



GCE AS MARKING SCHEME

SUMMER 2024

**AS
DRAMA AND THEATRE STUDIES – COMPONENT 2
B690U20-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS DRAMA AND THEATRE STUDIES – COMPONENT 2

SUMMER 2024 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text/question when assessing a candidate's response.

Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets all the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Drama specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

- AO3** Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO3: 1a** Demonstrate knowledge of how drama and theatre is developed.
 - AO3: 1b** Demonstrate knowledge of how drama and theatre is performed.
 - AO3: 1c** Demonstrate understanding of how drama and theatre is developed.
 - AO3: 1d** Demonstrate understanding of how drama and theatre is performed.
- AO4** Analyse and evaluate their own work and the work of others.
- AO4: 1c** Analyse the work of others.
 - AO4: 1d** Evaluate the work of others.

Assessment Objective Coverage in Component 2

Assessment objective	Question a	Question b	Question c
AO3: 1a	✓	✓	✓
AO3: 1b			✓
AO3: 1c	✓	✓	
AO3: 1d	✓	✓	
AO4: 1c			✓
AO4: 1d			✓

Question a:

The grid below is for **questions 1.1-5.1** Indicative content for each text follows.

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
5	5 marks A perceptive and detailed description of the type of stage, demonstrating a thorough knowledge and understanding of the extract including, context and action.	9–10 marks - A perceptive and detailed description of how a set designer creates location and atmosphere in this extract. - Highly relevant use of subject specific terminology.
4	4 marks A detailed description of the type of stage, demonstrating knowledge and understanding of the extract including, context and action.	7–8 marks - A detailed description of how a set designer creates location and atmosphere in this extract. - Relevant use of subject specific terminology.
3	3 marks General description of the type of stage, demonstrating an adequate knowledge and understanding of the extract including, context and action.	5–6 marks - General description of how a set designer creates location and atmosphere in this extract. - Some relevant use of subject specific terminology.
2	2 marks A limited description of the type of stage, demonstrating insufficient knowledge and understanding of the extract including, context and action.	3–4 marks - Limited discussion of how a set designer creates location and atmosphere in this extract. - Limited use of subject specific terminology.
1	1 mark Very little relevant description of the type of stage demonstrating little or no knowledge and understanding of the extract including, context and action.	1–2 marks - Very little discussion of how a set designer creates location and atmosphere in this extract. - Little or no relevant use of subject specific terminology.
0	0 marks No response worthy of credit.	0 marks No response worthy of credit.

	Indicative content 1.1-5.1
1 The Trojan Women	Answers should demonstrate knowledge and understanding of how of a set designer can convey meaning through the choice of stage. They should demonstrate knowledge of the function of set design in conveying the location and atmosphere of the extract to an audience. The following are examples. Valid alternatives should be considered. • Type of stage - e.g. traverse stage. Where the stage represents <i>no man's land</i> between the ruins of Troy and the ships waiting to take the women to their enslavement. The choice of this performance space allows for the audience to be partisan in their support for either the Trojan women or the Greeks, dependent on which side of the auditorium they are seated. This stage choice does not allow for tall permanent structures to be constructed as this will affect sight lines. Therefore, it is suitable for low tents. • Location - The floor covering is important in conveying the location e.g. a beach so covered in sand. Choice of colours for the set will be muted as it is temporary and utilitarian as it is used for prisoners. - An encampment in front of the "<i>sacked city of Troy</i>". • Atmosphere - Talthybius finds breaking the news about the fate of Astyanax difficult. He justifies the decree with the words of Odysseus "<i>they should not bring the son of a noble father to manhood</i>". He does not allow himself to be drawn into Andromache's grief by asserting his power. "<i>You have no power - so do not delude yourself that you have</i>". - The power of the Greeks might be reflected here in the use of levels to show how they tower over the Trojan women. Talthybius may address her from a watch tower or platform situated within the audience. This physical distance also prevents him from being drawn into the grief of Andromache. - A juxtaposition of the Greeks power might be offset by the intimate and 'homely' representation of the mother and child i.e. Andromache and Astyanax. He might be playing in the sand with handmade toys / blocks or bathing in a trough. Andromache shows how she nurtures him by drying him with her own shawl / scarf. - Hatred of the God's and their apathy in this situation is evident in Andromache's lines "<i>My curse on you!</i>". Here the presence of the God's might be manifested in a statue that is the only thing not ruined in Troy. - The wagon that Astyanax is taken off in. This might be a run down, broken wagon which does not befit someone of his rank. It may be carrying the carcasses of dead Trojans / or stacks of their belongings – as seen in the Holocaust Museum e.g., glasses / suitcases. – thus, symbolising that the Greeks have no respect for the Trojans – even human life whatever their age.

	Indicative content 1.1-5.1
2 As You Like It	Answers should demonstrate knowledge and understanding of how of a set designer can convey meaning through the choice of stage. They should demonstrate knowledge of the function of set design in conveying the location and atmosphere of the extract to an audience. The following are examples. Valid alternatives should be considered. • Type of stage - e.g. thrust. This enables the backdrop / set of the 'forest' to be set upstage and the action of the scene and 'mock wedding' to take place in front. The large, towering trees upstage will not affect sight lines for the audience. Tree might provide a place for Celia to hide behind and laugh at the joke. Here the forest / natural world could create the church and altar for the enactment of the 'false wedding'. The proximity of the action to the audience allows the actors playing Rosalind and Celia to invite them into the deception of Orlando. • Location - e.g. a clearing in the forest of Arden. Colours of the set are greens and yellows. perhaps boughs of trees arch over the stage. The set / natural world might be used to create the pews of the church. Celia's robes as the minister might be leaves taken down from the set. • Atmosphere - This extract is light-hearted in its joke played upon Orlando and fun being poled at the "courtly love" traditions of the time. It conveys the freedom and love associated with the Forest as opposed to the formality and restriction of the court. The escapism of nature might transform this <i>play</i> at love into a <i>genuine</i> love match. - The audience are complicit in the joke and the balance of power is in the hands of the female characters dressed as men. As Orlando is such a willing participant in the deceit this is not a cruel joke. The audience laugh at Orlando's overt sincerity and Rosalind's enjoyment of encouraging him to woe her whilst being protected by the guise of Ganymede.

	Indicative content 1.1-5.1
3 Hedda Gabler	Answers should demonstrate knowledge and understanding of how a set designer can convey meaning through the choice of stage. They should demonstrate knowledge of the function of set design in conveying the location and atmosphere of the extract to an audience. The following are examples. Valid alternatives should be considered. Type of stage - e.g. in the round. The audience encircle the action. This is sympathetic to the relationship between Tesman and Miss Tesman she has nurtured and protected him in the past. There is some chaos as Tesman and Hedda have returned from honeymoon and perhaps the performance space is littered with Hedda's possessions. There is not much space left for Aunt Juju to sit down. Perhaps she is being pushed out of the family too? Location "A large drawing room ". Perhaps in a state of disarray as the Tesman's have just arrived home after months away. Hedda's belongings are perhaps a little brash or showy for the space. Aunt Juju and Tesman find it hard to make their way around the space and trip over Hedda's possessions. In the same way Hedda has invaded the relationship between Aunt Juju and Tesman she has physically invaded the space with her belongings. Atmosphere e.g., Aunt Juju has missed Tesman and is excited to be reunited with him. - She is in awe of Hedda and a little ashamed of her simple ways of dressing – <i>"So Hedda needn't be ashamed of me, in case we ever go for a walk together"</i>. There is an uneasiness between them. - Aunt Juj's purpose is lost – <i>"Especially now I haven't you to look after"</i>. This is an awkward transition period for Tesman from a "son" to a husband. But he is more excited with his intellectual status. - Awkward misunderstanding when Aunt Juju tries to ask is Hedda is pregnant and Tesman is totally unaware of her searching euphemism. - Atmosphere remains one of closeness between Tesman and Aunt Juju – but it is a little off balance now that he is married and the presence of Hedda (whom we have not met yet) looms large.

	Indicative content 1.1-5.1
4 <i>Machinal</i>	Answers should demonstrate knowledge and understanding of how of a set designer can convey meaning through the choice of stage. They should demonstrate knowledge of the function of set design in conveying the location and atmosphere of the extract to an audience. The following are examples. Valid alternatives should be considered. • Type of stage - e.g., end on stage. The audience face the action and as such judge the action as if in the public gallery of a court. The space allows for the construction of levels to convey status – e.g., the Judge is positioned high above on an exaggerated pedestal to convey his power and the Young Woman is lower conveying her diminutive stature and lack of status against the power of the Law. The choice of this performance space allows for the to-ing and fro-ing of questions across the stage from the prosecution’s desk towards the defendant standing in the dock – observed like a tennis match by the audience. • Location - This is a court room. - It is very formal and organised. - Set areas of the stage are assigned to the prosecution, the judge and the defence. - The witness stand, where the Young Woman sits / stands, is set apart from the officials of the court. This might be accentuated to represent how the Law is weighted against her. Proportion of the set might make the officials appear bigger and dominating the Young Woman. • Atmosphere - Imposing and a representation of another controlling power in society that demeans the Young Woman. - Formal and Organised. - Pace of the extract builds and become faster as the Young Woman becomes more confused and begins to become caught in her lie.

	Indicative content 1.1-5.1
5 Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of how of a set designer can convey meaning through the choice of stage. They should demonstrate knowledge of the function of set design in conveying the location and atmosphere of the extract to an audience. The following are examples. Valid alternatives should be considered. • Type of stage - e.g., Proscenium arch stage. This allows for a full box set to be erected in the performance space to convey a realistic interior scene of the bedroom. With doors to the bathroom and gallery. These are off stage areas or may be built so that the audience are able to see the action within. As per Williams' ideas <i>"the ceiling should dissolve mysteriously into the air; the set should be roofed by the sky, stars and moon suggested by traces of milky pallor, as if they were observed through a telescope lens out of focus."</i> • Location - Bedroom – with doors leading to a bathroom and the gallery (see note above). Shutters / blinds on windows overlooking the gallery. Furniture includes: a bed, dressing table and chair. Style of furniture is possibly 'colonial style' conveying wealth but perhaps a little "too fancy" – this contrasts with the <i>"cool air of detachment"</i> that Brick possesses in this extract. • Atmosphere - The furniture of the room conveys a feeling of the historical past and Brick and Maggie appear a little too modern and out of place there. - They discuss their own past and Maggie struggles with how being married has changed her. She has become <i>"cruel"</i> and <i>"lonely"</i>. - Their conversation moves between everyday chat and attempts to scratch the surface of their underlying problems in their marriage. - Ideas for set design might attempt to convey this idea of something just beneath the surface.

Question b:

The grid below is for **questions 1.2-5.2** Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	21–25 marks • A perceptive and detailed discussion of how an actor would interpret the given role for a performance of this extract. • A perceptive and detailed explanation of character motivation in performance, with perceptive reasons for their choices made. • A perceptive and detailed explanation of how vocal and physical skills are used to convey meaning to an audience. • A perceptive and detailed explanation of how an actor can convey character relationships and meaning through interaction.
4	16–20 marks • A detailed discussion of how an actor would interpret the given role for a performance of this extract. • A detailed explanation of character motivation in performance, with clear reasons for their choices made. • A detailed explanation of how vocal and physical skills are used to convey meaning to an audience. • A detailed explanation of how an actor can convey character relationships and meaning through interaction.
3	11–15 marks • General discussion of how an actor would interpret the given role for a performance of this extract. • General explanation of character motivation in performance, with some reasons for their choices made. • General explanation of how vocal and physical skills are used to convey meaning to an audience. • General explanation of how an actor can convey character relationships and meaning through interaction.
2	6–10 marks • Limited discussion of how an actor would interpret the given role for a performance of this extract. • Limited explanation of the character motivation in performance, with limited reasons for their choices made. • Limited explanation of how vocal and physical skills are used to convey meaning to an audience. • Limited explanation of how an actor can convey character relationships and meaning through interaction.
1	1–5 marks • Very little discussion of how an actor would interpret the given role for a performance of this extract. • Very little explanation of the character motivation in performance, with very limited reasons for their choices made. • Very little explanation of how vocal and physical skills are used to convey meaning to an audience. • Very little explanation of how an actor can convey character relationships and meaning through interaction.
0	0 marks No response worthy of credit.

	Indicative content 1.2-5.2
1 The Trojan Women	Answers should include discussion of the choices an actor will make performing the given role in this extract. They should explore character motivation, vocal and physical skills, and character interaction. They should discuss how these skills communicate meaning for an audience. Valid alternatives should be considered. Character motivation - ANDROMACHE - She senses that Talthibius is bringing bad news – <i>“Your first words hint at bad news to come”</i>. She is perceptive or just wise to the ways of the Greeks. - She questions Talthibius searching for what fate lies for her son. She appears to have considered what might happen to him and probes Talthibius for a response – <i>“then is he to be left here, a last trace of the Phrygians?”</i>. - She becomes frustrated with him not revealing the truth- <i>“I thank you for your consideration - unless you are bringing bad tidings”</i>. - She turns her attention to her son and is very frank about what has led to his imminent sacrifice. But cannot reassure him that he will be saved - as all the heroes are dead. - She admonishes the Gods and shouts abuse at them in her desperation. <i>“My curse on you!”</i>. - She finally gives in and resigns herself to Astyanax’s death <i>“Take him, carry him off, fling him down, if that is what you have decided!”</i>. Finally, her own fate too – <i>“Yes, I am off to make a fine marriage, I who have lost my son.”</i> Vocal and physical skills - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character’s feelings, motivation and purpose in the extract e.g. when she abuses the Gods. <i>“For it is the gods who are destroying us and we can find no way to ward off death from the boy.”</i> - How the physical skills of gesture, posture, facial expression, movement etc. might be used to convey a character’s feelings, motivation and purpose in the extract. She comforts him in her arms <i>“So dear to your mother, O the sweet fragrance of your skin!”</i>. Character interaction - Reaction to Talthibius’ words – <i>“They are going to kill your boy”</i>. She is appalled and becomes distraught. <i>“Oh Sorrow, sorrow!”</i>. - Response to it being a decree from Odysseus she becomes bitter and vengeful – <i>“I pray that such views may win the day when it comes to his children.”</i> - <i>“O my child why are we weeping? Are you conscious of your misfortunes?”</i> Andromache is not aware of how her fear and bitterness is having an impact upon her son. Who might be too young to understand but senses his mother’s feelings. Communicate meaning – throughout the response the candidate should consider how this element conveys meaning to an audience.

	Indicative content 1.2-5.2
2 As you Like It	Answers should include discussion of the choices an actor will make performing the given role in this extract. They should explore character motivation, vocal and physical skills and character interaction. They should discuss how these skills communicate meaning for an audience. Valid alternatives should be considered. Character motivation ORLANDO <i>[This extract is about the breaking down of the expectations of 'love' and considering the commitment it requires. Rosalind tries to teach Orlando that marriage isn't the goal!]</i> e.g. When Rosalind suggests a more "coming -on disposition" Orlando might take this as more physically forceful. So the actor might be too enthusiastic "<i>then love me, Rosalind.</i>" as he wants to press his point across - He is eager for her to say yes – "<i>And wilt thou have me?</i>". He does not see that love needs to be earned and considered. - He becomes horrified that she would have other lovers "<i>What sayest thou?</i>" assuming that once he has declared his love the deal is agreed. - He is perhaps hurt when Rosalind suggests he is not good. His response "<i>I hope so</i>" might be doubtful. Her questions are beginning to call him to question himself. - He perhaps becomes very excited once Celia becomes the minister and a mock wedding is set up. He enjoys the status of the groom and sees his imagined prize within his grasp. "<i>Pray thee marry us</i>". - The prompting of Celia to say her words takes too long. He becomes impatient "<i>Why now, as fast as she can marry us</i>". This is all part of Rosalind's trick to slow down the process. - He might rush the words "<i>I take thee Rosalind, for wife</i>" (n.b. not my wife). - His anticipation builds "<i>So do all thoughts they are winged</i>". - As Rosalind interrogates him about his commitment, he resorts to useless phrases e.g. "<i>For ever and a day</i>" - He begins to think a little more deeply as Rosalind provokes his thoughts. In response to "<i>Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed.</i>" he realises he could not accept such behaviour. - "<i>For these two hours. Rosalind, I will leave thee.</i>" - does Rosalind's scrutiny provoke him to leave / does he realise the time - how? - or is he making excuses to think about the situation further? - When cautioned not to be late he returns to his faithful self again "<i>With no less religion than if thou were indeed my Rosalind. So, Adieu</i>"

	Indicative content 1.2-5.2
	• Vocal and physical skills - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the extract e.g. the pace and urgency of his voice is quick at first to confirm his devotion to Rosalind "<i>I will</i>". His voice becomes more diffident once Rosalind places doubt in his mind. "<i>But will my Rosalind do so?</i>" - How physical skills of gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the extract. e.g., His enthusiasm at first might be hard for him to contain. He is quick and fidgety – wanting to get the wooing and mock wedding over with. He becomes slower and thoughtful as he takes in Rosalind's points. Perhaps he walks away into his own space to think and he absentmindedly rubs his face as he thinks. • Character interaction - e.g. During Rosalind's questioning of his long-term intentions "<i>Say'a day' without the 'ever'.and then thou are inclined to sleep</i>" – his reaction might be disbelief at first, then a slow taking in of what is said and then a realisation she has a point. He replies, "<i>But will my Rosalind do so?</i>" He is less sure and asks a question rather than makes a statement. He tries to reassure himself "<i>O, but she is wise.</i>" In this response he shows how he hasn't thought through his commitment. Perhaps he realises he has a simplistic view of love? Communicate meaning – throughout the response the candidate should consider how this element conveys meaning to an audience.

	Indicative content 1.2-5.2
3 Hedda Gabler	Answers should include discussion of the choices an actor will make performing the given role in this extract. They should explore, character motivation, vocal and physical skills and character interaction. They should discuss how these skills communicate meaning for an audience. Valid alternatives should be considered. Character motivation - MISS TESMAN - e.g. Eager to see George on his return from his honeymoon. <i>"You've come all the way out here! And so early!"</i> - Interested in George's wellbeing <i>"Well, I had to make sure you'd settled in comfortably"</i>. - Self-sacrificing – she has not had a proper night's sleep – <i>"Oh never mind that"</i>. - Sympathetic and encouraging towards George <i>"I'm sure you didn't waste a single moment of your honeymoon, George dear."</i> - She wants to impress Hedda – she obviously feels she has less status than her – due to her lack of wealth. She has bought a new hat <i>"So that Hedda needn't be ashamed of me, in case we ever go for a walk together."</i> - Wants reassurance from George that she still has his affection. <i>"You'll always keep a soft spot in your heart for your old Aunties, won't you, dear George?"</i>. - Her purpose is lost now that George has married. <i>"Especially now I haven't you to look after"</i>. - She changes the subject and tries to focus on how lucky George is and not her own needs. <i>"fancy you being a married man!"</i>. - Perhaps a little bewildered that Hedda chose George – <i>"She was always so surrounded by admirers."</i> - Eager to find out if Hedda is pregnant. Approaches the subject euphemistically. <i>"Haven't you any, any extra little piece of news to give me?"</i>. - She gets frustrated that he doesn't pick up on her hint. <i>"Professor?"</i> Vocal and physical skills - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the extract e.g. Frustrated tone of voice to convey that George doesn't understand her hints about a baby <i>"Professor?"</i> - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the extract. e.g., She might show how delighted she is that George has noticed her new hat by smiling and giggling and showing it off by posing and spinning around like a young model. Imagining herself of higher status than she is and becoming an equal with Hedda. Character interaction - e.g., <i>"Tesman (pats her cheek)"</i> – her reaction might be to grab his hands to enjoy the intimacy one last time. Now he is married she imagines that there might be less gestures of affection between them. - She can't help herself and <i>"(Clasps both his hands and looks at him)"</i>. - e.g. She might use her eyes to accentuate the hint about the baby, but George responds with a blank look as his mind is thinking about his Professorship. Communicate meaning – throughout the response the candidate should consider how this element conveys meaning to an audience.

	Indicative content 1.2-5.2
4 Machinal	Answers should include discussion of the choices an actor will make performing the given role in this extract. They should explore, character motivation, vocal and physical skills and character interaction. They should discuss how these skills communicate meaning for an audience. Valid alternatives should be considered. Character motivation -YOUNG WOMAN e.g., She tries to expand upon her reason for not helping her husband, but the Prosecutor talks over her. This makes her become flustered and she can't seem to get her breath. "<i>No Sir. I didn't. I -</i>" - When asked about the light she becomes less clear "<i>A sort of light</i>". - She then checks herself and decides there was "<i>no light on.</i>" - It is clear that she cannot recall or hasn't thought through her evidence about where the light was coming from. - She is eager to take up on the suggestion it was from the window. "<i>Yes- from the window</i>". Again, she hasn't thought through this as she says the shade is down but then the light could not have been seen. She is being caught in her own lie. - She gets in deeper as she offers the idea that the light came from the moon. Further tries to strengthen her justification by saying: "<i>I couldn't sleep – I never sleep in the bright moon. I never can.</i>" She has recovered more control here - then the prosecutor changes the questioning. - She fails to answer his question about getting a doctor. "<i>Why didn't you?</i>" – she fails to answer – perhaps fearful of confronting the image of her dead husband in her head and the reality of what she has done. "<i>(No answer)</i>". - She whispers her answer "<i>I saw it was - useless</i>". Her reason for this type of response might be that she is horrified at what she has done. - When shown "<i>(the neck of a broken bottle)</i>" – She replies "<i>I think so</i>" – This vague response is to try to distract the prosecutor. However, when interrogated further and asked why there were no fingerprints on the bottle - she can only reply – "<i>No</i>" - She admits to "<i>trying</i>" to do what her husband wanted. The choice of this word is very telling. It conveys some understanding that she had been controlled by her husband and no longer cared. This is a more defiant response that reveals more about her own self-image and her relationship with her husband. Vocal and physical skills - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the extract e.g. "<i>(desperately) From the moon!</i>" Here she uses her voice to show how she is searching for an answer and grabs an idea that might be a suitable response. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a character's feelings, motivation and purpose in the extract. e.g., She might flinch away from the bottle - murder weapon when the Prosecutor shows it to her. Knowing its meaning as – what she used to kill her husband and the significance of it being a present from her lover.

	Indicative content 1.2-5.2
	• Character interaction - e.g., The pace of this extract is important. The prosecutor builds up the pace of questioning to catch the Young Woman out. He forces her to respond quickly – “<i>Why didn’t you? (No answer) Why didn’t you?</i>”. She is confused and lost for a response. Communicate meaning – throughout the response the candidate should consider how this element conveys meaning to an audience.

	Indicative content 1.2-5.2
5 Cat on a Hot Tin Roof	Answers should include discussion of the choices an actor will make performing the given role in this extract. They should explore, character motivation, vocal and physical skills and character interaction. They should discuss how these skills communicate meaning for an audience. Valid alternatives should be considered. Character motivation - MARGARET e.g. Margaret seems chatty and at ease when talking about Susie McPheteers. She revels in telling the details – <i>“Poor Susie looked up and flashed him a radiant smile and he shot out a squirt of tobacco juice right in poor Susie’s face”</i>. She is trying to create a humorous story to lay the ground for a deeper / more personal conversation later in the extract. - Tries to open up the conversation by confronting why she catches Brick looking at her - possibly judgmentally. <i>“What are you thinking when you look at me like that?”</i>. - She confesses that she is lonely and the reason why – <i>“Living with someone you love can be lonelier - than living entirely alone! -if the one y’ love doesn’t love you ...”</i> - She changes the subject <i>“[very forcibly going all the way back to the world in which you can talk about ordinary matters]</i> - She offers him a rub - in some attempt to be physically close to her husband and appear caring. - She flatters Brick talking about his physique. <i>“You’re the only drinkin’ man I know that it never seems t’ put fat on”</i>. She is testing the ground - there is hope she might be intimate with him and wants to show she is still attracted to him. - She mentions Skipper by accident? <i>[She stops short]</i>. She is still trying to probe for information and scrape beneath the surface of Brick’s apathy. Vocal and physical skills - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character’s feelings, motivation and purpose in the extract e.g. <i>“[Struggling for expression]: That I’ve gone through this - Hideous! – Transformation, become- hard! Frantic! [Then she adds, almost tenderly] – cruel!”</i>. How an actor might use the pacing of this dialogue to convey thinking and searching for the right words to describe what she wants to say. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the extract. <i>“[She catches sight of him in the mirror, gasps slightly, wheels about to face him. Count ten]”</i>. An actor might convey the shock in their use of facial expression and turn around quickly; almost snapping around. But slow themselves down as they count to ten. As they count - in their head- they slow down their breath and relax their shoulders as if preparing themselves to say something they are scared to admit.

	Indicative content 1.2-5.2
	• Character interaction - e.g. When Brick asks “<i>Would you like to live alone, Maggie?</i>” she reacts with “<i>[another pause: then - after she has caught a quick, hurt breath:] No! – God! – I wouldn’t!</i>”. This is not what she has been meaning to happen – her words were to provoke caring or a romantic / physical response from Brick not for him to ‘open the door’ to something she doesn’t want. His misunderstanding is shocking to her. Communicate meaning – throughout the response the candidate should consider how this element conveys meaning to an audience.

Question c:

The grid below is for **questions 1.3-5.3** Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others
5	17–20 marks • Perceptive references to original performance conditions. • A sophisticated knowledge and understanding of the chosen production style. • Mature and perceptive use of type(s) of lighting. A perceptive use of colour and intensity. • Highly creative solutions to the lighting demands of the extract, and how they impact upon an audience. • Highly relevant use of subject specific terminology.	17–20 marks • A perceptive and detailed evaluation of appropriate live theatre. • A perceptive analysis of live theatre, which makes detailed links with their own interpretation of lighting.
4	13–16 marks • A clear use of references to original performance conditions. • A clear knowledge and understanding of the chosen production style. • Generally clear use of type(s) of lighting. A clear use of colour and intensity. • Creative solutions to the lighting and sound demands of the extracts, and how they impact upon an audience. • Relevant use of subject specific terminology.	13–16 marks • A general evaluation of appropriate live theatre. • A general analysis of live theatre, which makes clear links with their own interpretation of lighting.
3	9–12 marks • Some use of references to original performance conditions. • A mainly clear knowledge and understanding of the chosen production style. • Some clear use of type(s) of lighting. Some use of colour and intensity. • Some interesting solutions to the lighting demands of the extracts, and how they impact upon an audience. • Some relevant use of subject specific terminology.	9–12 marks • Some evaluation of appropriate live theatre. • Some analysis of live theatre, which partially links with their own interpretation of lighting ideas.

2	5–8 marks • Few references to original performance conditions A limited knowledge and understanding of the chosen production style. • A limited use of type(s) of lighting. Limited use of colour and intensity. • A few solutions to the lighting demands of the extracts, and how they impact upon an audience. • Limited use of subject specific terminology.	5–8 marks • A limited evaluation of appropriate live theatre. • A limited analysis of live theatre with few links to their own interpretation of lighting ideas.
1	1–4 marks • Basic or no use of references to original performance conditions. • A basic knowledge and understanding of the chosen production style. • A basic use of type(s) of lighting. • Basic use of colour and intensity. • Basic solutions to the lighting demands of the extracts, and how they impact upon an audience. • Basic use of subject specific terminology.	1–4 marks • Very little evaluation of appropriate live theatre. • Very little analysis of live theatre with very few links to their own interpretation of lighting ideas.
0	0 marks No response worthy of credit	0 marks No analysis or evaluation

	Indicative content 1.3-5.3
1 <i>The Trojan Women</i>	Answers should demonstrate knowledge and understanding of the choices a lighting designer might make for the two extracts. They should consider the original production conditions, chosen production style, type of lighting (including colour and intensity) and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a lighting designer. • Original production conditions - Performed outside in daylight – Spring / Summertime festivals – when days were longer. - Visual effects such as lightning created on painted boards that rotated to show lightning bolts – thus creating static / not animated visual cues to the audience. These would have been connected to specific moments in the dialogue. - Use of hand props e.g., fire brands or handheld lamps. Chorus might have created movement with these items creating a visual effect. - Location created by the use of the Parados – exits and entrances at either side of the skene building, that suggested to and from the city perhaps in this play to Troy and away from it to the sea where the Greek ships are waiting. The heavens were suggested as being on the top of the Skene building - theologian- God's appeared from here. The use of levels conveyed their status and immortality. Three large doors leading into the skene – Thyromata, indicated access to interior settings e.g. palace – in this play the ruined buildings of Troy. - Movement and dancing of the chorus in the orchestra used to create a visual spectacle conveying atmosphere as well as religious celebration. • Production style - Identify the production style chosen e.g. non-naturalistic (inspired by Frantic Assembly). Some of the main techniques of this style and how this would impact choices for lighting design. Frantic Assembly's combination of naturalistic action and physical movement to enhance emotion and atmosphere. Lighting might be used to intensify the contrast between these two styles. • Type of lighting – [linked to cues from the two extracts] - Areas of the stage to be lit. - Direction of the light e.g. from above and the intended impact. - Stage wash or spotlight. - Special effects e.g., strobe lighting / pyrotechnics / bouncing of light around the space to create rhythm and tempo.

	Indicative content 1.3-5.3
	• Colour and intensity – [linked to cues from the two extracts] - Use of colour to create atmosphere, emotion and mood e.g., use of blue light to create calm. - Use of the intensity of light to highlight key moments of action. e.g., the entrance of a key character / God. The development of intensity over time to show the passing of time. Flash of intense light e.g., to convey the collapse of Troy. - The contrast of dark and light to convey moments of quiet amongst chaos. - Slow fade or sudden blackout to disassociate the audience from the action and / or indicate the end of one phase of action and change of atmosphere. • Impact upon the audience There should be an understanding of how the use of these skills impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas regarding a designer's interpretation.

	Indicative content 1.3-5.3
2 As You Like It	Answers should demonstrate knowledge and understanding of the choices a lighting designer might make for the two extracts. They should consider the original production conditions, chosen production style, type of lighting (including colour and intensity) and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a lighting designer. • Original production conditions - Women's parts played by boys – no female actors. - Performed outside in daylight. Public theatre spaces. Some production in private theatre spaces e.g., Blackfriars that required interior lighting. - Visual effects such as lightning highlighted in the dialogue. – - Explosions created using resinous pitch on stage. - Use of hand props e.g., fire brands or handheld lamps. - - Musical accompaniment from the minstrels in the Tiring house and higher than the inner stage. • Production style Identify the production style chosen e.g. naturalistic / symbolic style. Some of the main techniques of this style stated and how this would impact choices for lighting design. Lighting might be used to intensify the contrast between the Court and the Forest. Lighting might be used to show not only location but how the different worlds affect the mind and thoughts of the characters e.g. the restriction of the court stifles expression and feelings but the Forest – opens some characters up to different ways of thinking allowing them to set their minds free. e.g., Oliver. • Type of lighting [linked to cues from the two extracts] - Areas of the stage to be lit. - Direction of the light e.g., from above and the intended impact. - Stage wash or spotlight. - Special effects e.g., strobe lighting / pyrotechnics / bouncing of light around the space to create rhythm and tempo. • Colour and intensity [linked to cues from the two extracts] - Use of colour to create atmosphere, emotion and mood e.g. use of blue light to create calm. - Use of the intensity of light to highlight key moments of action. e.g., the entrance of a key character / God. The development of intensity over time to show the passing of time. Flash of intense light e.g. to convey the collapse of Troy. - The contrast of dark and light to convey moments of quiet amongst chaos. - Slow fade or sudden blackout to disassociate the audience from the action and / or indicate the end of one phase of action and change of atmosphere.

	Indicative content 1.3-5.3
	• Impact upon the audience. There should be an understanding of how the use of these skills impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas regarding an actor's interpretation.

	Indicative content 1.3-5.3
3 Hedda Gabler	Answers should demonstrate knowledge and understanding of the choices a lighting designer might make for the two extracts. They should consider the original production conditions, chosen production style, type of lighting (including colour and intensity) and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a lighting designer. • Original production conditions - Took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically and by the dimming of lights in the auditorium during the performance. - Various types of stage lights were used e.g. foot lights, spotlights to light the stage / lanterns or lamps on stage to create atmosphere. - The intensity and colour of lights could be controlled manually e.g. to show the passing of the day. - Positioning of lights created an off-stage world which was essential in naturalism where the audience were encouraged to believe that the lives of the characters existed beyond the view of the audience. e.g. movement of characters off stage / or in another room could be shown through the use of light. • Production style Innovative style of naturalism. where acting, set & props [box set - recreation of interiors], costumes, hair and makeup [actors' everyday clothes / those of everyday people of the time], lighting and sound created the world at the time of the play as truthfully as possible. • Type of lighting [linked to cues from the two extracts] - Areas of the stage to be lit. - Direction of the light e.g. from above and the intended impact. - Stage wash or spotlight. - Special effects e.g., strobe lighting / pyrotechnics / bouncing of light around the space to create rhythm and tempo. • Colour and intensity [linked to cues from the two extracts] - Use of colour to create atmosphere, emotion and mood e.g., use of blue light to create calm. - Use of the intensity of light to highlight key moments of action. e.g., the entrance of a key character / God. The development of intensity over time to show the passing of time. Flash of intense light e.g., to convey the collapse of Troy. - The contrast of dark and light to convey moments of quiet amongst chaos. - Slow fade or sudden blackout to disassociate the audience from the action and / or indicate the end of one phase of action and change of atmosphere.

	Indicative content 1.3-5.3
	• Impact upon the audience. There should be an understanding of how the use of these skills impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas regarding an actor's interpretation.

	Indicative content 1.3-5.3
4 <i>Machinal</i>	Answers should demonstrate knowledge and understanding of the choices a lighting designer might make for the two extracts. They should consider the original production conditions, chosen production style, type of lighting (including colour and intensity) and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a lighting designer. • Original production conditions - Time period 1920s / reflects the events of a real court case and the rise of mass production and women caught between duties of marriage and their own needs and aspirations. - Performed in an expressionistic style influenced by such artists as Ott Dix. - Performance took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically and by the dimming of lights in the auditorium during the performance. - Various types of stage lights were used e.g. foot lights, spotlights to light the stage / lanterns or lamps on stage to create atmosphere. - The intensity and colour of lights could be controlled manually e.g. to show the passing of the day. - Positioning of lights were used to create shadows and grotesque images intensifying the imposing nature of the “machine like” world. Lights focused the attention of the audience upon the expressionistic style of the play. • Production style LX - position of lights to create shadows / under lit / lit from acute angles / use of intense light focusing on an object. Expressionism externalises the inner conflicts of a character or situation and exaggerates them in a physical or visual way. Some episodes are more naturalistic e.g. intimate. • Type of lighting [linked to cues from the two extracts] - Areas of the stage to be lit. - Direction of the light e.g. from above and the intended impact / used to create an expressionistic visual image. - Stage wash or spotlight. - Special effects e.g. strobe lighting / pyrotechnics / bouncing of light around the space to create rhythm and tempo and the repetitive nature of the ‘machine’.

	Indicative content 1.3-5.3
	• Colour and intensity [linked to cues from the two extracts] - Use of colour to create atmosphere, emotion and mood e.g. use of blue light to create calm. - Use of the intensity of light to highlight key moments of action. e.g., the entrance of a key character. The development of intensity over time to show the passing of time. extreme contrast in intensity to create the grotesque nature of expressionism. - The contrast of dark and light to convey moments of quiet amongst chaos. - Slow fade or sudden blackout to disassociate the audience from the action and / or indicate the end of one phase of action and change of atmosphere. e.g. evident in the stage directions for the transitions between episodes. • Impact upon the audience. There should be an understanding of how the use of these skills impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas regarding an actor's interpretation.

	Indicative content 1.3-5.3
5 Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of the choices a lighting designer might make for the two extracts. They should consider the original production conditions, chosen production style, type of lighting (including colour and intensity) and how their design might impact upon an audience. The sub-bullet points are example answers and valid alternatives should be considered and marked appropriately. Answers should contain analysis and evaluation of live theatre seen during the course, which makes links with their interpretation as a lighting designer. • Original production conditions - Period 1950s - Location – <i>“a plantation home on the Mississippi Delta”. “Evening in summer”.</i> - Performance took place in a purpose-built indoor theatre. With a Proscenium Arch performance space. The audience were separated from the actors physically and by the dimming of lights in the auditorium during the performance. - Various types of stage lights were used e.g. foot lights, spotlights to light the stage / lanterns or lamps on stage to create atmosphere. - The intensity and colour of lights could be controlled manually e.g. to show the passing of the day. - One main location created in a box set. - Positioning of lights created an off-stage world which was essential in naturalism where the audience were encouraged to believe that the lives of the characters existed beyond the view of the audience. e.g. movement of characters off stage / or in another room could be shown through the use of light e.g. action takes place on the gallery. • Production style - Realism – interior location lit by lamps and lanterns. Exterior location glimpsed through windows and door to the gallery. LX used to create realistic evening sun. - <i>“the set is far <u>less realistic</u> than I have so far implied... the ceiling should dissolve into the air; the set should be roofed by the sky; stars and moon suggested by traces of milky pallor, as if they were observed through a telescope lens out of focus”</i> – LX could be used to create the visual effect described by Williams. - LX might be used to focus on symbolic items of set or characters actions to add emphasis to their meaning. • Type of lighting [linked to cues from the two extracts] - Areas of the stage to be lit. - Direction of the light e.g. from above and the intended impact. - Stage wash or spotlight. - Special effects e.g., strobe lighting / pyrotechnics / bouncing of light around the space to create rhythm and tempo.

	Indicative content 1.3-5.3
	• Colour and intensity [linked to cues from the two extracts] - Use of colour to create atmosphere, emotion and mood e.g. use of blue light to create calm. - Use of the intensity of light to highlight key moments of action. e.g., the entrance of a key character / God. The development of intensity over time to show the passing of time. Flash of intense light e.g., to convey the collapse of Troy. - The contrast of dark and light to convey moments of quiet amongst chaos. - Slow fade or sudden blackout to disassociate the audience from the action and / or indicate the end of one phase of action and change of atmosphere. • Impact upon the audience. There should be an understanding of how the use of these skills impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas regarding an actor's interpretation.