



GCE AS MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE AS DRAMA AND THEATRE STUDIES – COMPONENT 2

SUMMER 2023 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 1-5 (a)**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
	5	<p>5 marks</p> <ul style="list-style-type: none"> • A perceptive and detailed description of period and the style of costume, demonstrating a thorough knowledge and understanding of the extract including, context and action. • Costume design in the original production
4	<p>4 marks</p> <ul style="list-style-type: none"> • A detailed description of period and the style of costume, demonstrating knowledge and understanding of the extract including, context and action. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A detailed explanation of how a costume designer uses colour and texture to convey character and impact upon the audience. • Relevant use of subject specific terminology.
3	<p>3 marks</p> <ul style="list-style-type: none"> • General description of period and the style of costume, demonstrating an adequate knowledge and understanding of the extract including, context and action. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • General explanation of how a costume designer uses colour and texture to convey character and impact upon the audience. • Some relevant use of subject specific terminology.
2	<p>2 marks</p> <ul style="list-style-type: none"> • A limited description of period and the style of costume, demonstrating insufficient knowledge and understanding of the extract including, context and action. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Limited explanation of how a costume designer uses colour and texture to convey character and impact upon the audience. • Limited use of subject specific terminology.
1	<p>1 mark</p> <ul style="list-style-type: none"> • Very little relevant description of period and the style of costume, demonstrating little or no knowledge and understanding of the extract including, context and action. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Very little explanation of how a costume designer uses colour and texture to convey character and impact upon the audience. • Little or no relevant use of subject specific terminology.
0	<p>0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit 	<p>0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

	Indicative content
<p>1. (a) The Trojan Women</p>	<p>Answers should demonstrate knowledge and understanding of how of a costume designer can convey the character of Second Half Chorus, period and style of costume, through their use of use colour and texture. They should demonstrate knowledge of the function of costume in conveying meaning to the audience in the chosen scene. The following are examples. Valid alternatives should be considered.</p> <p>Original production</p> <ul style="list-style-type: none"> • The response might refer to the original production e.g. Ancient Greece. The costumes and footwear of the chorus enabled them to move freely and dance in the space of the orchestra in contrast to the physically elevated main characters who wore raised shoes (<i>Kothornos</i>). <p>How costume reflects character</p> <ul style="list-style-type: none"> • The Second Half Chorus are the more naïve / vulnerable of the two Chorus identified in this extract. They come out of their tent “trembling” and look to Hecuba for reassurance, “Surely the Argives have not made the decision to kill me, their wretched victim?” . • They are the last to hear what their fate is. This might be reflected in their costume e.g. they might be younger/ young girls and thus the style of costume, colour and texture of clothes represent this. • Hecuba refers to them as “my child”. This could be literal or just used to illustrate the difference in age and wisdom between Hecuba and the Second Half chorus. <p>Period and style of costume</p> <ul style="list-style-type: none"> • The historical period and style chosen for the costume should be identified and reasons for this choice given. e.g. Modern dress – equating the action with a modern conflict e.g. Syrian War. • The Trojan Women are made slaves by the Greeks. They are to become displaced from their homeland e.g. refugees <p>Colour and texture</p> <ul style="list-style-type: none"> • Colour and texture of garments and their adornment e.g. might be that of their old lives as Trojan women of status, but now faded and disheveled after the war and having to live in an encampment. • Colour might be used to identify the age of the group e.g. Hecuba calls the chorus her “nestlings” so they might be younger. This might impact on the choice of costume colour and texture. • To reinforce the sense of identity being stripped from them the Second Half Chorus might be in the same colour as the other characters/ or even given a prisoners’ costume. Texture might be of torn silks or in contrast as a uniform to be poorly woven, ill-fitting garments or boiler suits as worn in Guantanamo bay.

**2. (a)
As You
Like It**

Answers should demonstrate knowledge and understanding of how of a costume designer can convey the character of **Rosalind**, and the style of costume and period, through their use of use colour and texture. They should demonstrate knowledge of the function of costume in conveying meaning to the audience in the chosen scene. The following are examples. Valid alternatives should be considered.

Original Production

- The Elizabethan costume consisted of the everyday clothes of the times e.g. doublet and hose for men and bodice and long gathered skirts for women. Young boys played the parts of female characters. Social status would be easily recognisable to the audience especially as characters such as shepherds wore gathered smocks. Some elaborate characters e.g. Hymen might be given more adornment to make them stand out from the earthly characters. Their arrival on stage might also be from “the heavens” (a roof over the thrust stage containing a winch for lowering actors from above)

How costume reflects character

- The scene takes place in the valley of the forest of Arden Rosalind and Celia are disguised as Ganymede and Aliena. Rosalind anxiously awaits Orlando but he has not turned up. In his stead his elder brother, Oliver, arrives.
- He brings her a bloody handkerchief, stained with Orlando’s blood from the lion attack, as proof of his story and by way of an apology from Orlando for his absence from Ganymede. Oliver is reformed and feels some guilt for his previous “unnatural” behaviour toward Orlando. “Oliver “did oft contrive to kill him? “.
- Rosalind becomes alarmed by the story and “faints”. Thus portraying her “femininity” Which she is quick to say was “counterfeit”. Maintaining this disguise is becoming more difficult.

Period and style of costume

- Period. The Elizabethan dramatic convention of boy plays girl, girl plays boy is at play here. The costume might encapsulate the multi layers of sexual identity in a gender-neutral way or as a combination of male and female identities. The choice of costume might be from any historical period but combines with accepted gender binary conventions of the period.
- Age – Rosalind is described before the start of the extract in as “The boy is fair, Of female favour”. Ganymede is youthful and might show this in the style of clothes worn. e.g. displays more of his physique. Or this could also be alluding to the androgynous appearance of Ganymede. The costume might be gender neutral.
- Status - She describes her transformation: “*I’ll put myself in poor and mean attire*” [1iii] “*A gallant curtle -axe upon my thigh,*
- *A boar – spear in my hand*” and she will change her complexion with a kind of “*umber smirch my face*”. Her status as both a sorrowful female and a courtier will “never stir assailants”

Colour and texture

- Costume ideas might convey Rosalind’s gender combination through the use of colour. Colour might also reflect how in becoming disguised they do not want to draw attention to themselves and be robbed. They hide their gender that might make them victims to attack but also their class that would attract thieves.
- Texture: Her clothes are “mean” and “poor” . Of lower class and simpler in style and fabric. If they are associating themselves with the countryside, the fabric texture might be woven and more rustic woven and more rustic in texture.

3. (a)
Hedda
Gabler

Answers should demonstrate knowledge and understanding of how of a costume designer can convey the character of **Loevborg**, style and period, through their use of use colour and texture. They should demonstrate knowledge of the function of costume in conveying meaning to the audience in the chosen scene. The following are examples. Valid alternatives should be considered.

Original production

- Costumes for the original production were naturalistic and of the period of the play e.g. men wore trousers, shirts and jackets and women wore corseted bodices and floor length full skirts. Costumes easily identified the difference in class between characters e.g. servants might have worn uniforms or at least more simple and practical clothes of a similar silhouette. Higher status characters would have worn more expensive fabric and they might have been embroidered and tailored to show their wealth and the skill of the tailor.

How costume reflects character

- Loevborg is an intellectual and academic.
- This is his first visit to Hedda since she married Tesman. His previous relationship with Hedda is discussed in the extract – *“a secret friendship no one knew about”*.
- He seems to have been manipulated by Hedda and been drawn in to confessing feelings. e.g. naive. He had taken the relationship as something it might not have been. He is perhaps emotionally less intelligent than Hedda, easily controlled and unable to deal with intense feelings- *“willing”*.
- He is *“somewhat embarrassed”* when he first arrives. He might feel out of place seeing Hedda again, uncomfortable in the social situation or feels overdressed in the costume he is wearing. (see description P47).

Period and style

- The historical period and style chosen for the costume should be identified and reasons for this choice given. e.g naturalistic style of the period. Earlier in the scene he is described as *“dressed in an elegant and fairly new black suit, and carries black gloves and a top hat”*.
- The period might be in modern dress e.g. dressed as an eccentric academic, less aware of the world around him rather trapped in his own feelings and thoughts. He might have tried to dress appropriately but look out of place. Hence his *“somewhat embarrassment”* e.g. a tie not knotted properly/ shoes that don't match his suit colour / suit doesn't fit, as it is described as *“fairly”* new.

Colour and texture

- He is the same age as Tesman but looks “older and somewhat haggard”. This might be reflected in the contrast of colours used e.g. same colour palette but faded. Perhaps the garment's texture is more washed and a little out of shape.
- Colour may be used in a symbolic way to show connection to her characters e.g. shares the same colours as Thea and Hedda to show they have relationships.

4. (a)
Machinal

Answers should demonstrate knowledge and understanding of how of a costume designer can convey the character of **Young Woman**, and the style of costume and period, through their use of use colour and texture. They should demonstrate knowledge of the function of costume in conveying meaning to the audience in the chosen scene. The following are examples. Valid alternatives should be considered.

Original Production

- The costumes reflected the era of the play (1928) e.g. men wearing suits with full leg trousers and the women, especially the “moderns” wearing flapper inspired dresses with a drop waist and raised hem line. This fashion was putting aside the ankle length skirts and high necked blouses of the Pre and Post war period. The clothes of the time captured the so called liberation of the youths ushered in by jazz music and a change in social activities.

How costume reflects character

- The extract takes place in a sitting room in the evening. It is a domestic situation and meant to be relaxed. However, the Young Woman is preoccupied. She is “*nervous tonight*”.
- She plays along with the expected responses to her husband e.g. stage direction- (*by rote*). This might indicate that as she is playing a role and her costume also shows this. E.g. she is dressed in an idealised version of a 1920s housewife.
- She might be dressed to show that she is “*one of the purest women who ever lived*”. The reverse might be to show that she is subversive e.g. she has taken little care to physically impress her husband anymore and wears very casual and plain clothes – almost blending into the furniture.

Period and style

- The historical period and style chosen for the costume should be identified and reasons for this choice given. E.g. Expressionistic style where her costume visually shows both sides of her personality evident in the extract. She might be dressed in modern day clothes where leisure wear is worn to relax and for the comfort of the individual rather than fashion.

Colour and texture

- Colour of the costume could be used to show her blending away almost into the furniture. as she sits in the sofa the colour / pattern of fabric is similar. It could also be used to show how she is so suffocated by her husband, and she is about to break away from the ‘machine’. She might remove an item of clothing in an attempt to breath and reveal a brighter coloured garment beneath.
- The husband believes she is “*one of the purest women who ever lived*”. Costume could be used as above to show the real person that lies beneath.

5. (a)
Cat on a
Hot Tin
Roof

Answers should demonstrate knowledge and understanding of how of a costume designer can convey the character of **Doctor Baugh**, and the style of costume and period, through their use of use colour and texture. They should demonstrate knowledge of the function of costume in conveying meaning to the audience in the chosen scene. The following are examples. Valid alternatives should be considered.

Original production

- The costumes were of the period of the first Broadway production 1955. The female silhouette showed a waspish waistline with a full skirt or slim fitting pencil skirt. The emphasis was on showing a “womanly” figure. Iconic shapes such as the “New Look” from Dior were copied and fabrics became more readily accessible after the Second World War. The sweater girl look born out of the 1940s extended into this period with an emphasis on the shape made by undergarments. Work wear for men consisted of a grey flannel suit, with a slimmed down silhouette. Menswear undertook a big change with the businessman look giving way at weekends and holidays to vibrant coloured and patterned leisure wear. A new consumer era flourished after the war and fashion became more readily available to buy and make. Whilst a certain conservatism pervaded the deep south status was very important and families such as the Porritts would have displayed this in the clothes they wore. The heat of the south was considered in the choice of fabrics and colour e.g. linen suit. The celebrations of Big Daddy’s birthday were shown in the use of lace and embroidery. E.g. Big mama’s dress.

How costume reflects character

- The focuses on telling Big Mama the truth of Big Daddy’s diagnosis. Doctor Baugh is given the job of breaking it to her. He is nervous and rather uncomfortable breaking the news. He resorts to medical detail and stalls in stating the truth. Just like the other characters, he uses his profession to hide from the things the characters are faced with in the play.
- Status – He is a professional and is the Pollitt’s family doctor. He will be dressed smartly out of respect for Big Daddy’s birthday. Perhaps in a suit with a tipped collared shirt and thin tie or bow tie. He may carry a Panama hat and his medical bag.
- Age – he has been a family doctor to the Pollitt’s for many years. This might be reflected in the shape of his costume to cover a paunch.
- It is an evening in summer and may be a little hot to be so dressed up. Doctor Baugh might have a monogrammed handkerchief to mop his brow from the evening humidity and when feeling uncomfortable telling Big Mama the news.

Period and style

- The historical period and style chosen for the costume should be identified and reasons for this choice given. E.g. set in 1955 Mississippi delta area. The distinct look of the era where men wore suits and ladies’ dresses.
- There is a respect for community members who in turn have a responsibility towards their neighbours. This is reflected in the costumes of all the characters except Brick.
- Style of costume might be naturalistic or more symbolic to accentuate the themes of the extract.

Colour and texture

- Doctor Baugh might have a well – tailored suit made of light coloured linen – suitable for the summer evening. Linen creases easily and might crease to stretch around his waist.

Question (b):

The grid below is for **questions 1-5 (b)**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">21-25 marks</p> <ul style="list-style-type: none"> • A perceptive and detailed discussion of how an actor would perform 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	<p style="text-align: center;">16-20 marks</p> <ul style="list-style-type: none"> • A detailed discussion of how an actor would perform 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	<p style="text-align: center;">11-15 marks</p> <ul style="list-style-type: none"> • General discussion of how an actor would perform 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	<p style="text-align: center;">6-10 marks</p> <ul style="list-style-type: none"> • Limited discussion of how an actor would perform 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	<p style="text-align: center;">1–5 marks</p> <ul style="list-style-type: none"> • Very little discussion of how an actor would perform 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	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

	Indicative content
<p>1. (b) The Trojan Women</p>	<p>Answers should include discussion of how an actor playing the part of Hecuba would perform the extract. They should explore character motivation, physical and vocal skills and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.</p> <p>Character motivation</p> <ul style="list-style-type: none"> • Throughout the scene Hecuba tries to maintain her leadership of the women despite her anxiety and distress at her own pathetic fate. She does this by rallying the lament <i>“as the mother bird raises the cry for its nestlings”</i>. She is the Mother of her nation and of her women. • Her status has shifted, and she feels this intensely <i>“a very different measure from that which once I led to honour ... I led the dance with loud ringing, stamping of my feet while Priam leant on his scepter”</i>. She was once agile and powerful. • She is fearful for her daughter’s madness and asks for her to be kept back. She fears her shame and the shame put upon her daughter. She says <i>“do not add to this distress to my grief”</i>. • She is hopeless as she feels she has nothing left to offer. She is <i>“too old too feeble” / “corpse like”</i>. Her beauty, youth and use has been destroyed by the war. <p>Vocal and physical interpretation</p> <ul style="list-style-type: none"> • Vocal delivery. The use of repetition of words might convey her nervousness and excitement e.g. <i>“where, where”</i>. Her repetition of Troy in <i>“Troy unhappy Troy, you no longer exist”</i> Conveys both her loyalty for Troy and for the Trojan women and disgust in their annihilation. • Hecuba might convey her exhaustion vocally <i>“Alas. Alas”</i> • She is old and this might be reflected in her physical actions e.g. posture / gesture. Although her status has been taken, she still has some pride in what she once was – This might be conveyed physically by trying to draw herself up from her hunched position, increasing the volume of her voice to convey how she is torn between defeat and keeping her courage until the bitter end. <p>Character interaction</p> <ul style="list-style-type: none"> • Hecuba responds in a motherly way to the chorus <i>“my child”</i>. Trying to show care and patience to them when feeling destroyed inside. • She reacts to their questioning by being comforting, truthful and measured <i>“I think the drawing of lots will be soon”</i>. • Hecuba might also be torn between responding to her internal voice – that reminds her of what she once was and what she will <i>become</i> <i>“As I keep guard at a front door or nanny children, I who held privileges in Troy?”</i>

2. (b)
As You
Like It

Answers should include discussion of how an actor playing the part of **Oliver** would perform the extract. They should explore character motivation, physical and vocal skills and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation

- Oliver is eager to deliver the handkerchief to the right person and show how he can be faithful and thankful to his younger brother.
- He tells his story vividly to convey Orlando's *bravery* "*Seeing Orlando, it unlinked itself and with indented glides did slip away*"
- He shows Orlando's wisdom in observing the Lioness's actions and his kindness in sparing Oliver despite their previous feeling towards each other. "*But kindness... mace him give battle to the lioness*".
- He is delighted and not shameful of the change this kindness of Orlando's has had upon him. "*I do not shame to tell you what I was, sin my conversion So sweetly tastes*"

Vocal and physical interpretation

- Vocal skills. Oliver might adopt a narrator's voice (register), to tell his story. He uses very descriptive vocabulary to create tension and convey the images of the snake and Lioness. "*a green gilded snake*"
- Physical skills. Oliver might act out the story to bring it to life to the audience. He is keen to tell it in his own way as he tells Rosalind "by and by" – when asked about the handkerchief.
- His physical demeanour and facial expression might convey his delight at his "*conversion*" and in delivering the story and handkerchief to Rosalind.

Character interaction

- The actor playing Oliver might react to his own narration of the story. Leading the response to his narrative in his audience. Perhaps even looking to them for their response and building up the tension in response. "*Lo, what befell! ... Mark what object did present itself!*"
- Oliver agrees with Celia's judgement of his previous self as "*unnatural*".
- Perhaps he recoils a little however when she also reminds him "*you did so oft contrive to kill him?*" – this is a little hard to bear.
- Reaction to Rosalind's faint. "*look he recovers*". He teases her (thinking her a man) "lacks a man's heart". Perhaps the actor could make Oliver deliver this as an innocent comment or for a moment does Oliver stumble upon a truth he doesn't quite recognise yet?

3. (b)
Hedda
Gabler

Answers should include discussion of how an actor playing the part of **Hedda** would perform the extract. They should explore character motivation, physical and vocal skills and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation

- Hedda wants to keep the “*secret friendship no one else knew about*” between Loevborg and her. Throughout the scene Hedda becomes a little unsettled that he wants to question her about it / analyse it / her.
- A first she enjoys the simplicity of reminiscing “*we sat on the sofa in the corner*”. The dash (-) is used throughout this scene for Hedda, as a way of showing she is hiding or withholding something. It implies an unsaid understanding between them. This is done to play with Loevborg or lead him on.
- Hedda shows her control of Loevborg. “*You answered willingly enough*”. Here she tries to put responsibility for their actions onto him- later implying that she was “*a young girl*”.
- Tries to blame him for the reason why they called the friendship off. - “*that was your fault Eilert Loevborg.*” He read more into her intentions than she wanted him to.
- When discussing ‘shooting him’. She presents herself as brave, in that she had the nerve to have shot him but “*I was afraid - Of the scandal*”.
- She belittles him and mocks his inadequacy to be her “friend” by saying “*you have found consolation with the Elvsteds*”.

Vocal and physical interpretation

- Vocal- Hedda manipulates Loevborg in the scene and uses a tone of ‘mock innocence’. “*Power? You think I had some power over you?*”. Hedda uses pausing (the use of commas or dashes) to soften her response, e.g. “No, not exactly” or to hide her own feelings “*I was afraid - Of the scandal*”.
- Whilst in close proximity to Loevborg -perhaps still on the sofa together, she uses physical gestures and eye contact to control him. “*Without looking at him*” and she “*flashes a look at him*”.

Character interaction

- Hedda catches Loevborg out by responding - “*I thought you said they were oblique?*”.
- She responds that she was not in love but innocently portrays herself as a curious girl looking at “*glimpses into a forbidden world*”.
- In reaction she doesn’t ever give a definitive answer. Hedda always leaves some doubt. “*One reason. One reason – I think!*”.
- When she needs to assert her control, she is not afraid to do so. “*Take care! Don’t delude yourself.*”
- Hedda’s reaction to Thea’s arrival is a little exaggerated. Perhaps she is thankful that the subject with Loevborg is now closed.

4. (b)
Machinal

Answers should include discussion of how an actor playing the part of **Husband** would perform the extract. They should explore character motivation, physical and vocal skills and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation

- Husband dominates the domestic world of the house. When the telephone rings he says *“That’s for me”*. He is the most important.
- He wants validation for his business achievements. *“They signed – Are you interested?”*
- He is self-satisfied and stresses his part on the successful deal. *“Sure I put it over”, “Sure I swung it” & “I’ll say they signed”*.
- Celebratory: *“the property’s mine. It’s all mine!”* He talks about his wife in those terms too.
- Shows some sensitivity when he says *“You flinched when I touched you”* – but doesn’t listen to her response. He has his own theory. He believes this is right *“you didn’t know that did you?”*
- Instead of really understanding his wife or accepting she is not attracted to him he idealises her. *“you’re one of the purest women that ever lived”*. This is a cliched phrase showing he doesn’t understand the situation or his part in it.
- He wants to be busy and in control. He even asks about the moon *“it must be doing something?”*
- He upholds society’s expectations to venerate motherhood. *“she’s got to have car... a good mother’s a precious thing- a good mother”*.
- Even with MOTHER he puts his own importance in her life first. *“What would she do without me?”*. This reinforces the message of the paternalistic nature of society.

Vocal and physical interpretation

- Phone calls might be “performed” and brash in tone. He becomes more exaggerated in each call. With the word *‘I’* stressed more heavily in each next one to show his success.
- The calls might be emphasised by more animated physical gestures and change of posture to convey excitement and bravado.
- He uses physical *actions (Pinching her cheek – happy and playful)* as a way to control his wife – in a teasing way.
- His physical interaction with his wife is forced or uncertain in contrast to his confident behaviour on the phone.

Character interaction

- He demands his wife’s attention after the 3rd telephone call *“Aren’t you listening?”* Almost as if the performance was for her or requires the appreciation of an audience.
- Even though his wife denies, three times, that her reasons for not wanting to be touched by him are not because she is “pure”. He fails to listen because this is not what he wants to hear. His version of events is always right.
- In response to Young Woman’s admiration of the Moon’s beauty. Husband responds *“pull down the shade”* and *“People will look in”*. He denies her the beauty only to impose society’s rules / expectations.
- Lack of response. *“He returns to his paper”* He doesn’t reassure his wife when she states that she tries to be a good mother *“I try! I try!”*. This shows he is unable to give her the support she needs and that his silence shows he is silently critical of how she plays her role as a mother.

**5. (b)
Cat on a
Hot Tin
Roof**

Answers should include discussion of how an actor playing the part of **Big Mama** would perform the extract. They should explore character motivation, physical and vocal skills, and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation

- Big Mama is in disbelief after Doctor Baugh's first disclosure about Big Daddy's Cancer. She has been lied to and now all her hopes are tumbling down. *"Cancer?! Cancer?!"*
- She has trusted the doctors and feels let down by them too. *"WHY DIDN'T THEY CUT IT OUT OF HIM? HANH? HANH?"*
- Big mama only wants Brick. *"Where's my only son?"*. She says this to wound Gooper because he has brought her bad news.
- She wants to escape to Brick- in whom she hopes to find compassion. When Margaret tries to help, she rejects her too. *"No, no leave me alone, you're not my blood"*.
- She tries to block out reality and slips into denial. *"This is just an awful dream"*. This conveys how she is emotionally lost and her mind is whirring with what the consequences of Big Daddy's death will mean.
- Her anger builds again *"I tell you, nobody's going to give him morphine!"*. She doesn't want everyone else taking over. Big Daddy is her husband, and she will decide how to proceed.

Vocal and physical interpretation

- Big Mama "gives a long gasping cry". This is as if all the air has been taken out of her. She might physically appear as if she has been 'winded' by the news.
- *"WHY DIDN'T THEY CUT IT OUT OF HIM? HANH? HANH?"*. This in capital letters indicates the lines are to be shouted. This is a release for her anger – the louder she shouts the more she exorcizes the pain.
- She repeats Bricks name – to block out all the others whose advice is ineffectual and not what she wants to hear *"I want Brick to tell me Brick! Brick!"*. She might try to push past the others to get out of the room to Brick.
- As Reverend Tooker takes his leave. Big Mama perhaps paces the room or wanders bewildered trying to convince herself *"I know it's just a bad dream!"*.
- By the time she says *"Just a dream, a bad dream"* she might have comforted herself and say these lines quieter and more to herself. She is less agitated and falls into the comfort of her own self-denial.

Character interaction

- There is silence after her outburst – *[Big mama draws a breath like a dying gasp]*. Here she is perhaps in panic and doesn't hear the conversation around her properly.
- Reaction to Mae might be to feel claustrophobic. *"Git away from me Mae!"*
- She fires the insult at Gooper: *"Gooper never liked Daddy"* to show she understands her elder son is interested in what he can get.
- On the final line of the extract. Gooper's crass joke is greeted with silence and Big Mama just *"sobs"*. This sob might show her grief, defeat and hopelessness being surrounded by her pathetic family.

Question (c):

The grid below is for **questions 1-5 (c)**. 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	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • A sophisticated knowledge and understanding of atmosphere and location in the two extracts. • A sophisticated knowledge and understanding of how types of lighting and sound effects can be used to create impact. • Highly creative solutions for the use of colour and intensity to convey meaning. • A perceptive understanding of the intended impact upon an audience • Highly relevant use of subject specific terminology. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • 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 and sound. • A perceptive analysis and evaluation of the impact upon the audience.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A clear knowledge and understanding of atmosphere and location in the two extracts. • A clear knowledge and understanding of how types of lighting and sound effects can be used to create impact. • Creative solutions for the use of colour and intensity to convey meaning. • A clear understanding of the intended impact upon an audience. • Relevant use of subject specific terminology. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A general evaluation of appropriate live theatre • A general analysis of live theatre, which makes clear links with their own interpretation for the use of lighting and sound. • A general analysis and evaluation of the impact upon the audience.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A mainly clear knowledge and understanding of atmosphere and location in the two extracts or a sophisticated understanding of one extract. • Some understanding of how types of lighting and sound effects can be used to create impact. • Some use of colour and intensity to convey meaning. • Some understanding of the intended impact upon an audience. • Some relevant use of subject specific terminology. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Some evaluation of appropriate live theatre • Some analysis of live theatre, which partially links with their own interpretation of lighting and sound. • Some analysis and evaluation of the impact upon the audience.

<p style="text-align: center;">2</p>	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited knowledge and understanding of atmosphere and location. • Limited knowledge of how types of lighting and sound effects can be used to create impact. • Limited use of colour and intensity to convey meaning. • Limited understanding of the intended impact upon an audience. • Limited use of subject specific terminology. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of appropriate live theatre • A limited analysis of live theatre with few links to their own interpretation of lighting and sound. • A limited analysis and evaluation of the impact upon the audience
<p style="text-align: center;">1</p>	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A basic knowledge and understanding of atmosphere and location. • A basic knowledge of how types of lighting and sound effects can be used to create impact. • Basic use of colour and intensity to convey meaning. • Basic or no understanding of the intended impact upon an audience • Basic use of subject specific terminology. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very little evaluation of appropriate live theatre • Very little analysis of live theatre with very few links to their own interpretation of lighting and sound. • Very little analysis and evaluation of the impact upon the audience
<p style="text-align: center;">0</p>	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

	Indicative Content
<p>1. (c) The Trojan Women</p>	<p>Answers should demonstrate knowledge and understanding of how lighting and sound can be used in performance in two extracts from the text. They should consider the atmosphere and location, types of sound and types of lighting effects to use, alongside how intensity and colour of these effects can convey meaning to an audience.</p> <p>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 lighting and sound design interpretation.</p> <p>Atmosphere and location</p> <ul style="list-style-type: none"> • Action of the whole play takes place in an encampment of tents on a beach. The Trojan women are waiting to be shipped off to exile and slavery by the Greeks. • The atmosphere throughout the play reflects the fate of the trojan women and how they are to be allocated to Greek men to be their wives. There is grief at the death of their own men folk, loss of Troy and their identity as Trojans after the War, decline in status, futility as their future is no longer in their own hands, and a sense of betrayal by the Gods. For example, in the scene with Cassandra the atmosphere is frenetic as her madness takes over the scene or in the scene with Helen and Menelaus it is one of blame, defiance and pride. <p>Type of lighting effects (including Colour)</p> <ul style="list-style-type: none"> • E.g. Type of lighting, the location is set outside, the lighting might represent the oppressive nature of the relationship between the Greeks and Trojans. E.g. A spotlight on Helen as if she were in a court or to focus meaning on her having started the whole series of events. • Colour and intensity - black and white light representing the clear judgement between the opposing views. General wash of light on the women with the main characters picked out in coloured light. • Direction of light create big shadows on the back wall to show what stature the Trojans once had. <p>Type of sound effects (including intensity)</p> <ul style="list-style-type: none"> • Music e.g. solemn as the Chorus grieve their “dirge” or recorded sound effects e.g. oars as a background sound that beats the rhythm of the scene. Non recorded sounds of the chorus keening or breathing. • actor/ musician playing sounds on instruments or interacting with the set to create sounds e.g. the scraping of feet on the sand on the floor. The burning of Troy in the final scene soundscape of sounds from the war that haunt the present of the Trojan women. • Intensity. Contrast between the stillness of the opening of the scene giving way to shock, grief and triumphalism as the body is taken off. • Volume and or layers of sound used to create the contrast or build in emotion in the scene e.g. orchestral swell of music, discordant sound effects or sound montage to represent the state of Hecuba’s mind in this final indignity. <p>Impact upon the audience. There should be an understanding of how these design ideas impact upon the audience response.</p> <p>Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the lighting and sound designers’ interpretation.</p>

**2. (c)
As You
Like It**

Answers should demonstrate knowledge and understanding of how lighting and sound can be used in performance in **two extracts** from the text. They should consider the atmosphere and location, types of sound and types of lighting effects to use; alongside how intensity and colour of these effects can convey meaning to 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 lighting and sound design interpretation.

Atmosphere and location

- Locations are: At the Court or in the Forest of Arden. [Mostly Indoor versus outdoor locations]. These scenes contrast. The court is considered indulgent, frenetic and displays its power unashamedly. Whereas the forest is more pastoral and meditative in its pace. A place where true identities are revealed, and characters understand themselves better.

Type of lighting effects (including Colour)

- E.g. Set outside, in the original, in the forest. Lighting might represent the pastoral feeling of a forest. e.g. Hymen's speech may be lit with a spotlight to draw focus upon his words.
- Colour and intensity. E.g. Use of bright colours conveying joy and excitement the celebration associated with a Masque. Throughout the play there are many entrances which might be indicated by the building up of the intensity of light.
- Bright green colours for the forest representing the open air and freedom of thought. Court could be more dimly lit with areas of shadow to convey the deceitful nature of the court and that there are always "threats" in the shadows.
- E.g. Positioning of lights to show the shadows of those observing the action "hidden".

Type of sound effects (including intensity)

- Music e.g. music that accompanies the Duke and his retinue. Recorded sound effects e.g. of birds and gentle winds in the Forest
- Sounds created by the other characters on stage e.g. the roaring and cheering of the crowd.
- Interaction of the actors with the set to create rhythms and response to the action e.g. banging of feet on floor to create a tribal sound
- Actor/ musician – playing instruments live on stage.
- **Intensity** e.g. the grand entrance of the Duke or the gentle of entrance of such characters as Corin or Silivius. E.g. Volume and or layers of sound used to create the Oppression of the court or the more fluid and relaxed atmosphere of the forest.

Impact upon the audience. There should be an understanding of how these design ideas 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 the lighting and sound designers' interpretation.

3. (c)
Hedda
Gabler

Answers should demonstrate knowledge and understanding of how lighting and sound can be used in performance in **two extracts** from the text. They should consider the atmosphere and location, types of sound and types of lighting effects to use; alongside how intensity and colour of these effects can convey meaning to 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 lighting and sound design interpretation.

Atmosphere and location

- Interior scene. A drawing room with various doors leading to other locations e.g. French windows leading to the garden.
- Silence in the initial opening of the play gives way to building tension and a climax of Hedda's suicide at the end of the play.

Type of lighting effects (including Colour)

- e.g. Interior set *"the small room is illuminated by the hanging lamp over the table"*. *"Drawing room in darkness"*. Some moonlight may come in from gaps in the curtains, which are drawn across the windows.
- e.g. Colour and intensity. Elegantly decorated room is in shadow. When at night the deceit and lies can be symbolically represented in the heavy curtains blocking out light. Moonlight is a cold blue.
- Atmosphere – Dark and oppressive with a cold moonlight sneaking in through the curtain adds to the solemn atmosphere at the beginning of the scene. This might contrast with the final scene where the energy might be conveyed through chaotic use of colour spinning out of control like Hedda's thoughts.

Type of sound effects (including intensity)

- Music e.g. theme sound or music for the unsettling presence of Hedda or recorded sound effects e.g. bird song to suggest early morning and the outside world filling the dark drawing room with life. Soundscapes to convey the voices of previous conversations from the past that play through Hedda's mind e.g. Her father's voice.
- actor / musicians playing the piano live/ humming a tune refrain that becomes recognisable to the audience to represents machinations.
- Sounds from other rooms in the house and the doorbell- that breaks the tension when a character arrives.
- **Intensity** -Contrast between the silence of the opening of the scene becoming more symbolic of the tension created by Hedda's arrival.
- Volume and or layers of sound used to create the conflict of old and new ways. Background sound of outside contrasting with the occasional louder sound from within. E.g. sound of servants still unpacking in the opening scene.

Impact upon the audience. There should be an understanding of how these design ideas 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 the lighting and sound designers' interpretation.

4. (c)
Machinal

Answers should demonstrate knowledge and understanding of how lighting and sound can be used in performance in **two extracts** from the text. They should consider the atmosphere and location, types of sound and types of lighting effects to use; alongside how intensity and colour of these effects can convey meaning to 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 lighting and sound design interpretation.

Atmosphere and location

- Various locations and atmospheres. e.g. Episode Four – Maternal - placed in a hospital room. Possibly very bare and echoes due to lack of furniture or Episode Six –Intimate where there are sounds from the street and music playing from a hand organ. Busy / frenetic atmosphere of the court room in Episode Eight – Law.

Type of lighting effects (including Colour)

- E.g. The interior set of an office (Episode one) – but this could be abstract in nature and represent lots of working parts of a machine each individually lit. A projection on the wall of a machine in action could be used to overshadow all the action and remind the audience of the running machine in which the characters are trapped.
- Colour and intensity. Colours could be strong contrasting colours or metallic to emphasise the machinery and brutal design. Intense white creating a cold and stark perspective for the audience. Episode eight might be full of smoke from the journalists' cigarettes that combine with the light to create a fog that appears to suffocate the Young Woman.
- E.g. The use of spotlight to highlight the Young Woman's experience when in a crowd and how she stands out as different from everyone else in the machine of society.

Type of sound effects (including intensity)

- Music e.g. theme sound or music for the unsettling presence of "The Machine"
- Montage of sounds. E.g. baby cries building in intensity and rhythm as the Nurse talks about being "the biggest maternity hospital in the world".
- chorus sounds created by actors on stage – sound montage or moaning of her inner pain that cannot be expressed or the internal voices looped over and over showing the tormenting voices in the Young Woman's head - Episode seven.
- actor / musicians playing onstage – mixing the various sounds of the office machinery in episode One -To Business.
- Interaction of the actor with the set to create rhythm e.g. opening and closing of the doors, the sounds of electrical equipment sounds of fans repetitively whirring – Episode Nine - A machine.

Impact upon the audience. There should be an understanding of how these design ideas 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 the lighting and sound designers' interpretation.

5. (c)
Cat on a
Hot Tin
Roof

Answers should demonstrate knowledge and understanding of how lighting and sound can be used in performance in **two extracts** from the text. They should consider the atmosphere and location, types of sound and types of lighting effects to use; alongside how intensity and colour of these effects can convey meaning to 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 lighting and sound design interpretation.

Atmosphere and location

- E.g. interior scene. Plantation in the Mississippi delta. The action of the time is an evening in summer.
- Tensions build and fade throughout the play but there is always a sense of something hidden – secrets not revealed, and things not said.

Type of lighting effects

- E.g. Williams wanted his scene to be “dreamy” and “as if looking through a telescope”. Although in doors there is an awareness of other locations from which light might come. It is hot and oppressive.
- Colour -e.g. They are in Brick and Maggie’s room. It is a happy occasion of Big Daddy’s Birthday. So, some attempt to decorate might have been made. Mae might be dressing the room with Banners / bunting. Lights might pick some of these gaudy decorations. There is a TV (from which a light may come) and a Hi Fi which are important to the action as Brick uses these to exclude himself from the action. Brick’s exclusion may be intensified as he relegates himself to the edges of the frame created by the light – almost in the shadows physically connecting to the audience.

Type of sound effects

- e.g. Music e.g. theme sound or music to set the location of a Delta plantation in Mississippi.
- e.g. Montage of sounds. E.g. sounds of the family distorted to convey Margaret’s feelings towards them or Brick replaying conversations last telephone call with Skipper.
- e.g. other characters as a chorus creating oppressive crescendo of sounds and talk e.g. Reverend Tooker repeating talking about stained glass windows in a looped dialogue with effects added. The singing of *My Wild Irish Rose*. e.g. Actor / musician playing musical instrument live on stage to add emphasis to the action or the discordant sound of the children playing with instruments off stage.
- e.g. The use of silence to allow the tension of the lies of the family to hang in the air.
- e.g. Contrast between the action between Brick and Margaret and the overbearing sounds of the family elsewhere in the house. E.g. constant footsteps just too loud, running, screaming and chaos of the children that intensify to torture Margaret. Sound of the telephone bringing the real news about Big Daddy.

Impact upon the audience. There should be an understanding of how these design ideas 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 the lighting and sound designers’ interpretation.