



GCE AS MARKING SCHEME

SUMMER 2023

**AS (NEW)
DRAMA AND THEATRE - UNIT 2
2690U20-1**

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

UNIT 2 - TEXT IN THEATRE

SUMMER 2023 MARK SCHEME

The grid below provides the relevant criteria for assessment of **question (a)**. Indicative content for each text follows.

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	9-10 marks <ul style="list-style-type: none">• Excellent choice of sound.• An excellent justification of how the sound creates atmosphere in the location of this extract.• Highly relevant use of subject specific terminology.
4	7-8 marks <ul style="list-style-type: none">• Good choice of sound.• A good justification of how the sound creates atmosphere in the location of this extract.• Relevant use of subject specific terminology.
3	5-6 marks <ul style="list-style-type: none">• A satisfactory choice of sound.• A satisfactory justification of how the sound creates atmosphere in the location of this extract.• Generally relevant use of subject specific terminology.
2	3-4 marks <ul style="list-style-type: none">• Limited choice of sound.• A limited justification of how the sound creates atmosphere in the location of this extract.• Limited use of subject specific terminology
1	1-2 marks <ul style="list-style-type: none">• Very limited choice of sound.• A very limited justification of how the sound creates atmosphere in the location of this extract.• Very limited use of subject specific terminology
0	0 marks <ul style="list-style-type: none">• Response not worthy of credit

	Indicative content: question (a)
<p>1. <i>Medea</i> Euripides</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible type of sound: A 21st century adaptation could have the amplified soundscape of Medea wailing from within a cave of this site-specific promenade production. The audience could wear headphones with the promenade guide acting as the chorus with the sound effects of Medea’s laments and begging of death attacking their senses. When the Nurse narrates the story of love and murder in Colchis to the audience, an ominous wind-blowing sound at 50% could echo around the cave to reflect the ominous fear of the Greek outsider sorceress, Medea. • Possible atmosphere and location: The use of the wind soundscape could increase in intensity as the children and tutor enter to create the ominous atmosphere required as Medea now hates Jason for leaving her for the Princess of Corinth. The wailing and screams in the audience’s headset could create a tense and foreboding atmosphere. <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>
<p>2. <i>The Comedy of Errors</i> William Shakespeare</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible type of sound: A 21st century adaptation could have the pomp of royal arrivals with a brass soundscape to herald the entrance of the Duke of Ephesus. When he circles Egeon the merchant father of the Antipholus twins, ominous instrumental string music could be played to suggest his unhappiness at Egeon breaking the law that forbids merchants from Syracuse to enter Ephesus. To heighten the comedy, drums could play when it is suggested that he be executed if he cannot pay the fine. When Egeon tells his sad story of the twin’s servants and their separation, strings could play softly. • Possible atmosphere and location: In order to set the context of the Duke’s status, the loud brass entrance will create a formal and dignified atmosphere. So that the comedy of errors can begin, the addition of the strings and drums will create a lighter, wittier atmosphere allowing us also to sympathise with Egeon’s case. <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>

	Indicative content: question (a)
<p>3. <i>An Enemy of the People</i> Henrik Ibsen</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible type of sound: Located in the Editorial Office of the ‘People’s Tribune’ a 21st century adaptation could include heavy clattering of typewriter keys, doors slamming and phones ringing. • Possible atmosphere and location: The furious tapping of a typewriter could add a tense atmosphere when Hovstad mocks Billing’s position. The phone ringing could create a sense of alarm at Petra’s arrival and her refusal to translate the work for the ‘People’s Tribune’ The phone calls could interject her dialogue with Hovstad emphasising the frantic nature of the adjacent composing room and the people’s desire for news. The sound effect of a door slamming as she leaves at the end of the extract could add to the tense atmosphere. <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>
<p>4. <i>Ubu Roi</i> Alfred Jarry</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Possible type of sound: A slapstick sound effect of a drum roll and beat could play on “I’ll barm your bum” and hurling swoosh noises as Pa Ubu starts to throw the brushes and tarty farts around with a comic “ugh ugh” fail gameshow sound when the guests start to die. Heralding trumpets could play on King Wenceslas’ entrance in the Palace in scene 6. • Possible atmosphere and location: The sound effects in the dining scene will portray the absurd nature of the poisonous atmosphere, mocking the deaths of the citizens in the dinner with the swooshing game show sounds. The fanfare sound effect can create a regal atmosphere when Pa Ubu is summoned in front of the king. <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>

	Indicative content: question (a)
<p>5. <i>A View from the Bridge</i> Arthur Miller</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Possible type of sound: The extract begins on the street where drunken Christmas mumblings from the dock workers could be played. The sound of the foghorn could ominously foreshadow the scene where Eddie grabs and kisses both Catherine and Rodolpho. When Eddie enters Alfieri’s office the sound of loud phones ringing could haunt Eddie’s mind, which could later be echoed as he steps into the phone-box and calls the Immigration Bureau. • Possible atmosphere and location: The soundscape of drunken men could set the joyous Christmas atmosphere outside the Carbones house. The tense atmosphere in the apartment could be heightened with the deafening sound of a foghorn as a motif of the tragedy that will unfurl following Eddie’s desperate attempt to discipline his niece and Rodolpho by kissing them. The second foghorn on Rodolpho’s kiss could be louder and the crescendo of the phone ringing in Alfieri’s office could heighten the tragic atmosphere as Eddie puts his hands over his ears to try to deafen the noise. The sound of the dialling of the buttons and amplified ring tone to the Immigration Bureau could be purposefully slow and loud to create the required tension within the audience at Eddie’s betrayal. <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>
<p>6. <i>Woman Made of Flowers</i> Saunders Lewis</p>	<p>Answers for question (a) should suggest how sound creates atmosphere in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Possible type of sound: To reflect the outdoor location of Blodeuwedd’s betrayal, a soundscape of nature’s birds and blowing wind could be played as an underscore. The soundscape could be loud at the beginning of the extract and could slowly diminish to a whisper as Gronw and Blodeuwedd’s plotting becomes clear. As the plan unfurls, a harp playing underscore can play. • Possible atmosphere and location: The naturalistic sounds of nature could on this hillside location juxtapose with Blodeuwedd and Gronw’s plotting. The sound could be 100% at the beginning of the extract whereas the volume could decrease to reate a more ominous atmosphere as Blodeuwedd says ‘I have come here now from his arms.’ The underscore of harp playing could set the Mabinogi folk context but also create a chilling atmosphere when Blodeuwedd plots ‘My valiant captain, Llew Llaw Gyffes will be killed at this trough.’ <p>Candidates may not desire to change from the original production style. Reward accordingly.</p>

The grid below provides the relevant criteria for assessment of **question (b)**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work) and the work of others
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent and relevant explanation of character motivation. • Excellent direction of character positioning on chosen stage. • An excellent understanding of character movement and interaction within this extract. • Highly relevant use of subject specific terminology. 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent analysis of how a director can create meaning through character motivation, character positioning and character movement and interaction. • An excellent evaluation of the influence of live performance on the choices made as a director.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good explanation of character motivation. • Good direction of character positioning on chosen stage. • A good understanding of character movement and interaction within this extract. • Relevant use of subject specific terminology 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good analysis of how a director can create meaning through character motivation, character positioning and character movement and interaction. • A good evaluation of the influence of live performance on the choices made as a director.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory explanation of character motivation. • Satisfactory direction of character positioning on chosen stage. • A satisfactory understanding of character movement and interaction within this extract. • Satisfactory use of subject specific terminology 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory analysis of how a director can create meaning through character motivation, character positioning and character movement and interaction. • A satisfactory evaluation of the influence of live performance on the choices made as a director.
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited explanation of character motivation. • Limited direction of character positioning on chosen stage. • A limited understanding of character movement and interaction within this extract. • Limited use of subject specific terminology 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited analysis of how a director can create meaning through character motivation, character positioning and character movement and interaction. • A limited evaluation of the influence of live performance on the choices made as a director.
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited explanation of character motivation. • Very limited direction of character positioning on chosen stage. • A very limited understanding of character movement and interaction within this extract. • Very limited use of subject specific terminology 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Little analysis of how a director can create meaning through character motivation, character positioning and character movement and interaction. • Little evaluation of the influence of live performance on the choices made as a director.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question (b) (i)
<p>1. Medea Euripides</p>	<p>Answers should explain the characters' motivations /relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <p>Answers could include:</p> <ul style="list-style-type: none"> • Character motivation and relationships: The Nurse's motivation is to bring the audience into the world of the play through commenting on the historical background of the major characters in this prologue. The Tutor's motivation is to protect his tutees, Jason and Medea's children and to bring the bad news that Kreon will send Medea and her children into exile. Their relationship is that of caring for Medea and the future of her children. • Possible character positioning on chosen stage: If a promenade style is chosen the prologue could be performed end-on at the mouth of the cave. The Nurse could be positioned centre stage at the beginning and moves downstage right as the Tutor enters with the children. The children could go to kneel at her side on their entrance and the Nurse could return to the Tutor who is positioned centre stage to discuss the fate of Medea. • Possible movement and interaction: <u>Movement:</u> The Nurse could narrate the story of Medea and Jason with fondness to begin, clutching her hands together at her chest and then releasing them slowly when speaking of Medea's vengeance and bitterness at Jason's betrayal. The Tutor could direct the children to go sit downstage right as he enters whilst the Nurse walks away from him at first 'You may be Jason's man'. The distant proxemics could become closer as the Nurse approaches him with caution when he explains Kreon's declaration. <u>Interaction:</u> The distant proxemics could become closer as the Nurse approaches him with caution when he explains Kreon's declaration. The Tutor could step closer to the Nurse centre stage and could put his hand on her shoulder to comfort her 'It may not be true. I hope it's not.' He could distance himself from the Nurse as she hugs the children on the line 'My darlings, your own father...' walking downstage left and beating his chest as he proclaims, 'We all put self-interest first' He could direct these words towards the audience through direct eye contact. <p>Candidates could offer valid alternatives. Reward accordingly.</p>

2.
The Comedy of Errors
William Shakespeare

Answers should explain the characters' motivations /relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some **possible directorial ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:** The Duke's motivation is to rid his city of this ageing merchant whereas Egeon's motivation is to plead with the Duke for 24 hours to pay the fine.
- **Possible character positioning on chosen stage:** The Duke could enter down large marble steps upstage centre of a proscenium arch stage with his entourage around him; the Jailer dragging Egeon down in front of him. He could stand at a plinth centre stage with Egeon kneeling downstage right as he pleads for time to locate his sons and their servants.
- **Possible movement and interaction:**
Movement: The Duke could have the rigid posture of royalty that is 'not partial to infringe our laws', He could look down his nose at the merchant until he hears of Egeon's woes 'For we may pity...thee' where his stance could soften as he becomes moved by the merchant's tale. Egeon could be dramatic when encountering his tale but aware of the Jailer towering above him.
Interaction: The distant proxemics could reflect the difference in status between the two; the Duke's elevated position allowing him to be above the law breaker and the merchant edging closer and closer to his central position in order to win his trust.

Candidates could offer valid alternatives. Reward accordingly.

3.
***An Enemy of
the People***
Henrik Ibsen

Answers should explain the characters' motivations /relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some **possible directorial ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:** Petra's motivation is to raise her disapproval of Hovstad's plan to publish a moralistic novel simply to increase newspaper sales. As a dominant character who vocalises her beliefs, her relationship with Hovstad is as an equal who is shocked at his immoral, hypocritical stance; to publish the report for his own political party rather than for social change.
- **Possible character positioning on chosen stage:** Hovstad could be positioned behind a desk centre stage on a thrust stage. Petra could enter the editorial office through the audience to reflect her strength of character and desire for social change. She could circle the desk during this extract as she won't accept a seat in this extract 'I'm angry because you haven't been honest with Father.' She could exit back through the audience.
- **Possible movement and interaction:**
Movement: Hovstad could shuffle on his seat and rummage through his papers whilst Petra refuses to translate the novel 'That's just what people want to read.' Petra could take her gloves off furiously as she enters and circle the seated Hovstad as she attacks his principles and questions his morals.
Interaction: Hovstad could avoid eye contact with Petra as his hypocrisy as editor of the paper who has turned against Stockmann's liberal views to increase sales is apparent 'An editor can't always do as he wishes.' Petra could circle him with a strong posture with an expression of disbelief 'I don't see you as a spider spinning webs to catch your readers.'

Candidates could offer valid alternatives. Reward accordingly.

4.
Ubu Roi
Alfred Jarry

Answers should explain the characters' motivations /relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some **possible directorial ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:** Pa Ubu's motivation is to simply gain power through killing his nobles in a shocking, yet witty manner. His relationship with Dogpile is an equally surreal pun on tyrannous leadership as Captain Dogpile and his Barnpot Army help Pa Ubu scheme to kill and reign.
- **Possible character positioning on chosen stage:** Dogpile could be sat on a lower level to Pa Ubu around the circular white table in the centre of the 'in-the-round' performance space. When we move to the palace, Dogpile could kneel like a dog at Pa Ubu's feet as Pa Ubu looks up to King Wenceslas stood on the white circular table which has now become the Palace step.
- **Possible movement and interaction:**
Movement: Pa Ubu's movement could be erratic and over-exaggerated as he hurls the faeces covered brushes at the dinner guests to kill them. He could pat Dogpile on his head when he says 'Diddums like oo dindins?' Dogpile could jump around like a crazed sergeant with his tongue hanging out and holding his hands on his chest like dogpaws '...count me in...I'm his mortal enemy. Me and my barmpots.'
Interaction: The interaction between the two could be frantic and witty 'Puah, you stink, Pa Ubu. Don't you ever wash?' could have Dogpile smell underneath Pa Ubu's armpits and Pa Ubu could hold Dogpile in a witty head brace 'I'll make you Lord de Lawdy.' Looking lovingly into his eyes.

Candidates could offer valid alternatives. Reward accordingly.

5.
***A View from
the Bridge***
Arthur Miller

Answers should explain the character's motivations /relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some **possible directorial ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:** Eddie's motivation is to get rid of Rodolpho and to show his undying love for his niece Catherine albeit in a shocking manner. He hates Rodolpho and all he stands for whereas Rodolpho tries to redeem Eddie's forgiveness for falling for Catherine and to explain his motive of marrying her.
- **Possible character positioning on chosen stage:**
Eddie could stumble into the apartment from the street downstage right of the apron and sway by the door of the flat when Catherine enters from the bedroom, shortly followed by Rodolpho. Eddie could kiss both characters centre stage as they rush together to get away from him. When Rodolpho and Catherine leave through the door down stage right, Eddie could stumble after them and fall to his knees centre stage as they leave him alone.
- **Possible movement and interaction:**
Movement: The awkwardness of buttoning his shirt when entering the acting space could be seen in his slow movement. He could puff his chest out with protective pride when he pulls Eddie away following his kissing Catherine. Eddie's movements, although drunk, could be like a wild animal trying desperately to protect his niece. He could taunt Rodolpho by swaying his hips on 'Show me!' before struggling away from him at their interaction. '*He moves steadily towards the door, always facing Rodolpho*'; their direct eye contact as Rodolpho backs out of the apartment hugging Catherine and pointing viciously at Eddie.
Interaction: The distant proxemics of the opening position could create the awkward atmosphere. Rodolpho could edge closer towards him demanding that he make Catherine his wife, ignoring Catherine's pleas to leave him be. Eddie could taunt Rodolpho by pulling his hands saying 'Come on show me!' before Rodolpho *flies at him in a rage*. The pair could be millimetres apart when Eddie *pins his arms, laughing and suddenly kisses him*. Rodolpho could be reeling away from him in shock when Catherine peels him away from Eddie. They could stare at each other with menace with Eddie collapsed on the floor and Rodolpho leaving with Catherine in his arms.

Candidates could offer valid alternatives. Reward accordingly.

6.
Woman
Made of
Flowers
Saunders
Lewis

Answers should explain the characters' motivations/relationships and how the director positions them on the chosen stage with movement and interaction. The following indicates some **possible directorial ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:** Gronw's motivation is to make Blodeuwedd his following a year's separation. Blodeuwedd is passionate for Gronw's love but insistent that her lover murders Llew before they can be together.
- **Possible character positioning on chosen stage:** The couple could be positioned centre of this end-on stage with a circle of orange/red light around them as they await sunrise.
- **Possible movement and interaction:**
Movement: Gronw could try to hug Blodeuwedd when she chides 'Do not touch me Gronw' He could look down in dismay as he says 'My beautiful flower, I bear a year of thirsting for your lips.' He could then sit attentively on a tree stump as Blodeuwedd walks around him, using her hands to emphasise the importance of her plan.
Interaction: Blodeuwedd's focus on the murder could be shown in her desire to get away from Gronw and to resist his charms until their plan is carried out. She could look into his eyes as she regales how the murder will go 'It will not be hard. I shall hide you here, beneath this hollow bank.' Gronw can attempt to reach out to his woman made of flowers 'You have learned the craft of ruling, my lady.' Only to be rebuked by her turning her back and focusing on the task that lies ahead 'Hush, hide yourself, my hunter.'

Candidates could offer valid alternatives. Reward accordingly.

The grid below provides the relevant criteria for assessment of **question (c)**. 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;">17-20 marks</p> <ul style="list-style-type: none"> • A clear and detailed reference to the original performance style. • A clear choice of performance style. • An excellent discussion of the specified character's motivation within the chosen extracts. • An excellent discussion of the vocal and physical skills used in both chosen extracts. • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good and detailed reference to the original performance style. • A good choice of performance style. • A good discussion of the specified character's motivation with the chosen extracts. • A good discussion of the vocal and physical skills used in both chosen extracts. • The answer is fairly well organised and presented in an appropriate manner using mostly accurate and appropriate subject terminology, with mostly accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory reference to the original performance style. • A satisfactory choice of performance style. • A satisfactory discussion of the specified character's motivation within the chosen extracts. • A satisfactory discussion of the vocal and physical skills used in both chosen extracts. • The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited reference to the original performance style. • A limited choice of performance style. • A limited discussion of the specified character's motivation with the chosen extracts with little or no reference to second extract. • A limited discussion of the vocal and physical skills used. • The answer shows a limited level of organisation and basic use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Little or no reference to the original performance style. • Little or no reference to the choice of performance style. • Very limited discussion of the specified character's motivation. • Very limited discussion of vocal and physical skills used. • The answer shows very little organisation and very limited use of subject terminology, with many errors in grammar, punctuation and spelling affecting clarity of communication.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question (c)
<p>1. Medea Euripides</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character, and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: Episode 1 when Medea recounts her problems, Episode 2 when Jason and Medea confront each other, Episode 3 as she plans her revenge, Episode 4 when Medea fools Jason, Episode 5 when she debates her revenge or the Exodos when she gloats over the murders and kills her own children. • Original performance style: 5BC Greek chorus and two male actors on the orchestra and skene respectively; performance style would be elevated and lofty with singing and large gestures. • Possible choice of performance style: Performance style could be in the style of Frantic Assembly. • Possible choice of vocal skills: Medea’s pitch could be calm and self-possessed in her opening episode as she addresses the chorus ‘Don’t think ill of me’. Her tone could be monotonous and chilling with a slow tempo. When Kreon reveals his intentions her tempo could quicken and her pitch become hysterical “A-ee, a-ee. I’m alone. Finished.” She could pant and sigh in between these shorter interjections to reflect her suffering and the tone could be shrieking. • Possible choice of physical skills: Medea could stand with a gallant posture as she addresses the ladies of Corinth which could juxtapose effectively with the rantings of suicide and vengeance that we just heard from within. She could hold her head high and once Kreon declares she and her children are to be exiled her movement could become frantic. She could run up the side of the cave wall and thump the stone floor vigorously. She could yank at her long dishevelled hair and create a Frantic Assembly type rolling routine to reflect her inner agony. <p>Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.</p>

	Indicative content: question (c)
<p>2. <i>The Comedy of Errors</i> William Shakespeare</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: could include Act 2, Scene 1&2, Act 3, Scene 2, Act 4, Scene 2. • Original performance style: Shakespearean comic style. • Possible choice of performance style: Brechtian style • Possible choice of vocal skills: In Act 3, Scene 2 Luciana’s voice could be assertive and fast tempo when she rebukes the man, she believes to be her brother-in-law for not treating her sister Adriana well. She could repeat the line ‘Gaze where you should, and that will clear your sight’ with a pause after should directly addressing her audience with the moral message of her Brechtian performance style. ‘And may it be that you have forgotten A husband’s office?’ could be delivered with a high pitch over a musical interlude in keeping with her Brechtian style of song. • Possible choice of physical skills: To reflect her calm nature, Adriana could use her straight posture to lecture Antipholus on his treatment of her sister and of man of women; if he is to cheat on her, he should at least do it subtly. She could wind her finger around her forehead to show her shock at his supposed treatment of her and flail her arms in disbelief ‘Or if you like elsewhere, do it by stealth’ She could deliver her monologue with some ladies in waiting mimicking her choral movements, head to one side questioningly, emphasising the message of the treatment of women.

	Indicative content: question (c)
<p>3. <i>An Enemy of the People</i> Henrik Ibsen</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: His living room in Act 1 & 2, the public meeting of Act 4 or the closing Act. • Original performance style: Ibsen's 19th century naturalism. • Possible choice of performance style: Meisner's heightened naturalism. • Possible choice of vocal skills: At the end of Act 1. Dr Stockmann's voice could be a loud, bellowing tone as he triumphantly announces that the letter 'establishes conclusively that the water here contains putrid organic matter- millions of bacterial!' His tempo could be fast as he celebrates his findings; however, his voice could become lower and slower when Petra asks what Uncle Peter will say 'What can he say?' • Possible choice of physical skills: He could run from room to room with a fast pace on his discovery. He could stand with a tall posture and huge smile as the others toast him and <i>seizes (Catherine) around the neck with both hands and whirls around with her.</i> <p>Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.</p>

	Indicative content: question (c)
<p>4. <i>Ubu Roi</i> Alfred Jarry</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: for Ma Ubu could include her Lady Macbeth like plotting of Act 1, Royal Palace of Act 2 or her escape from the people in Act 5. • Original performance style: Jarry’s absurdist style would have reflected the farcical nature of the extract on a proscenium arch stage in 1896 Paris. They would have been shocked by the crude language and surreal performance. • Possible choice of performance style: Kneehigh’s physical style of theatre reflecting Ma Ubu as a puppet-type plotter could be effective for an audience in Trump’s age. • Possible choice of vocal skills: Ma Ubu’s voice could have a high-pitched voice ‘Get your loaf measured for the crown of Baloney’ as she plots for her husband to ‘do in the lot of them. Take over.’ She could have a devilish laugh and slow tempo when she plants the seeds ‘Just think of it. A pile of cash, big as you like.’ • Possible choice of physical skills: She could playfully move her hand up Pa Ubu’s arm to try and seduce him to murder the King ‘At last Pa Ubu. A proper man at last.’ She could dance and jump up some steps when she declares to the audience ‘With God’s good help, not to mention mine, I’ll be Queen of Baloney by Saturday.’ <p>Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.</p>

	Indicative content: question (c)
<p>5. <i>A View from the Bridge</i> Arthur Miller</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: could include the opening scene at the Carbone’s apartment or the closing scene of Act Two. • Original performance style: 1950s America: performed naturalistically on a proscenium arch stage with Alfieri representing the tragic Greek chorus from the apron. • Possible choice of performance style: naturalistic performance with Alfieri breaking the fourth wall as the playwright intended. • Possible choice of vocal skills: Alfieri’s voice could be dominant and strong as he opens Miller’s tragedy, yet with a jolly tone to hint at his <i>portly, good humour</i>. ‘You see how uneasily they nod to me?’ His tone could be matter of fact ‘But this is Red Hook, not Sicily’ with a faint lull of Italian accent to reflect his roots. Miller’s stage directions note that he is <i>thoughtful</i> therefore a slow tempo and a pensive pause ‘And my practice is entirely unromantic’ to reflect his fifty-year old knowledge and understanding of the subjects he is introducing to his audience. His pitch could be low to suggest his lawyer attributes and formal nature. • Possible choice of physical skills: He could sort through his papers on his desk after two passers-by nod to him, before looking up to his audience with a grin. His posture could be strong but not domineering so as we warm to his persona and introduction of the context. He could lean back towards the desk as he narrates the tale of Al Capone and he could swing a pendulum on his desk when emphasising ‘Justice is very important here.’ He could point towards a Brooklyn Bridge image on the backdrop when referring to ‘the gullet of New York’ and directly address the audience with serious facial expressions when setting the scene. When he introduces Eddie, he could do so with a smile on his face. <p>Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.</p>

	Indicative content: question (c)
<p>6. Woman Made of Flowers Saunders Lewis</p>	<p>Answers for question (c) should focus on two extracts within the whole play. Answers must refer to the original performance style. Candidates should also discuss their choice of performance style, character motivation for the specified character and their choice of vocal and physical skills. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Possible extracts: could include the Castle at Ardudwy in Act 1, and the murder by the stream at the end of Act 3. • Original performance style: naturalistically performed in 2013 in open air theatre. • Possible choice of performance style: could be a musical style on a traditional proscenium arch stage • Possible choice of vocal skills: Llew could sing with a beautiful tenor voice as he reminisces in Act 3 ‘You said you would keep some joyful news til today...?’ His voice could be soft and tender so that the audience empathises with the plotting of his murder. His tone could become incredulous as he realises what his wife is doing with a fast tempo and questioning tone. • Possible choice of physical skills: Llew’s movement could be calm and serene at the beginning of this scene. As he believes that Blodeuwedd carries an heir to him, he can triumphantly jump onto the trough and look out naively with a strong posture as Gronw creeps up downstage to attack him. His posture could be strong and composed when he mimics his movements on the trough “I aimed at him-” and a shocking slump when Gronw plummets the spear into his back. <p>Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.</p>