



GCE AS MARKING SCHEME

SUMMER 2024

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

About this marking scheme

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

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

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

GCE AS DRAMA AND THEATRE

UNIT 2 - TEXT IN THEATRE

SUMMER 2024 MARK SCHEME

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded

The grid below provides the relevant criteria for assessment of **question 1.1-6.1**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	9-10 marks • An excellent discussion of lighting ideas demonstrating an in depth knowledge and understanding of lighting design • The lighting ideas reflect an excellent understanding of the location in which the play is set • Excellent explanation of links between lighting and location within the extract • Highly relevant use of subject specific terminology
4	7-8 marks • A good discussion of lighting ideas demonstrating a good knowledge and understanding of lighting design • The lighting ideas reflect a good understanding of the location in which the play is set • Good explanation of links between lighting and location within the extract • Relevant use of subject specific terminology.
3	5-6 marks • A satisfactory discussion of lighting ideas demonstrating some knowledge and understanding of lighting design • The lighting ideas reflect a satisfactory understanding of the location in which the play is set • Satisfactory explanation of links between lighting and location within the extract • Generally relevant use of subject specific terminology
2	3-4 marks • A limited discussion of lighting ideas demonstrating a limited knowledge and understanding of lighting design • The lighting ideas reflect a limited understanding of the location in which the play is set • A limited explanation of links between lighting and location within the extract • A limited use of subject specific terminology

1	• Very limited discussion of lighting ideas demonstrating a very limited knowledge and understanding of lighting design • The lighting ideas reflect a very limited understanding of the location in which the play is set • Very limited explanation of links between lighting and location within the extract • Very limited use of subject specific terminology
0	0 marks • Response not worthy of credit.

	Indicative content: question 1.1-6.1
1. Medea Euripides	Answers for question 1.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately: • Possible type of production and lighting style: A 21st century adaptation could move the location to a modern luxury villa on a Mediterranean Island. This would give an opportunity for more symbolic lighting although the set would be realistic. • Possible atmosphere and location: The lighting could reflect the time of day on an island with a cyclorama as a bright azure blue. The rest of the stage could be bathed in a green gel using leaf gobos to give the impression of a verdant forest. Jason could be lit from the front and the side giving him the appearance of strength. Medea would be just lit from above with a spot giving shadows on her face and body. While the scene develops Jason could move into similar light with the cyclorama gradually changing colour to a dark grey cloudscape to reflect the atmosphere in the scene. When Medea speaks, she will also move and could be lit with harsh white light from the side. The gel could have a hint of red to create a threatening atmosphere. When Medea gives her final speech the dark cloud cyclorama could intensify, and all lights could fade to leave Medea centre stage lit from all angles with harsh white light through a haze. This could create an ominous atmosphere for the audience. Candidates may not desire to change from the original production style. Reward accordingly.
2. The Comedy of Errors William Shakespeare	Answers for question 2.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately: • Possible type of production style and lighting: A 21st century adaptation could have the location being a thriving port city with a lot of small businesses. It could be set near the harbour in a Mediterranean location. The style of lighting could be realistic to convey the warm location and the feeling of a thriving city. The style could be representational. • Possible atmosphere and location: In order to set the location of the extract there could be a video image of a blue sky and light white clouds with a midday sun. The lighting could be a mixture of pinks, oranges and yellows to give a warm colour to the stage. Gobos could create shadows of palm trees, there could be a neon sign in red indicating Angelo's shop. A blue sign with 'Phoenix' could appear when they move. A square of bright white light could indicate the indoors of the Phoenix. Candidates may not desire to change from the original production style. Reward accordingly.

	Indicative content: question 1.1-6.1
3. <i>An Enemy of the People</i> Henrik Ibsen	Answers for question 3.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately: • Possible type of production style and lighting: The production could be naturalistic with a realistic office and lighting. • Possible atmosphere and location: The lighting could be soft yellow light with lamps around the stage. Behind the set a cyclorama could have clouds across the sky. A window in the set could have light shining through it to create patterns on the floor. The soft lighting could create a calm atmosphere, with the desk lit in a naturalistic bright white light for focus. Candidates may not desire to change from the original production style. Reward accordingly.
4. <i>Ubu Roi</i> Alfred Jarry	Answers for question 4.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. • Possible type of production style and lighting: The production could be Berkoffian with minimal set. The location moves constantly and the lighting could reflect the change of location with lighting and a video screen as the cyclorama. • Possible atmosphere and location: scene 4 could have a country scene on the cyclorama – a bucolic scene. The lighting could be harsh white and yellow with the outskirts of the stage bathed in green light. Scene 5 could have a picture of a dark, dingy dungeon. The lighting could be a harsh spot on Dogpile and one on Ubu. On the floor would be a gobo of a prison window. The rest of the stage could be bathed in blue gel. Candidates may not desire to change from the original production style. Reward accordingly.

	Indicative content: question 1.1-6.1
5. <i>A View from the Bridge</i> Arthur Miller	Answers for question 5.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. • Possible type of lighting and production style: This is the first time Marco and Rodolpho are in the flat with Eddie and the family. The set could be realistic but the lighting more non-realistic with the use of colour and intensity to create effect. • Possible atmosphere and location: The lighting could come on to show the inside of the flat. The lighting could not be bright but a soft mixture of yellow and white to emphasise the lack of colour in the house. Pools of blue spots could circle outside the tenement flat implying the street beyond, with an occasional white flicker from a street lamp. A pale yellow wash from the kitchen could spill into the living room. Candidates may not desire to change from the original production style. Reward accordingly.
6. <i>Woman Made of Flowers</i> Saunders Lewis	Answers for question 6.1 should suggest how lighting creates atmosphere and location in this extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. • Possible type of lighting and production style: the style might be minimalist to reflect the poetic nature of the text and the lighting could reflect this. More symbolic use of colour used to create and change atmosphere. • Possible atmosphere and location: the setting is outside and there could be a wide cyclorama across the back of the stage. This could be used to project abstract images of colour when Llew describes meeting Blodeuwedd for the first time. The lighting could be green, pink, yellow and purple; as if he is describing something magical. The lighting could also use gobos of flowers and leaves to represent the natural world from where Blodeuwedd came. The mood could change when Blodeuwedd enters. Candidates may not desire to change from the original production style. Reward accordingly.

The grid below provides the relevant criteria for assessment of **question 1.2-6.2**. 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	13-15 marks - An excellent explanation of character motivation, voice, movement and interaction within the extract. Highly relevant use of subject specific terminology	13-15 marks - An excellent analysis of how actors communicate meaning - An excellent evaluation of the influence of live performance on the performance techniques used
4	10-12 marks - A good explanation of character motivation, voice, movement and interaction within the extract - Relevant use of subject specific terminology	10-12 marks - A good analysis of how actors communicate meaning - A good evaluation of the influence of live performance on the performance techniques used
3	7-9 marks - A satisfactory explanation of character motivation, voice, movement and interaction within the extract - Generally relevant use of subject specific terminology	7-9 marks - A satisfactory analysis of how actors communicate meaning/Good analysis of how one actor communicates meaning - A satisfactory evaluation of the influence of live performance on the performance techniques used/Good evaluation of one live performance on the performance techniques used
2	4-6 marks - A limited explanation of character motivation, voice, movement and interaction within the extract - A limited use of subject specific terminology	4-6 marks - A limited analysis of how actors communicate meaning - A limited evaluation of the influence of live performance on the performance techniques used
1	1-3 marks - A very limited explanation of character motivation, voice, movement and interaction within the extract - Very limited use of subject specific terminology	1-3 marks - Very little analysis of how actors communicate meaning - Very little evaluation of the influence of live performance on the performance techniques used
0	0 marks Response not worthy of credit	0 marks Response not worthy of credit

	Indicative content: question 1.2-6.2
1. Medea Euripides	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Jason's motivation is to bring the audience into his world and how he sees and reacts to Medea. He is scornful of her and has no respect for her anymore. He wants to be rid of her and her jealousy. His early speech is an attack on women as well and conveys his sexist attitudes. He is exasperated with her attitude and takes no blame for her jealousy and feelings of revenge. He underestimates Medea's power. • Possible use of voice: to start calmly with a restrained tone. As Medea challenges him, his frustration is apparent in his voice -volume is higher as is pitch. • Possible movement and interaction: <u>Movement:</u> Jason at the beginning of the extract is trying to assert his power over Medea and could be quite still. He could move in frustration when he refers to their marriage. He could move stiffly but with some authority. When Medea begins to speak, he could move away from Medea as if he was unsure of her. He could move back towards her and challenge her but step away when she replies. <u>Interaction:</u> The distant proxemics could establish Jason's status and the way he thinks he controls Medea. He deflects any blame for their dilemma and could try to maintain a distance between him and Medea. He is strong but does not understand Medea. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content: question 1.2-6.2
2. <i>The Comedy of Errors</i> William Shakespeare	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Antipholus of Ephesus' motivation is to try and understand why his servant Dromio is complaining about him. When he reaches his house he becomes more confused as he is denied entry to his house where he wants to entertain Balthasar the Goldsmith. • Possible use of voice: Antipholus of Ephesus could have a strong, dominant voice at the beginning, giving orders and organising things. When Dromio challenges him, his voice could become higher pitched and there is frustration in his voice. When he gets to the house he could shout sternly with a frustrated tone. • Possible movement and interaction: <u>Movement:</u> Antipholus of Ephesus at the beginning could move with purpose and confidence from the back of the stage, leading the other characters. He could hold himself strongly until he meets Dromio who stops him. He could stand shocked with his arms by his side. He could lunge towards Dromio as if to grab hold of him. <u>Interaction:</u> Antipholus of Ephesus treats Balthasar as a useful contact who he wants to keep on his side. Dromio causes him to become more authoritative because he is his master. When he reaches the door, he cannot contain his frustration with those inside. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content: question 1.2-6.2
3. <i>An Enemy of the People</i> Henrik Ibsen	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Billing is enthused by the Doctor's article which ignites his political feelings. He sees the article as a tool to overturn corruption in the town and to be the key to a fairer society. He is very forceful with the editor in getting him to print the article and to fight for the rights of the people. • Possible use of voice: Billing's voice could be very clear and forceful from the beginning. He could speak in short sentences initially and uses them as a rallying cry. A lot of his sentences end in exclamation marks, and he needs to be clear at all times with a high tone of voice. He could emphasise words such as 'knock out', 'coward', 'jellyfish' at the beginning. He speaks very quickly as he can't hide his excitement. • Possible movement and interaction: <u>Movement:</u> Hovstad could be sat at his desk when Billing enters like a whirlwind through the door. He could find it difficult to stay still while waving the article in the air. He is constantly moving and reaches a climax at 'revolution.' Once the doctor enters, he could calm down slightly in deference to Stockman and could become more focused while listening and standing still. <u>Interaction:</u> Billing could avoid eye contact with Hovstad as he is so excited, he does not register his presence properly. Hovstad is fired by Billing's enthusiasm and reacts to his excitement. When Stockman says that they want him to water down his article, Billing is shocked and can't believe it, seeing it is as the beginning of a class war. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content: question 1.2-6.2
4. <i>Ubu Roi</i> Alfred Jarry	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Pa Ubu's motivation is to simply gain power through stealing and killing. He has no loyalty to anyone but himself. The short scenes show him becoming more and more despotic. The only answer he has is violence and threats. He also becomes more absurd in his ideas like getting rid of rain. • Possible use of voice: Pa Ubu's voice could be abrasive and loud through these short scenes. He sees this as a source of power. There is very little subtlety in his voice. He is even brash when speaking one to one with Dogpile. • Possible movement and interaction: <u>Movement:</u> In scene 4 Pa Ubu's movement could be erratic and over-exaggerated as he threatens the villagers. He could be constantly moving and getting close to people in a threatening manner. When he is with Dogpile in scene 4, he could be more still, as if trying to re-enforce his power and authority. <u>Interaction:</u> The interaction between Ubu and the other characters is one of fear. They do not know how he is going to react and who he will kill next. They all fear him and his sudden changes of temper and attitudes. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content: question 1.2-6.2
5. <i>A View from the Bridge</i> Arthur Miller	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Marco's motivation is to introduce himself and Rodolpho to the family. He wants to make the point that he wants to work, pay his debts and settle in America. He also wants to show that he is grateful to them for their help. • Possible use of voice: Marco's voice could be restrained and polite. His tone could have some dominance although his tempo could be fast to imply his Italian roots and his nervousness. He could pause to show he's under emotion to the Carbones for helping him and his brother. His tone could be stern when describing how hardworking he will be for his family. • Possible movement and interaction: <u>Movement:</u> Marco could be unsure at the beginning of the extract. He could move with little confidence as it is a strange environment. He could be polite and not try to be over familiar in strange circumstances. He is in debt to Eddie and wants to show that he respects him. This is why his movements could be made clearly and with purpose so as not to upset anyone. <u>Interaction:</u> throughout the whole extract there could be an air of excitement as the new arrivals introduce themselves. They are all curious as to what kind of people the brothers are. Marco is unsure of Eddie as he is the head of the household. He also expresses his feelings of loss for his family. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content: question 1.2-6.2
6. <i>Woman Made of Flowers</i> Saunders Lewis	Answers should explain the characters' motivations /relationships and how an actor creates character through voice, movement and interaction. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Character motivation: Llew has to leave Blodeuwedd for a few days, but he is worried about her. He looks back at their first meeting and how magical that was but reflects on the doubts he has about her. He has to go but is torn between looking after Blodeuwedd and his civic duties. • Possible use of voice: Llew's voice could have a strong tone with a high pitch when recalling the intensity of his first meeting with Blodeuwedd. His tone could become more hushed on Blodeuwedd's arrival as he seeks to give her comfort His reassuring tone could have a slow, controlled tempo. • Possible movement and interaction: <u>Movement:</u> Llew could use his whole body to describe the meeting with Blodeuwedd. He still sees it vividly. When Blodeuwedd enters he could embrace her and try and comfort her. She could move away, and he could try and engage with her to reassure her. <u>Interaction:</u> Blodeuwedd's natural instinct tells her that nothing good will come of Llew leaving. Llew believes that she is being superstitious, but he has his doubts. He knows that Blodeuwedd is different and tries to reassure her. He is torn between his love for her and his duty. He is also not sure that Blodeuwedd loves him in the same way. Blodeuwedd cannot understand why he is leaving her. She longs for comfort. Candidates could offer valid alternatives. Reward accordingly.

The grid below provides the relevant criteria for assessment of **question 1.3-6.3**. Indicative content for each text follows:

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	17-20 marks • An excellent discussion on staging demonstrating an in-depth knowledge and understanding of the original staging and performance style within the chosen extracts. • An excellent explanation of character positioning within the chosen extracts. • An excellent knowledge and understanding of movement and interaction within the 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	13-16 marks • A good discussion on staging demonstrating knowledge and understanding of the original staging and performance style within the chosen extracts. • A good explanation of character positioning within the chosen extracts. • A good knowledge and understanding of movement and interaction within the extracts. • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
3	9-12 marks • A satisfactory discussion on staging demonstrating a satisfactory knowledge and understanding of the original staging and performance style within the chosen extracts / A good discussion of one extract. • A satisfactory explanation of character positioning within the chosen extracts / A good explanation of one extract. • A satisfactory knowledge and understanding of movement and interaction within the extracts / A good understanding of one extract. • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.
2	5-8 marks • A limited discussion on staging demonstrating an incomplete knowledge and understanding of the original staging and performance style within the chosen extracts. • A limited explanation of character positioning within the chosen extracts • A limited knowledge and understanding of movement and interaction within the extracts. • 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	1-4 marks • A very limited discussion on staging demonstrating little knowledge and understanding of the original staging and performance style within the chosen extracts. • A very limited explanation of character positioning within the chosen extracts. • A very limited knowledge and understanding of movement and interaction within the extracts. • 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.
	0 marks • Response not worthy of credit.

	Indicative content: question 1.3-6.3
1. Medea Euripides	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: Pages 12-15 when Medea discusses her feelings with the Chorus. Pages 7-9 where Medea reveals her plans. • Original performance style: 5BC Greek chorus and two male actors on the orchestra and scene respectively; performance style could be elevated and lofty with singing and large gestures. • Possible choice of stage and performance style: Performance style could be in the style of Frantic Assembly on a traverse stage. • Possible choice of positioning: Medea could be located in the centre of the stage with the chorus split – half at one side of the traverse – the other half at the other end. As Medea gives her speech the chorus could surround her. Medea could break out from the circle and run to one side of the traverse with the Chorus spread across the whole stage. • Possible choice movement and interaction: Medea could stand defiant throughout the first extract whilst the chorus could perform movements to reflect her words. When they surround her, they could create shapes to reflect her feelings, becoming more violent and frantic. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.

	Indicative content: question 1.3-6.3
2. <i>The Comedy of Errors</i> William Shakespeare	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: could include Act 2, Scene 1 & Act 4 scene 2. • Original performance style: Shakespearean comic style. • Possible choice of performance style and stage: Brechtian style in the round • Possible choice of character positioning: Adriana could be moving around the edge of the stage in an agitated state. Lucian could be standing in the middle at the beginning. Adriana could stand still at line 15, opposite Luciana. Luciana could move towards Adriana. Adriana would move off but Luciana could remain in the same place. • Possible movement and interaction: Adriana is agitated as her husband has not returned. Luciana is trying to calm her. Adriana rebukes Luciana because she cannot understand her feelings. Luciana does not understand why Luciana does not see men in the same way as her. She tries to calm Adriana. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.

	Indicative content: question 1.3-6.3
3. <i>An Enemy of the People</i> Henrik Ibsen	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: Could include beginning of Act 1 & pages 152-156 • Original performance style: Ibsen's 19th century Naturalism. • Possible choice of performance style: Stanislavski's Naturalism on a proscenium stage. • Possible choice of character positioning: At the beginning of Act 1 Scene 1, Dr Stockmann and the Mayor meet in Stockman's house. Stockman is comfortable as he is entertaining, so he could be constantly moving while the Mayor is more formal and still, even though he is with his brother. There could be a distance between them. Stockman is moving around the room as he talks with the Mayor. At the beginning of the scene, the Mayor could remain still in the same position. • Possible choice of movement and interaction: In this scene Stockman could move in an excited way in contrast to the aloofness of the Mayor. He contrasts with the dour attitude of the Mayor who has no sense of humour. Although they are brothers, there seems to be a chasm between them. The Mayor is frugal and does not understand Stockmans' desire to enjoy himself. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.

	Indicative content: question 1.3-6.3
4. <i>Ubu Roi</i> Alfred Jarry	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: Could be from Act 1 Scene 3 & 4, or 7. • 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 and stage: Berkoff's physical style of theatre reflecting Ma Ubu as a puppet-type plotter and Dogpile as a gullible employee. It could be staged in the round. • Possible choice of character positioning: Ma Ubu could be at the centre of the round stage on a raised block, commanding those in front of her. Dogpile could be constantly moving to reflect his creeping nature and willingness to do anything in order to curry favour. • Possible choice of movement and interaction: She could playfully stamp her feet for attention then lean over to speak to Dogpile. He could be constantly bending over and jumping in the air to overexaggerate his feelings. Throughout these scenes Ma Ubu encourages Pa to become King and enlists Dogpile as an enabler. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.

	Indicative content: question 1.3-6.3
5. <i>A View from the Bridge</i> Arthur Miller	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: could include the opening extract of Act 2 & the middle of Act 1 extract when they return from the cinema. • 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 and stage: naturalistic performance on a proscenium stage. • Possible choice of character positioning: At the beginning of Act 2, Catherine is by the table with the pattern. Rodolpho could be across the room watching her. He could move to her when she asks, 'could I?' She could sit as he stands and listens – he then moves over to sit. Rodolpho could move towards her on 'nothing'. • Possible choice of movement and interaction: Throughout this scene Catherine is unsure of herself. She is worrying and therefore does not stray far from the table and her pattern. Rodolpho on the other hand is more confident and moves about the room with energy at times but also sensitivity when he sees that she is unhappy. Both are starting to see a future for themselves, but she is worried about Eddie and his attitude. She tries to explain this to Rodolpho. He tries to reassure her by saying that they will move. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.

	Indicative content: question 1.3-6.3
6. <i>Woman Made of Flowers</i> Saunders Lewis	Answers 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 and stage, character movement, positioning and interaction for the specified characters. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately: • Possible extracts: the end of Act 1, the beginning of Act 2. • Original performance style: naturalistically performed in 2013 in open air theatre; originally a radio play. • Possible choice of performance style and stage: could be a minimalist style on a thrust stage. • Possible choice of character positioning: When Gronw and Blodeuwedd enter at the end of Act 1 they are flirting and could be close to each other. Blodeuwedd could move across the room to create distance, but Gronw could try and get closer to her. When she pours the wine they could be very close to each other as they are clearly attracted to each other. • Possible choice of movement and interaction: This scene is full of passion and seduction after the meal. The fact that Blodeuwedd offers Gronw the magic wine leads to their destruction at the end of the play. They are very flirtatious and Gronw is tempted by Blodeuwedd who is looking for salvation after Llew has left her. The dialogue is full of double meanings about their passion and lust for each other. Candidates could perform as the playwright intended or they may offer valid alternatives. Reward accordingly.