by reasoning, based upon an understanding of how the staging of the play may enhance performance for both actors and audience.

There will be some sense of confidence in the response, supported by ideas for approaches to the staging of the play that demonstrate some understanding of how live theatre could work.

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 performance as the candidate understands it.

(11-15)

**Lower Middle Area** answers may be secure about the play and about approaches to the staging of it but may demonstrate less of an understanding of how approaches to the staging of it may work with actors and/or audience. Examples in support may lack specifics.

There may be more of a sense of a 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.

There may be one line of thought which may not be developed or justified in terms of the play in performance or, alternatively, there may be a number of ideas explored for approaches to the staging of the play but no sense of development or of a through line of thought to any of them.

Description will start to dominate at the lower end of this area, although there may be a broader understanding of approaches to staging in place as we go up through the marks, with some practical imagination and understanding present.

**(6-10)**

**Lower Area** answers may be highly descriptive and highly sourced from the annotated script with little connection to the demands of the question. These answers may be highly imaginative, but they may not be very practical. There may be no consideration of the question, or this may be so wide ranging that no conclusions are drawn to bring the response into an overall concept for the performance in terms of staging.

Decisions at this level of study should demonstrate 'a confident grasp of drama and theatre terms and concepts' which means that ideas explored must be practical.

**(0-5)**

## Section B

### 3(a) "Theatre crosses social barriers, it has something to say to everybody"

Discuss the play you have seen in performance in the light of this statement and with reference to one previous time period.

(20)

This asks the candidate to consider:

- The impact of the play in performance and what it was about it that engaged the candidate - and the audience in general.
- The SCH aspects of the production for a 21<sup>st</sup> century audience.
- The connections with audience and theatre in the previous time period and how these may have been reflected in performance conditions of the time.

There are a number of areas for the candidate to consider in the response, whether positive or negative, but the most successful answers will tend to be those that 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.

The statement is a SCH one, and candidates should be able to draw ideas together from their own experiences to cover a number of elements here.

**Top Area answers** will offer clear evidence that the candidate has understood the production seen in relation to performance conditions in one previous time period and is then able to relate that information to the demands of the question in relation to the statement.

Examples used will be supported and there will be a balance in the discussion as to the extent to which the production seen had something to say to everybody and how an audience in the previous time period may have reacted to theatre. The examples should be rooted in the performance of the play, not its literary merits.

The performance seen should ideally lead the discussion, with the ideas springing from that. Some candidates may successfully respond to this question using a different approach.

The discussion should have balance and the examples used should be clearly explored. At this level we should have names of actors, directors, designers and there should be a clear distinction between actor and character. Conclusions drawn should follow logically from the discussion offered.

(16-20)

**Middle Area answers** will offer clear evidence that the candidate has understood the production seen in relation to the earlier performance conditions and is then able to relate that information to the demands of the question in relation to the statement.

Examples used will be supported and there will generally be a balance in the discussion as to the extent to which the production seen had something to say to everybody and how an audience in the previous time period may have reacted to theatre. The examples should be rooted in the performance but there may be a drift towards text and/or social conditions rather than what is present in performance.

The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support. There may not always be clear distinction between actor and character but the information within the response has merit and shows understanding overall.

(11-15)

Lower Middle Area answers may be heavily descriptive and may lack a depth of discussion to take the response to the next level. There may be a clear drift towards the text, rather than the performance and/or there may be a strong historical perspective which may dominate the overall response.

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.

The impact of the performance seen may be limited to one example which is not developed around the question and there may be a sense of notes being presented here.

(6-

10)

Lower Area answers may be heavily descriptive and may lack any of the necessary connections, although there will be some indication of how the play in performance may have impact.

The statement will have little consideration in the answer and the candidate will present information which does not connect with the framework of the question. There may be some understanding evident within the response and some indication of how drama in performance may have impact but not all the connections will have been made.

(0-5)

**3(b) Evaluate the visual elements of the theatre of the 21<sup>st</sup> century by comparing the production you have seen with performance conditions of the 18<sup>th</sup>/19<sup>th</sup> century.**

(20)

This asks the candidate to consider:

- Visual elements of theatre primarily from the production seen live
- Visual elements of theatre in 18<sup>th</sup>/19<sup>th</sup> century
- Audience reaction to visual elements and how they may have been employed to enhance or detract from the play in performance.

There are a number of areas here and a number of angles candidates may explore in responding to this question, including visual elements that cover set, costume, lighting.

Candidates may have seen a minimalist performance but there is still scope for comparisons.

Candidates may focus on one visual element or they may cover a number of areas that they can then trace back to make connections with the 18<sup>th</sup>/19<sup>th</sup> century performance conditions. The most successful responses will probably be those that are rooted in the primary source and that offer balanced comparison between the time periods.

There may be an imbalance in the response in terms of 18<sup>th</sup> and 19<sup>th</sup> century. Theatrical developments were substantial across this period and candidates may therefore concentrate on one century rather than the other. This is acceptable.

**Top Area answers** will offer clear evidence that the candidate has understood the production seen in relation to the previous performance conditions and is then able to relate that information to the demands of the question asked and visual elements of the theatre of the 21<sup>st</sup> century. Examples used will be supported and there will be a balance in the evaluation as to the impact of visual elements for us compared to the previous time period. The examples should be rooted in the performance of the play, not in its literary merits.

The performance seen should ideally lead the evaluation, with ideas springing from that. Some candidates may successfully respond to this question using a different approach.

The evaluation should have balance and the examples used should be clearly explored. At this level we should be having names of actors, directors, designers and there should be a clear distinction between actor and character.

Conclusions drawn should follow logically from the evaluation of visual elements offered.

(16-20)

**Middle Area answers** will offer clear evidence that the candidate has understood the production seen in relation to the previous performance conditions and is then able to relate that information to the demands of the question asked and the visual elements of the theatre of the 21<sup>st</sup> century. Examples used will be supported and there will generally be a balance in the evaluation as to the visual impact of the play for us compared to the 18<sup>th</sup>/19<sup>th</sup> century. The examples should be rooted in the performance seen but there may be a drift towards text and/or historical conditions that do not support the question in this area of marks.

The performance seen should be at the centre of the response but there may be some imbalance evident in the examples used in support. There may not always be clear distinctions made between, for example, actors and characters but the information within the response has merit and shows understanding overall.

(11-15)

**Lower Middle Area answers** may be heavily 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 rather than the performance and there may be a strong historical perspective at the expense of the question.

There will be evidence of understanding here but there will be a clear impression of the candidate starting to struggle to supply evidence in support.

The visual impact of the performance seen may be limited to one example that is not fully explored and there may be a sense of notes being presented with little or no evaluation.

(6-10)

Lower Area answers may be heavily descriptive and may lack any of the necessary connections, although there will be from some an indication of how the play in performance may have had visual impact.

Not all the connections will be made but there may be some understanding evident.

(0-5)

## Specification Grid

AO1ii Section A 5%, Section B 5%

AO2ii Section B 5%

Opportunities within the questions for candidates to evaluate their work and that of others and to explore the effectiveness of the ways in which playwrights, directors (including themselves), designers and performers use the medium of drama to communicate their ideas to an audience demonstrating knowledge and understanding of social, cultural and historical contexts.

Opportunities within the questions for candidates to interpret plays (either *The Trojan Women* or *The Beggar's Opera* in Section A) and ideas (based on workshop preparation of annotated texts) using the medium of drama in a sophisticated way and justify any artistic decisions (question one explores decisions in process, question two explores decisions in performance) from the standpoint of an informed playwright, director, performer and/or designer.