

CONFERENCE VERSION



GCE AS MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

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

GCE AS DRAMA AND THEATRE STUDIES COMPONENT 2

AUTUMN 2020 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	5 marks <ul style="list-style-type: none"> A perceptive and detailed description of the atmosphere and location demonstrating a thorough knowledge and understanding of the extract including, context and action. 	9-10 marks <ul style="list-style-type: none"> A perceptive and detailed explanation of how a lighting designer uses type of light, colour and intensity to convey an impact upon the audience. Highly relevant use of subject specific terminology.
4	4 marks <ul style="list-style-type: none"> A general description of the atmosphere and location demonstrating knowledge and understanding of the extract including, context and action. 	7-8 marks <ul style="list-style-type: none"> A general explanation of how a lighting designer uses type of light, colour and intensity to convey an impact upon the audience. Relevant use of subject specific terminology.
3	3 marks <ul style="list-style-type: none"> Some description of the atmosphere and location demonstrating an adequate knowledge and understanding of the extract including, context and action. 	5-6 marks <ul style="list-style-type: none"> Partial explanation of how a lighting designer uses type of light, colour and intensity to convey an impact upon the audience. Some relevant use of subject specific terminology.
2	2 marks <ul style="list-style-type: none"> A limited description of the, atmosphere and location demonstrating insufficient knowledge and understanding of the extract including, context and action. 	3-4 marks <ul style="list-style-type: none"> Limited explanation of how a lighting designer uses type of light colour and intensity to convey an impact upon the audience. Limited use of subject specific terminology.
1	1 mark <ul style="list-style-type: none"> Very little relevant description of the atmosphere and location, demonstrating little or no knowledge and understanding of the extract including, context and action. 	1-2 marks <ul style="list-style-type: none"> Very little explanation of how a lighting designer uses type of light colour and intensity to convey an impact upon the audience. Little or no relevant use of subject specific terminology.
0	0 marks <ul style="list-style-type: none"> No response worthy of credit 	0 marks <ul style="list-style-type: none"> No response worthy of credit

	Indicative Content
1a The Trojan Women	<p>Answers should demonstrate knowledge and understanding of the role of a lighting designer in using lighting, to create place, atmosphere and intensity in the chosen scene and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> Atmosphere and location. <ul style="list-style-type: none"> - Stage directions: <i>“Action is set before the city of Troy in front of tents where the captive Trojan women have been quartered. Hecuba lies on the ground.”</i> e.g. an outside location. - Characters of POSEIDON and ATHENA are gods. Athena’s entrance might be highlighted e.g. with a LX effect to establish her status. - A certain animosity between Athena and Poseidon has existed. This extract shows how Athena wishes to ally herself now with Poseidon having previously shown a fickle nature towards the Trojans. - Athena’s revenge is described and might be accompanied by LX to show how the gods are able to control the weather P40 “Zeus will send rain and vast hailstones and dark gusting blasts of wind....” - Poseidon agrees to <i>“Whip up the Aegean Sea. The shores of Myconos and the rocks of Delos, and Scyros and Lemmos and the promontories of Caphareus will hold the corpses of many dead men”</i>. His vengeance might be visualised using LX to create an atmosphere of foreboding and power. - Poseidon and Athena’s exit sets up the atmosphere of impending destruction and desolation and further reinforces their control over the fate of the mortals both Trojan and Greek. Type of Light e.g. daylight / exterior scene, and how it is created. Possible types of lanterns e.g. spot, floodlights etc, positioning and angles of the lights, or more stylised changes from light to convey location to visionary LX or projections used to conjure up the visions spoken of by the Gods. Colour and Intensity <ul style="list-style-type: none"> - Colour might be used for symbolic effect e.g. by highlighting each God in a coloured spotlight - Colour may change throughout the extract to convey the changing mood from simple conversation, reconciliation of the two gods and the final plan of destruction. - Intensity might also build in the extract to accompany the sense of foreboding and to represent how the gods can control all elements. - Hecuba lying on the ground might be picked out by a spotlight to contrast her from the Gods.

	Indicative Content
2a As You Like It	<p>Answers should demonstrate knowledge and understanding of the role of a lighting designer in using lighting, to create place, atmosphere and intensity in the chosen scene and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> • Atmosphere and location. <ul style="list-style-type: none"> - Location is the Forest of Arden - Light hearted and friendly atmosphere as the girls talk first about the poor verses and then who has written them. Celia knows who has written the verses and Rosalind endeavours to get her to tell; becoming more excited and urgent as the scene progresses and as Celia gives her clues she cannot solve. - Jacques and Orlando enter at the end of the extract and the girls withdraw to observe. • Type of light e.g. daylight / exterior scene / in a forest. Suggestions as to how this extract is created e.g. use of green gels and Gobos to create a forest floor. Possible types of lanterns, positioning and angles of the lights to create this effect. • Colour and Intensity <ul style="list-style-type: none"> - Colour might be used for symbolic effect e.g. to create the optimism and youthfulness of the girls e.g. use of rose-coloured gels / light yellows - Colour may change throughout the extract to convey changing of time. - Intensity might also build in the extract to show the changing mood from simple conversation, to teasing and frustration as Rosalind fails to guess who the “poet” is. - The arrival of Jacques and Orlando might be signalled by change of colour and intensity.

	Indicative Content
3a Hedda Gabler	<p>Answers should demonstrate knowledge and understanding of the role of a lighting designer in using lighting, to create place, atmosphere and intensity in the chosen scene and how this might be conveyed to an audience. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> Atmosphere and location <ul style="list-style-type: none"> - It is evening in an interior scene – The drawing room with various doors leading to other locations / curtains are closed over the French windows. - Two locations of action in the same space. Tesman and Mrs Elvsted work at Hedda’s writing table and Brack and Hedda move to sit by the stove. <i>“Hedda sits on one of the footstools. Brack stands over her, leaning against the armchair”</i>. - The atmosphere of each area of action is different. Tesman & Mrs Elvsted are enthusiastically and diligently working together whilst Brack and Hedda talk quietly and secretly. - There is an atmosphere of menace and manipulation in the conversation between Hedda and Brack. Brack has the upper hand over Hedda. Type of light e.g. Night time – candlelight or lamplight / interior scene. No exterior light source as curtains are closed. Suggestions as to how this scene is created e.g. use of washes and some areas of LX highlighted with lanterns to show lamps and stove. Possible types of lanterns, positioning and angles of the lights. Colour and intensity <ul style="list-style-type: none"> - Colour might be used for symbolic effect e.g. to create the contrast of the two areas of action e.g. light and optimistic colours for Tesman and Mrs Elvsted versus the lack of light suggesting the darkness and manipulation of BRACK. - -Colour may change throughout the extract to convey changing of time. - Intensity of the LX might also build in the extract to show the changing mood and feeling of entrapment for Hedda. - The final challenge of Brack when Hedda says she would rather die, <i>“people say that. They never do it”</i> forebodes the final action of the play and could be seen as a challenge. The intensity of the light might symbolically reflect this.

	Indicative Content
4a Machinal	<p>Answers should demonstrate knowledge and understanding of the role of a lighting designer in using lighting, to create place, atmosphere and intensity in the chosen scene and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> Atmosphere and location <ul style="list-style-type: none"> - A kitchen in an apartment. Possibly small and cramped. After an evening meal. - There is an atmosphere of frustration and conflict between the mother and her daughter. The Young Woman seeks answers and advice from her Mother about love and marriage but is not satisfied by her responses. The Mother does not see the world as her daughter does. - The Young Woman is physically stifled by her environment and the actions of others. She needs to escape but is trapped by the four walls and society's lack of understanding (this is embodied in her mother's ignorance). - The Young Woman goes too far with her insults of her mother and has to acquiesce to satisfy her mother's feelings. In retaliation the Mother mocks and criticises her daughter for using gloves to wash the dishes. There is clear division between the two women. Type of light e.g. early evening / interior scene, lit by electricity. Suggestions as to how this extract is created e.g. use of one electric light bulb over the table and some light coming in from the court window; reflecting the time of day. Possible types of lanterns, positioning and angles of the lights to create this effect. Colour and Intensity <ul style="list-style-type: none"> - Contrast between the agitation of the young woman and the lack of understanding of the mother might be conveyed through e.g. different coloured gels. - The young woman's physical response to her situation "<i>I'm all tight inside – sometimes I feel like I'm stifling</i>". Might be abstractly represented by projections of images speeding up and conveying confusion. - The build-up of the argument between mother and daughter might be conveyed through the intensity of the lights building with the argument.

	Indicative Content
5a Cat on a Hot Tin Roof	<p>Answers should demonstrate knowledge and understanding of the role of a lighting designer in using lighting, to create place, atmosphere and intensity in the chosen scene and how this might be conveyed to an audience. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> Atmosphere and location <ul style="list-style-type: none"> - An evening in summer. Bed sitting room in a plantation home in the Mississippi Delta. It is along an upstairs gallery, which probably runs around the entire house. There is the potential for light to enter from the gallery. there is a “Fair summer sky” – the weather may be hot - There is building tension throughout the scene as Brick has previously decided he will tell Big Daddy he has cancer. Finally, as Big Daddy tells Brick he is as good as responsible for Skipper’s death. Brick reveals the secret but almost instantly <i>“catches his breath as he realises that he has made a shocking disclosure”</i>. - Big Daddy forces Brick to explain what he meant – <i>‘An eerie Green glow shows in the sky behind him’</i>. Type of light e.g. evening / interior scene, lit by electricity and some light from outside. Suggestions as to how this scene is created e.g. use of Interior lights reflecting the time of day. Possible types of lantern, positioning and angles of the lights to create this effect. Colour and Intensity <ul style="list-style-type: none"> - Colour might be used to convey the eerie foreboding of Big Daddy’s death. <i>‘An eerie green glow’</i>. And later <i>‘There is glow in the sky. Brick swings back through the doors, slowly, gravely, quite soberly’</i>. To show a sense of realisation of the impact of his words. - Intensity of the lights could be used to convey the building antagonism between father and son. Then might change as Brick childishly and apologetically tries to justify why he revealed the truth <i>‘You told me! I told you!’</i>.

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	21-25 marks <ul style="list-style-type: none"> • A perceptive and detailed discussion of how a director would guide the actors preparing for a performance of this extract • A perceptive and detailed explanation of character construction in rehearsal, with perceptive reasons for their choices made. • A perceptive and detailed explanation of how language can be explored in rehearsal to convey meaning to an audience. • A perceptive and detailed explanation of how the director can explore interaction and reaction in rehearsal to communicate meaning.
4	16-20 marks <ul style="list-style-type: none"> • A general discussion of how a director would guide the actors preparing for a performance of this extract • A general explanation of character construction in rehearsal, with general reasons for their choices made. • A general explanation of how language can be explored in rehearsal to convey meaning to an audience. • A general explanation of how the director can explore interaction and reaction in rehearsal to communicate meaning.
3	11-15 marks <ul style="list-style-type: none"> • Some discussion of how a director would guide the actors preparing for a performance of this extract • Some explanation of character construction in rehearsal with some reasons for their choices made. • Some explanation of how language can be explored in rehearsal to convey meaning to an audience. • Some explanation of how the director can explore interaction and reaction in rehearsal to communicate meaning.
2	6-10 marks <ul style="list-style-type: none"> • Limited discussion of how a director would guide the actors preparing for a performance of this extract • Limited explanation of the character construction in rehearsal, with limited reasons for their choices made. • Limited explanation of how language can be explored in rehearsal to convey meaning to an audience. • Limited explanation of how the director can explore interaction and reaction in rehearsal to communicate meaning.
1	1-5 marks <ul style="list-style-type: none"> • Very little discussion of how a director would guide the actors preparing for a performance of this extract • Very little explanation of the character construction in rehearsal, with very limited reasons for choices made. • Very little explanation of how language can be explored in rehearsal to convey meaning to an audience. • Very little explanation of how the director can explore interaction and reaction in rehearsal to communicate meaning.
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit

	Indicative Content
1b The Trojan Women	<p>Answers should include discussion of how a director would guide the actors preparing for a performance of this extract. Exploring character construction, language, interaction and reactions between the characters of POSEIDON and ATHENA in this extract. A discussion of how these communicate meaning for an audience.</p> <p>Possible directorial guidance might include:</p> <ul style="list-style-type: none"> The process of guiding the actors e.g. Specific techniques of a practitioner or theatre company e.g. Stanislavski/Frantic Assembly/Theatre de Complicite. <ul style="list-style-type: none"> - Improvisation around the text e.g. to establish motivation/ subtext/ visual imagery/ pacing of reaction and interaction. - Exercises to free the text and understand its form and meaning. - Exercises exploring the vocal demands of the text -through use of vocal skills e.g. tone, volume; to show the characters' state of mind and relationship with each other. - Duologue skills work – exploring status relationships, effective listening and responding, pacing, vocal and physical delivery. Character construction <ul style="list-style-type: none"> - E.g. characterisation as Gods. - E.g. Athena's underlying animosity towards Poseidon and her sudden change of mind regarding the fate of the Achaeans e.g. Poseidon's criticism of Athena. <i>'Why do your feelings chop and change like this? You shift between excessive hate and love'</i>. Her need to revenge <i>"Do you not know I have been outrageously insulted"</i>. - E.g. Athena's sadistic enjoyment of the fate that will be inflicted upon the Achaeans <i>'and you will fill the hollow bay of Euboea with corpses'</i> Use of language to convey meaning <ul style="list-style-type: none"> - The change of speech form to single line stichomythia to show the intensity of their feelings Lines 70-78. - E.g. use of questions in the initial interchange to highlight each other's faults and undermine each other's status. - E.g. the use of vivid imagery in the description of the fate of the Achaean's <i>"dark gusting blasts of wind"</i>. Interaction and reaction <ul style="list-style-type: none"> - E.g. Poseidon's reaction to Athena's entrance and Athena's veiled insult as she asks to speak. <i>"Am I permitted to speak to one who is so closely related to my father."</i> Animosity is clear between the characters. - E.g. Poseidon's reaction to Athena's lust for revenge. - E.g. they exit together united in their plan.

	Indicative Content
2b As You Like It	<p>Answers should include discussion of how a director would guide the actors preparing for a performance of this extract. Exploration of character construction, language, interaction and reactions between the characters of CELIA and ROSALIND in this extract. A discussion of how these communicate meaning for an audience.</p> <p>Possible directorial guidance <i>might</i> include:</p> <ul style="list-style-type: none"> • The process of guiding the actors <ul style="list-style-type: none"> - E.g. a practitioner / Theatre company Stanislavski / Frantic Assembly/ Theatre de Complicite. - Improvisation around the text e.g. to establish motivation/ subtext/ visual imagery/pacing of reaction and interaction. - Exercises to free the text and understand its form and meaning. - Exercises exploring the vocal demands of the text - through use of vocal skills e.g. tone, volume; to show the characters' state of mind and relationship with each other. - Duologue skills work – exploring status relationships, effective listening and responding, pacing, vocal and physical delivery. • Character construction <ul style="list-style-type: none"> - Work on motivation might include: subtext and possible previous understanding of the role. E.g. The relationship Celia and Rosalind have before the scene and how this affects the action of this extract. How Celia uses her knowledge of the poet to gain a playful status advantage over Rosalind - E.g. Celia might become frustrated that Rosalind cannot guess what is obvious to her. - E.g. Rosalind's criticism of the verses and her mockery of them changes when she knows the author. - E.g. Rosalind's slow realisation of the situation and how her being dressed as a man can be played to her advantage. - E.g. the girls' youth and playfulness • The use of language to convey meaning <ul style="list-style-type: none"> - Use of quick questioning to create pace "Troth you had done this?" "Is it a man?" - Urgency in the words used by Rosalind "<i>I prithee tell me who it is and speak apace.</i>" yet goes on to talk further- creating comedy. - E.g. the types of words used show familiarity and friendship. "<i>I'faith coz 'tis he</i>". - E.g. pun on Hart - "<i>He comes to kill my heart</i>". • Interaction and reaction <ul style="list-style-type: none"> - E.g. reaction of Celia to Rosalind's inability to guess who has written the verses. - E.g. status of the girls - Celia knows something Rosalind can't work out. - E.g. girls' reaction to the arrival of Orlando and Jacques. - E.g. Rosalind's reaction to Celia's description '<i>There lay he, stretched along like a wounded knight</i>'.

	Indicative Content
3b Hedda Gabler	<p>Answers should include discussion of how a director would guide the actors preparing for a performance of this extract. Exploration of character construction, language, interaction and reactions between the characters of HEDDA and BRACK in this extract. A discussion of how these communicate meaning for an audience.</p> <p>Possible directorial guidance <i>might</i> include:</p> <ul style="list-style-type: none"> • The process of guiding the actors <ul style="list-style-type: none"> - E.g. a practitioner or theatre company e.g. Stanislavski/Frantic Assembly/Theatre de Complicite. - Improvisation around the text e.g. to establish motivation/subtext/visual imagery/pacing of reaction and interaction. - Exercises to free the text and understand its form and meaning. - Exercises exploring the vocal demands of the text - through use of vocal skills e.g. tone, volume; to show the characters' state of mind and relationship with each other. - Duologue skills work – exploring status relationships, effective listening and responding, pacing, vocal and physical delivery. • Character construction <ul style="list-style-type: none"> - For once Hedda is not in control – “She sits on one of the footstools” – physically lower. - E.g. Hedda is trying to hide that she gave Loevborg the pistols. - E.g. Brack is fully aware that Hedda supplied Loevborg with the pistols and he is trying to get her to confess and enjoying making her squirm as she avoids his interrogation. - E.g. Brack is trying to frighten Hedda about the ownership of the pistols and whether the Police will find out ‘Not as long as I hold my tongue’. He is blackmailing her with the threat of a scandal - and becomes more blatant as the scene progresses. - E.g. Brack controls the scene and has the higher status “In other words. I’m in your power, Judge. From now on, you’ve got a hold on me.” • The use of language to convey meaning <ul style="list-style-type: none"> - E.g. short questions throughout the scene build urgency and show their conversation is secret, and in hushed voices so Tesman and Mrs Elvsted cannot hear. - E.g. interrogative language from Brack – ironic as in asking the question he is showing he knows the answer. <i>“Have you looked to see if both pistols are still there?” / “you needn’t bother. I saw the pistol Loevborg had when they found him”</i> - E.g. use of whispered tones as a direct threat <i>“Brack (leans down and whispers) No, Hedda Gabler. Not as long as I hold my tongue.”</i> - E.g. Brack uses language to build the threat and add intensity and tension throughout the extract. Finally, he uses the biggest threat “a scandal!” • Interaction and reaction <ul style="list-style-type: none"> - E.g. how Brack manipulates Hedda in the extract and elevates his own status. - E.g. Brack physically but subtly intimidates Hedda <i>“Brack stands over her”/ “he leans down to whisper” / “smiles”</i> - E.g. Hedda is horrified by the thought of a scandal. - E.g. Hedda gradually submits to his control. <i>“she bows her head”</i>.

	Indicative Content
4b Machinal	<p>Answers should include discussion of how a director would guide the actors preparing for a performance of this extract. Exploration of character construction, language, interaction and reactions between the characters of MOTHER and YOUNG WOMAN in this extract. How these rehearsal techniques develop meaning for an audience. A discussion of how these communicate meaning for an audience.</p> <p>Possible directorial guidance <i>might</i> include:</p> <ul style="list-style-type: none"> The process of guiding the actors <ul style="list-style-type: none"> E.g. a practitioner or theatre company e.g. Stanislavski/Frantic Assembly/Theatre de Complicite. Improvisation around the text e.g. to establish motivation/subtext/visual imagery/pacing of reaction and interaction. Exercises to free the text and understand its form and meaning. Exercises exploring the vocal demands of the text - through use of vocal skills e.g. tone, volume; to show the characters' state of mind and relationship with each other. Duologue skills work – exploring status relationships, effective listening and responding, pacing, vocal and physical delivery. Character construction <ul style="list-style-type: none"> E.g. Young Woman wrestles with her ideas of marriage and expectation “<i>I don't care if he is decent or not. I won't marry him</i>”. Later she decides to marry him. E.g. Mother from another generation and her expectations of life are different to her daughter's. “sometimes you talk like you're jealous Ma” E.g., The Young Woman wants choice and the Mother is happy to follow duty and society's expectation. E.g. Mother tries to assert her status “My own child! To be spoken to like that by my own child!” – uses emotional blackmail to get respect “I've worked for you and slaved for you!” Use of language to convey meaning <ul style="list-style-type: none"> E.g. Young Woman's speeches are littered with dashes as she tries to build up her thoughts. This shows her confusion and how she is struggling to find the answer to her dilemma. <i>Stage direction: (words suddenly pouring out)</i> and Young Woman: “<i>I got to do something- I don't know- it's like I'm all tight inside.</i>” E.g. Repetition of “<i>I know Ma</i>” to soothe and placate her mother after she has insulted her. The scene builds to a crisis when the Young Woman accuses her Mother of having no pity. The Mother is hurt by this and the scene becomes more conciliatory. Interaction and reaction <ul style="list-style-type: none"> E.g. The control /power in the scene fluctuates throughout. E.g. Mother's reaction to her daughter's insult “<i>Mother begins to cry – crosses to chair left – sits</i>”. Later The Young Woman (<i>goes to her mother- crosses left</i>). E.g. Mother's reaction to The Young Woman putting on the gloves”: (<i>They irritate her- there is a return of her characteristic mood</i>”).

	Indicative Content
5b Cat on a Hot Tin Roof	<p>Answers should include discussion of how a director would guide the actors preparing for a performance of this extract. Exploration of character construction, language, interaction and reactions between the characters of BIG DADDY and BRICK in this extract. How these rehearsal techniques develop meaning for an audience. A discussion of how these communicate meaning for an audience.</p> <p>Possible directorial guidance <i>might</i> include:</p> <ul style="list-style-type: none"> The process of guiding the actors <ul style="list-style-type: none"> - E.g. a practitioner or theatre company e.g. Stanislavski/Frantic Assembly/Theatre de Complicite. - Improvisation around the text e.g. to establish motivation/ subtext/ visual imagery/ pacing of reaction and interaction. - Exercises to free the text and understand its form and meaning. - Exercises exploring the vocal demands of the text - through use of vocal skills e.g. tone, volume; to show the characters' state of mind and relationship with each other. - Duologue skills work – exploring status relationships effective listening and responding, pacing, vocal and physical delivery. Character construction <ul style="list-style-type: none"> - E.g. Brick has previously decided he is going to reveal to Big Daddy that the family has lied to him and that Brick's father is suffering from cancer. - E.g. Big Daddy wants Brick to face up to the truth and puts into words Brick's guilt <i>"You! – dug the grave of your friend and kicked him in it!"</i>. - E.g. Brick "accidentally" makes the disclosure <i>"How about these birthday congratulations, these many, many happy returns of the day, when everybody but you knows there won't be any!"</i>. He is hurting his father the way he feels he has hurt him in facing up to the truth about Skipper. Later explains himself <i>"– And being friends is telling each other the truth... You told me! I told you!"</i> Use of language to convey meaning <ul style="list-style-type: none"> - E.g. Big Daddy bullies the truth out of Brick by using questions. <i>"Are you satisfied?" "What do you leave out?"</i>. He mocks him using the term <i>"Half-ass story"</i>. - E.g. Big Daddy creates strong visual images to add impact <i>"kicked him in it!"</i>. - E.g. Brick responds with accusatory / challenging language <i>"Who can face the truth? Can you?"</i>. - E.g. use of emphatic language in capital letters suggesting demand <i>"FINISH WHAT YOU WAS SAYIN!"</i> Interaction and reaction <ul style="list-style-type: none"> - E.g. The power in the scene fluctuates until Brick out does his father's bullying with the worst truth. - E.g. Interaction is both physical and metaphorical. <i>[Big daddy moves suddenly forward and grabs hold of the boy's crutch like it was a weapon for which they were fighting for possession]</i> - E.g. Brick regrets what he has said and tries to cover it up with a feeble apology and an empty attempt to show they are friends. <i>"You told me I told you!"</i>

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>17-20 marks</p> <ul style="list-style-type: none"> • A sophisticated knowledge and understanding of acting style and how it creates meaning for an audience. • Sophisticated knowledge of how the original production conditions inform their ideas. • A sophisticated understanding of character motivation. • Highly creative solutions for the use of vocal and physical acting skills to convey character motivation and acting style. • A perceptive understanding of the intended impact upon an audience. • Highly relevant use of subject specific terminology. 	<p>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. • A perceptive analysis and evaluation of the impact upon the audience.
4	<p>13-16 marks</p> <ul style="list-style-type: none"> • A clear knowledge and understanding of acting style and how it creates meaning for an audience. • A clear knowledge of how the original production conditions inform their ideas. • A clear understanding of character motivation. • Creative solutions for the use of vocal and physical acting skills to convey character motivation and acting style. • A clear understanding of the intended impact upon an audience. • Relevant use of subject specific terminology. 	<p>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. • A general analysis and evaluation of the impact upon the audience.

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
3	9-12 marks <ul style="list-style-type: none"> • A mainly clear knowledge and understanding of acting style and how it creates meaning for an audience. • Some understanding of how the original production conditions inform their ideas. • Some understanding of character motivation. • Some use of vocal and physical skills to convey character motivation and acting style. • Some understanding of the intended impact upon an audience. • Some relevant use of subject specific terminology. 	9-12 marks <ul style="list-style-type: none"> • Some evaluation of appropriate live theatre. • Some analysis of live theatre, which partially links with their own interpretation. • Some analysis and evaluation of the impact upon the audience.
2	5-8 marks <ul style="list-style-type: none"> • A limited knowledge and understanding of acting style and how it creates meaning for an audience. • Limited knowledge of how the original production conditions inform their ideas. • Limited understanding of character motivation. • Limited use of vocal and physical acting skills to convey character motivation and acting style. • Limited understanding of the intended impact upon an audience. • Limited use of subject specific terminology. 	5-8 marks <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. • A limited analysis and evaluation of the impact upon the audience.
1	1-4 marks <ul style="list-style-type: none"> • A basic knowledge and understanding of acting style and how it creates meaning for an audience. • A basic knowledge of how the original production conditions inform their ideas. • Basic understanding of character motivation. • Basic solutions to the use of vocal and physical acting skills to convey character motivation and acting style. • Basic or no understanding of the intended impact upon an audience • Basic use of subject specific terminology. 	1-4 marks <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. • Very little analysis and evaluation of the impact upon the audience.
0	0 marks <ul style="list-style-type: none"> • No response worthy of credit 	0 marks <ul style="list-style-type: none"> • No analysis or evaluation

	Indicative Content
1c The Trojan Women	<p>Answers should demonstrate knowledge and understanding of how an actor portrays the character of TALTHYBIUS for performance in <i>two extracts</i> from the text. They should consider the acting style, character motivation, vocal and physical acting skills required to convey the character. They should identify how these acting skills 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 own acting interpretation.</p> <ul style="list-style-type: none"> • Acting style e.g. physical theatre <ul style="list-style-type: none"> - Reasons for this choice of style in relation to the text and its original production conditions and / or reinterpretation in another style by the candidate. - Original production conditions E.g. open air conditions, exclamatory style, large costume and use of masks limit movement, Gods raised above the audience to show status. • Character motivation <ul style="list-style-type: none"> - Two extracts chosen by the candidate. They might differ in the characters' personality, status or relationship with another character e.g. Talthybius may show some compassion towards the Trojan women at first but assert his sense of duty near the end of the play. - Exploration of the intent of the character in the scenes and how they build relationships or react to the action of the extract. • Use of vocal and physical acting skills <ul style="list-style-type: none"> - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the extract - How the choice of these vocal skills may reinforce the choice of acting style. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the extract. - How the choice of these physical skills may reinforce the choice of acting style. • Impact upon the audience. There should be an understanding of how all these skills impact upon the audience response. • 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 actors' skills.

	Indicative Content
<p>2c As You Like It</p>	<p>Answers should demonstrate knowledge and understanding of how an actor portrays the character of JACQUES for performance in <i>two extracts</i> from the text. They should consider the acting style, character motivation, vocal and physical acting skills required to convey the character. They should identify how these acting skills 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 own acting interpretation.</p> <ul style="list-style-type: none"> • Acting style e.g. physical theatre -Commedia dell arte influence <ul style="list-style-type: none"> - Reasons for this choice of style in relation to the text and its original production conditions and / or reinterpretation in another style by the candidate. - Original production conditions E.g. female characters played by boys, thrust stage allowed actors to engage with the audience, inner stage for actor to withdraw to so they might observe the action and comment on it, limited set relies on the actors to create atmosphere through use of language and vocal skills. • Character motivation <ul style="list-style-type: none"> - Two extracts chosen by the candidate. They might differ in the characters' personality, status or relationship with another character e.g. His melancholy with his brother and father in contrast with the good humour drawn out by the situation and friendship with Touchstone. - Exploration of the intent of the character in the extracts and how they build relationships or react to the action of the extracts. • Use of vocal and physical acting skills <ul style="list-style-type: none"> - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the extract. - How the choice of these vocal skills may reinforce the choice of acting style. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the extract. - How the choice of these physical skills may reinforce the choice of acting style. • Impact upon the audience. There should be an understanding of how all these skills impact upon the audience response. • 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 actors' skills.

	Indicative Content
3c Hedda Gabler	<p>Answers should demonstrate knowledge and understanding of how an actor portrays the character of LOEVBORG for performance in <i>two extracts</i> from the text. They should consider the acting style, character motivation, vocal and physical acting skills required to convey the character. They should identify how these acting skills 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 own acting interpretation.</p> <ul style="list-style-type: none"> • Acting style e.g. naturalistic <ul style="list-style-type: none"> - Reasons for this choice of style in relation to the text and its original production conditions and / or reinterpretation in another style by the candidate. - Original production conditions e.g. naturalistic / detailed set, actors used and interacted with detailed props, some crude lighting effects, very different for its time with the focus on female roles and controversial issues, challenging the audience taking apart of the ideals of the theatre- going middle classes. Actors use of Stanislavski techniques to build believable characters with detailed emotional landscapes and motivations. • Character motivation <ul style="list-style-type: none"> - Two extracts chosen by the candidate. They might differ in the characters' personality, status or relationship with another character e.g. With Tesman there is an intellectual commonality, with Hedda previous intimacy and with Mrs Elvsted the sharing of the common goal of his philosophy. - Exploration of the intent of the character in the scenes and how they build relationships or react to the action of the scene. • Use of vocal and physical acting skills <ul style="list-style-type: none"> - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the scene. - How the choice of these vocal skills may reinforce the choice of acting style. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the scene. - How the choice of these physical skills may reinforce the choice of acting style. • Impact upon the audience. There should be an understanding of how all these skills impact upon the audience response. • 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 actors' skills.

	Indicative Content
4c Machinal	<p>Answers should demonstrate knowledge and understanding of how an actor portrays the character of GEORGE. H. JONES/ HUSBAND for performance in <i>two extracts</i> from the text. They should consider the acting style, character motivation, vocal and physical acting skills required to convey the character. They should identify how these acting skills 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 own acting interpretation.</p> <ul style="list-style-type: none"> • Acting style e.g. expressionistic <ul style="list-style-type: none"> - Reasons for this choice of style in relation to the text and its original production conditions and / or reinterpretation in another style by the candidate. - Original Performance conditions were expressionistic, the play reflected a move away from realistic drama of the beginning of 20th century, it was influenced by art and culture from Europe, events based on a real story, the play is an attack on the patriarchal world. • Character motivation <ul style="list-style-type: none"> - Two extracts chosen by the candidate. They might differ in the characters' personality, status or relationship with another character e.g. Relationship with his workers in the opening scene, then his male dominance in the Honeymoon and his enthusiasm and care for his wife in Episode Four – Maternal. Finally, his predictability in the eyes of his wife in Episode Seven – Domestic and his death. - Exploration of the intent of the character in the scenes and how they build relationships or react to the action of the scene. • Use of vocal and physical acting skills <ul style="list-style-type: none"> - How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the scene. - How the choice of these vocal skills may reinforce the choice of acting style. - How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the scene. - How the choice of these physical skills may reinforce the choice of acting style. • Impact upon the audience. There should be an understanding of how all these skills impact upon the audience response. • 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 actors' skills.

	Indicative Content
5c Cat on a Hot Tin Roof	<p>Answers should demonstrate knowledge and understanding of how an actor portrays the character of GOOPER for performance in <i>two extracts</i> from the text. They should consider the acting style, character motivation, vocal and physical acting skills required to convey the character. They should identify how these acting skills 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 own acting interpretation.</p> <ul style="list-style-type: none"> Acting style e.g. realistic <ul style="list-style-type: none"> Reasons for this choice of style in relation to the text and its original production conditions and / or reinterpretation in another style by the candidate. Original Performance conditions were on a proscenium arch stage, the set was not entirely realistic, some aspects of symbolism in the stage directions, playwright wanted to create a sense of entrapment in the use of the space, themes of latent homosexuality and death, reflected the culture of the South evident in the language and attitudes of the characters. Character motivation <ul style="list-style-type: none"> Two extracts chosen by the candidate. They might differ in the characters' personality, status or relationship with another character e.g. The pride he takes in showing off his children and the shared goal with his wife Mae. How he tries to deride Brick and Maggie's relationship and compares it unfavourably with his own marriage. His eagerness to secure the inheritance of the Planation from his father and the setting up of the trusteeship. His eagerness for attention from his parents. Jealousy towards Brick, as he sees him as a favoured son. Gooper is often insensitive to the situation unfolding. Exploration of the intent of the character in the scenes and how they build relationships or react to the action of the scene. Use of vocal and physical acting skills <ul style="list-style-type: none"> How vocal skills of: pitch, tone, volume, register, emphasis etc might be used to convey character's feelings, motivation and purpose in the scene. How the choice of these vocal skills may reinforce the choice of acting style. How physical skills of: gesture, posture, facial expression, movement etc. might be used to convey a characters feelings, motivation and purpose in the scene. How the choice of these physical skills may reinforce the choice of acting style. Impact upon the audience. There should be an understanding of how all these skills impact upon the audience response. 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 actors' skills.