



---

# **GCE AS MARKING SCHEME**

---

**SUMMER 2018**

**AS (NEW)  
DRAMA AND THEATRE STUDIES - COMPONENT 2  
B690U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

# GCE AS DRAMA AND THEATRE STUDIES

## SUMMER 2018 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

<b>AO3</b>	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
<b>AO3: 1a</b>	Demonstrate knowledge of how drama and theatre is developed
<b>AO3: 1b</b>	Demonstrate knowledge of how drama and theatre is performed
<b>AO3: 1c</b>	Demonstrate understanding of how drama and theatre is developed
<b>AO3: 1d</b>	Demonstrate understanding of how drama and theatre is performed
<b>AO4</b>	Analyse and evaluate their own work and the work of others
<b>AO4: 1c</b>	Analyse the work of others
<b>AO4: 1d</b>	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	<b>5 marks</b> <ul style="list-style-type: none"> <li>A perceptive and detailed description of the characterisation and motivation of the role, demonstrating a thorough knowledge and understanding of the extract including, context and action.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>A perceptive and detailed explanation of how an actor's vocal and physical skills are used to convey a role in performance.</li> <li>Highly relevant use of subject specific terminology.</li> </ul>
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>A general description of the characterisation and motivation of the role demonstrating knowledge and understanding of the extract including, context and action.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>A general explanation of how an actor's vocal and physical skills are used to convey a role in performance.</li> <li>Relevant use of subject specific terminology.</li> </ul>
3	<b>3 marks</b> <ul style="list-style-type: none"> <li>Some description of the characterisation and motivation of the role, demonstrating an adequate knowledge and understanding of the extract including, context and action.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Partial explanation of how an actor's vocal and physical skills are used to convey a role in performance.</li> <li>Some relevant use of subject specific terminology.</li> </ul>
2	<b>2 marks</b> <ul style="list-style-type: none"> <li>A limited description of the characterisation and motivation of the role, demonstrating insufficient knowledge and understanding of the extract including, context and action.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Limited explanation of how an actor's vocal and physical skills are used to convey a role in performance.</li> <li>Limited use of subject specific terminology.</li> </ul>
1	<b>1 mark</b> <ul style="list-style-type: none"> <li>Very little relevant description of the characterisation and motivation of the role, demonstrating little or no knowledge and understanding of the extract including, context and action.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Very little explanation of how an actor's vocal and physical skills are used to convey a role in performance.</li> <li>Little or no relevant use of subject specific terminology.</li> </ul>
0	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response worthy of credit</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>No response worthy of credit</li> </ul>

	Indicative Content
<b>1a The Trojan Women</b>	<p>Answers should demonstrate knowledge and understanding of the character status, motivation in the chosen scene and how this might be conveyed through vocal and physical skills to an audience. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> <li>• Character motivation <ul style="list-style-type: none"> <li>○ Context of the scene. Helen has been the cause of the Trojan War and is blamed for the fate of the women. Helen defends herself in this scene. The scene shows the two interpretations of Helen's motives for leaving her husband Menelaus and escaping to Troy with Paris.</li> <li>○ Helen is defiant and determined to defend herself. <i>"I am fairly sure that you hate me, but I still want to put my question to you". [Line 898]</i></li> <li>○ She lays blame on Hecuba. <i>"This woman gave birth to the start of our misfortunes when she gave birth to Paris".[line 919]</i></li> <li>○ In her arrogance she blames Hera. [Line 927]</li> <li>○ Accuses her husband <i>"you idiot, took off on your ship for the land of Crete and left him in your house in Sparta".[Line 941]</i></li> </ul> </li> <li>• Vocal delivery <ul style="list-style-type: none"> <li>○ Variety of tone – indignant regarding her role in events. Bitterness as she feels unjustly accused</li> <li>○ Emphasis as she blames and accuses others. <i>"this woman gave birth to the start of our misfortunes!"</i></li> <li>○ Resentful and bitter "I was ruined by my beauty and I am damned by those who should have given me a garland to crown my head! " [line 936]</li> <li>○ Pace and tempo of her speech. It begins as a measured argument that builds as she lists those she sees are to blame.</li> <li>○ Authority in her choice of language <i>"you must pardon me."</i> [Line 952]</li> </ul> </li> <li>• Physical interpretation <ul style="list-style-type: none"> <li>○ Gesture to convey character. Her arrogance in posture and gesture</li> <li>○ Eye contact in her accusations</li> <li>○ As the argument builds and she feels justified in her defence she becomes more proud and self-important which could be conveyed physically.</li> <li>○ Reaction to Hecuba's words and inference. <i>"My son was outstandingly beautiful and when you saw him your mind was utterly possessed by sexual passion" [Line 987]</i> and <i>"when you looked upon him as he glittered in his oriental raiment, you went raving mad" [Line 990]</i></li> </ul> </li> </ul>

<p><b>2a</b> <b>As You</b> <b>Like It</b></p>	<p>Answers should demonstrate knowledge and understanding of the character status, motivation in the chosen scene and how this might be conveyed through vocal and physical skills to an audience. The following are examples and valid alternatives should be considered.</p> <p>The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> <li>• Character motivation <ul style="list-style-type: none"> <li>○ Context of the scene. All the characters have returned to their former selves. This scene is one of reconciliation and resolution. Hymen god of marriage and was called upon to attend all marriages or else the marriage would be disastrous. A winged love god.</li> <li>○ High status because he is a god.</li> <li>○ Oversees and takes control of the action and issues instructions <i>"You and you are sure together As the winter to foul weather."</i> [Line 132-133] Decisive demands order. <i>"Peace Ho! I bar confusion!"</i> [Line 122] <i>"Tis I must make conclusion Of these most strange events"</i> [Line 123-4]</li> </ul> </li> <li>• Vocal delivery <ul style="list-style-type: none"> <li>○ Vocal register to show status</li> <li>○ Talks to different characters and commands how they shall behave <i>"You and you no cross shall part; "</i> [Line128]. Might vary tone, direction of delivery and volume according to which characters are being addressed. At the end the whole group is addressed which might contrast to the delivery to individual characters.</li> <li>○ Joyful address in verse form <i>" Then there is mirth in heaven When earthly lines, made even. Atone together"</i> [Line 105].</li> <li>○ Song – style</li> </ul> </li> <li>• Physical interpretation <ul style="list-style-type: none"> <li>○ Masquer – in disguise representing a God. Posture and gesture reflect status and his purpose to unite all.</li> <li>○ Winged god – movements ethereal and light?</li> <li>○ Gesture towards individual characters to unite them and bind them together. Might encourage their reconciliation with joining of hands.</li> <li>○ Facial expression shows admonishment of the characters behaviour and final forgiveness and joy.</li> <li>○ Movement in the song is celebratory and upholds Hymens purpose and status. <i>" Honour, high honour and renown To Hymen, god of every town!"</i> [Line 142-3]</li> </ul> </li> </ul>
---	--

<p><b>3a</b> <b>Hedda</b> <b>Gabler</b></p>	<p>Answers should demonstrate knowledge and understanding of the character status, motivation in the chosen scene and how this might be conveyed through vocal and physical skills to an audience. The following are examples and valid alternatives should be considered.</p> <p>The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> <li>• Character motivation <ul style="list-style-type: none"> <li>○ Context: after the death of Aunt Rena. The Tesman family are in mourning.</li> <li>○ Aunt Juju is anxious and fretting. She has a lot to do to prepare Rena for her funeral. <i>"I'd like to go. But I've so little time. I must dress her and lay her out as well as I can."</i></li> <li>○ Selfless and considerate of others' needs. <i>"This is no moment for Hedda's house to be a place of mourning"</i>. This highlights the difference in status between the two characters. Miss Tesman reveres Hedda.</li> <li>○ She is "happy in grief"</li> <li>○ Looks forward to the future "There's always some poor invalid who needs care and attention." She has to have a purpose in life. This contrasts with Hedda who amuses herself in her boredom.</li> <li>○ Oblivious to Hedda's lack of genuine concern and her intention to keep her pregnancy a secret.</li> </ul> </li> <li>• Vocal delivery <ul style="list-style-type: none"> <li>○ Her use of language is clichéd. Might even be a little melodramatic in tone, "my poor sister has ended her struggles".</li> <li>○ Shock is expressed in vocal delivery through tone volume and emphasis when Hedda offers to help.</li> <li>○ Horror and indignation expressed when Hedda suggests Rena has been a Cross / burden. <i>"Cross! God forgive you child. It's been no cross for me!"</i></li> <li>○ Exaggerated hinting and insinuation about Hedda's pregnancy <i>"well I expect there'll soon be work in this house too for an old aunt, praise God!"</i>.</li> </ul> </li> <li>• Physical interpretation <ul style="list-style-type: none"> <li>○ Always on the point of leaving. Physical tempo and agitation shown in gestures and eye contact flitting around.</li> <li>○ Her perceived difference in status to Hedda might be conveyed in posture and nervous gestures.</li> <li>○ She <i>"Smiles"</i> to hint at the secret of Hedda's pregnancy. This shows her excitement but also conveys the awkwardness of her extreme enthusiasm at a time of grief. She is not subtle and causes consternation in Hedda as she almost reveals the secret. Eye contact and facial expression could be used to express this.</li> </ul> </li> </ul>
---	---



<p><b>4a</b> <b>Machinal</b></p>	<p>Answers should demonstrate knowledge and understanding of the character status, motivation in the chosen scene and how this might be conveyed through vocal and physical skills to an audience. The following are examples and valid alternatives should be considered.</p> <p>The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> <li>• Character motivation <ul style="list-style-type: none"> <li>○ Context: Opening scene. Establishes the machine of work. The tempo of the scene and various levels of focus are important in the scene. Several different conversations moving across each other.</li> <li>○ TELEPHONE GIRL is described as “<i>young, cheap and amorous</i>”. This should be reflected in her attitude towards others and status in the scene.</li> <li>○ Becomes defensive when it is implied she goes out with everyone. Although her physical behaviour and alluring vocal quality contradicts this. “<i>I do not!</i>”</li> <li>○ She is eager to impress the boss thinking she might get to marry him. She even has a joke with him “<i>In conference?</i>” “<i>I’m in conference!</i>” This secret language makes her feel closer and more familiar with the boss.</li> <li>○ Jealous of THE YOUNG WOMAN. Resents that the boss is interested someone else “<i>The early worm gets caught</i>”.</li> </ul> </li> <li>• Vocal delivery <ul style="list-style-type: none"> <li>○ Her voice on the telephone might contrast with that of the ADDING CLERK “<i>the monotonous voice of his monotonous thoughts</i>”.</li> <li>○ Language is staccato in pace. It also might require a certain respectful and cheery register as she answers her calls “<i>George H Jones Company</i>”.</li> <li>○ Two areas of conversation the automatic phone answering voice and the one engaged in office banter. <i>She may even adopt a ‘telephone voice’.</i></li> <li>○ Questioning tone of voice “<i>spring 1726? “ ... “WELL?”</i> perhaps shows her ignorance and frustration.</li> <li>○ Laughing in an exaggerated way to please her boss – they all fall into this way of behaving.</li> </ul> </li> <li>• Physical interpretation <ul style="list-style-type: none"> <li>○ Posture conveys her youth and amorous description.</li> <li>○ She might have two different types of posture and sequence of gestures for the two areas of conversation she has: on the telephone and to her colleagues.</li> <li>○ There could be a contrast between the voice and its accompanying physicality to show her disinterest in her job. E.g. sing song voice but relaxed and lethargic posture and gestures.</li> <li>○ Facial expression conveys change in mood with voice “<i>What number do you want? (Recognising but not pleased) Oh Hello – sure I know who it is – tonight? Uh - Uh (Negative but each with a different inflection). You heard me – No!</i>”</li> </ul> </li> </ul>
--------------------------------------	--

<p><b>5a</b> <b>Cat on a Hot Tin Roof</b></p>	<p>Answers should demonstrate knowledge and understanding of the character status, motivation in the chosen scene and how this might be conveyed through vocal and physical skills to an audience. The following are examples and valid alternatives should be considered. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> <li>• Character motivation <ul style="list-style-type: none"> <li>○ Context: Same action as Act 2; no lapse in time. They are awaiting the return of Big Daddy and Big Mama. There is a tension between Maggie and Brick, which contrasts the busy and 'forced' high spirits of the scene.</li> <li>○ Reverend Tooker's reasons for being present are neighbourly, but also he is keen to keep in with the rich benefactors who might leave a bequest to his church. He is avaricious.</li> <li>○ He talks with a sense of envy about how other churches have benefitted from new stained glass windows and appears to bemoan his own lack of funds to have such expensive works of art.</li> <li>○ He uses humour to laugh off the guilt of this envy and later in the scene his embarrassment at the crass nature of Big Daddy and Big Mama.</li> <li>○ Becomes embarrassed by Big Daddy seeing through his pretence. <i>"Preach? Do you think somebody's about t' kick off around here?"</i></li> <li>○ He experiences embarrassed dread as he knows he is going to be the brunt of Big mama's joke but has to play along with it in fear of offending potential benefactors. He knows it is not appropriate for a Reverend to end up in a lady's lap but has to put up with it.</li> </ul> </li> <li>• Vocal delivery <ul style="list-style-type: none"> <li>○ He talks <i>"vivaciously"</i>. Showing his eagerness to be heard and convey his energy and enthusiasm for the potential gains he has to make for his church. Energy and liveliness of his voice could be expressed through pacing, tone, emphasis and volume. Stressing the important points so that everyone can hear them.</li> <li>○ The vocal energy gives way to a more false and embarrassed humour <i>"startled by his interjection Reverend Tooker decides to laugh at the question almost as loud as he can"</i>.</li> <li>○ He jokes with Big mama <i>"none of your tricks Big mama!"</i>. He teases her but there is a sense of the inevitable that he knows she will trick him. He might over play the joke with too much emphasis or volume to cover up what he knows will happen.</li> </ul> </li> <li>• Physical interpretation <ul style="list-style-type: none"> <li>○ He has some status in society as a preacher, which might give him a physical presence amongst the other guests but this is completely ignored by Big Daddy and Big Mama. There might be a transformation as he gradually becomes ridiculed in the scene but has to bear it to maintain respect.</li> <li>○ Exaggerated facial expression might be used to cover up his true feelings in the scene and to appear Vivacious at all times!</li> <li>○ The fall into Big Mama's lap is not the first time it has happened. He anticipates the joke and is nervous. He might play up to the slap stick quality of it, but as he recovers himself his true embarrassment is conveyed by his facial expression or lowered eye contact with others in the room.</li> </ul> </li> </ul>
---	---

**Question b:**

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

Band	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
5	<p><b>21-25 marks</b></p> <ul style="list-style-type: none"> <li>• A perceptive and detailed discussion of the challenges the scene poses for a designer.</li> <li>• A perceptive and detailed explanation of the style of design chosen, with reasons for their choice.</li> <li>• A perceptive and detailed explanation of how the type of lighting informs design choices with reasons for this given.</li> <li>• A perceptive and detailed explanation of how the designer uses colour and intensity to convey meaning in their design.</li> <li>• A perceptive and detailed explanation of how the atmosphere created through the use of lighting impacts upon the audience.</li> </ul>
4	<p><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>• A general discussion of the challenges the scene poses for designer.</li> <li>• A general explanation of the style of design chosen, with reasons for their choice.</li> <li>• A general explanation of how the type of lighting informs design choices with reasons for this given.</li> <li>• A general explanation of how the designer uses colour and intensity to convey meaning in their design.</li> <li>• A general analysis and evaluation of how the atmosphere created through the use of lighting impacts upon the audience</li> </ul>
3	<p><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>• Some discussion of the challenges the scene poses for a designer.</li> <li>• Some explanation of the style of design chosen, with reasons for their choice.</li> <li>• Some explanation of how the type of lighting informs design choices with reasons for this given.</li> <li>• Some explanation of how the designer uses colour and intensity to convey meaning in their design.</li> <li>• Some explanation of how the use of how the atmosphere created through the use of lighting impacts upon the audience.</li> </ul>
2	<p><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>• Limited discussion of the challenges the scene poses for a designer.</li> <li>• Limited explanation of the style of design chosen with reasons for their choice.</li> <li>• Limited explanation of how the type of lighting informs design choices with reasons for this given.</li> <li>• Limited explanation of how the designer uses colour and intensity to convey meaning in their design.</li> <li>• Limited explanation of how the atmosphere created through the use of lighting impacts upon the audience.</li> </ul>
1	<p><b>1–5 marks</b></p> <ul style="list-style-type: none"> <li>• Very little discussion of the challenges the scene poses for a designer.</li> <li>• Very little explanation of how the style of design chosen, with reasons for their choice.</li> <li>• Very little explanation of how the type of lighting informs design choices with reasons for this given.</li> <li>• Very little explanation of how the designer uses colour and intensity to convey meaning in their design.</li> <li>• Very little explanation of how the use of the atmosphere created through the use of lighting impacts upon the audience.</li> </ul>
0	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit</li> </ul>

	Indicative Content
<b>1b The Trojan Women</b>	<p>Answers should include discussion of the main challenges facing the designer and explanation of how ideas can be realised in performance, including reference to: Production style, stage directions, colour, intensity and atmosphere to be created and its impact on an audience. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• Production style e.g. Brechtian to be able to represent the political messages in the play and the argumentative interchange between Hecuba and Helen.</li> <li>• Type of lighting e.g. set outside in the text the lighting might represent the oppressive nature of the relationship between the Greeks and Trojans. A spotlight on Helen as if she were in a court or to focus meaning on her having started the whole series of events.</li> <li>• Colour and intensity - black and white light representing the clear judgement between the opposing views. General wash of light on the women with the main characters picked out in coloured light.</li> <li>• Atmosphere. Aggressive and accusative nature of the scene could be reflected in the changing of lighting effects creating the tension and building resentment between the characters.</li> <li>• Impact upon the audience. How this concept expresses the themes of judgement and retribution in the play.</li> </ul>
<b>2b As You Like It</b>	<p>Answers should include discussion of the main challenges facing the designer and explanation of how ideas can be realised in performance, including reference to: Production style, stage directions, colour, intensity and atmosphere to be created and its impact on an audience. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• Production style e.g. physical theatre - where the space becomes fluid and therefore the use of light is essential for the indication of change of mood and location. This style might capture the energy and excitement of the reconciliation and unity of the scene.</li> <li>• Type of light. Set outside, in the original, in the forest. Lighting might represent the pastoral feeling of a forest or the dramatic event of a wedding set in a tent. Hymen's speech may be lit with a spotlight to draw focus upon his words.</li> <li>• Colour and intensity. Use of bright colours conveying joy and excitement the celebration associated with a Masque. . There are many entrances which might be indicated by the building up of the intensity of light.</li> <li>• Impact upon the audience. The audience will be drawn into the lively and reconciliatory atmosphere and feel content with the resolution brought at the end of the play.</li> </ul>

<p><b>3b</b> <b>Hedda</b> <b>Gabler</b></p>	<p>Answers should include discussion of the main challenges facing the designer and explanation of how ideas can be realised in performance, including reference to: Production style, stage directions, colour, intensity and atmosphere to be created and its impact on an audience. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• Production style e.g. Naturalistic with some symbolic lights picking out particular aspects of the set. E.g. the portrait of Hedda's father becoming more intense as we see his influence upon her. The flowers from the opening scene lit to show them dying and decaying before the audiences' eyes..</li> <li>• Type of light. Interior set "<i>the small room is illuminated by the hanging lamp over the table</i>". "<i>Drawing room in darkness</i>". Some moonlight may come in from gaps in the curtains, which are drawn across the windows. Later Hedda "<i>draws the curtains slightly</i>"</li> <li>• Colour and intensity. Elegantly decorated room is in shadow. It is night but also the death of Aunt Rena can be symbolically represented in the heavy curtains blocking out light. Moonlight is a cold blue.</li> <li>• Atmosphere – Dark and oppressive with a cold moonlight sneaking in through the curtain adds to the solemn atmosphere at the beginning of the scene</li> <li>• Impact upon the audience. The lighting should reflect the sombre but also absurd nature of how life and death meet. The elegance of the furniture obscured into distorted shadows by the darkness.</li> </ul>
<p><b>4b</b> <b>Machinal</b></p>	<p>Answers should include discussion of the main challenges facing the designer and explanation of how ideas can be realised in performance, including reference to: Production style, stage directions, colour, intensity and atmosphere to be created and its impact on an audience. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• Style: Expressionistic – exaggerated and brutal lighting creates shadows and distorts and highlights stark differences in objects.</li> <li>• Type of lighting. Interior set. In an office – but this could be abstract in nature and represent lots of working parts of a machine each individually lit. A projection on the wall of a machine in action could be used to overshadow all the action and remind the audience of the every running machine in which the characters are trapped.</li> <li>• Colour and intensity. Colours could be strong contrasting colours or metallic to emphasise the machinery and brutal design. Intense white creating a cold and stark perspective for the audience.</li> <li>• Atmosphere - Intensity might change with the arrival of the YOUNG WOMAN as she "goes behind....to her desk" . She is dreamy and at a different tempo to the others. A light might follow her and in its colour and intensity contrast to those the other characters are lit.</li> </ul>

<p><b>5b</b> <b>Cat on a</b> <b>Hot Tin</b> <b>Roof</b></p>	<p>Answers should include discussion of the main challenges facing the designer and explanation of how ideas can be realised in performance, including reference to: Production style, stage directions, colour, intensity and atmosphere to be created and its impact on an audience. The sub-bullet points are examples and valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• Style – Naturalistic – very domestic environment.</li> <li>• Type of light: Williams wanted his scene to be “dreamy” “/as if looking through a telescope”. Although in doors there is an awareness of other locations from which light might come. It is hot and oppressive.</li> <li>• Colour -They have moved in to Brick and Maggie’s room. It is a happy occasion of Big Daddy’s Birthday. So some attempt to decorate might have been made. Mae might be dressing the room with Banners / bunting. Lights might pick some of these gaudy decorations. There is a TV (from which a light may come) and a Hi Fi which are important to the action as Brick uses these to exclude himself from the action . Brick’s exclusion may be intensified as he relegates himself to the edges of the frame created by the light – almost in the shadows physically connecting to the audience.</li> <li>• Impact upon the audience. Audience might be overwhelmed by the visual impact of lots of things to see, entrances and exits and lots of furniture with people moving around and trying the “enjoy” themselves- in contrast to the mood and slow sense created by Brick.</li> </ul>
---	--

**Question c:**

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

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others</b>
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• Mature and perceptive use of type of set</li> <li>• A sophisticated knowledge and understanding of how set and props are used to create meaning.</li> <li>• Highly creative solutions to the creation of atmosphere and location in the scenes.</li> <li>• Perceptive references to original performing conditions.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• A perceptive and detailed evaluation of appropriate live theatre</li> <li>• A perceptive analysis of live theatre, which makes detailed links with their own interpretation.</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• Generally clear use of type of set.</li> <li>• A clear knowledge and understanding of how set and props are used to create meaning.</li> <li>• Creative solutions to the creation of atmosphere and location in the scenes.</li> <li>• A clear use of references to original performing conditions</li> <li>• Relevant use of subject specific terminology.</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• A general evaluation of appropriate live theatre</li> <li>• A general analysis of live theatre, which makes clear links with their own interpretation.</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>• Some clear use of type of set</li> <li>• A mainly clear knowledge and understanding of how set and props are used to create meaning.</li> <li>• Some interesting solutions to the creation of atmosphere and location in the scenes.</li> <li>• Some use of references to original performing conditions.</li> <li>• Some relevant use of subject specific terminology.</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>• Some evaluation of appropriate live theatre</li> <li>• Some analysis of live theatre, which partially links with their own interpretation.</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited use of type of set</li> <li>• A limited knowledge and understanding of how set and props are used to create meaning.</li> <li>• A few solutions to the creation of atmosphere and location in the scenes.</li> <li>• Few references to original performing conditions</li> <li>• Limited use of subject specific terminology.</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited evaluation of appropriate live theatre</li> <li>• A limited analysis of live theatre with few links to their own interpretation.</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A basic use of type of set</li> <li>• A basic knowledge and understanding of how set and props are used to create meaning.</li> <li>• Basic solutions to the creation of atmosphere and location in the scenes.</li> <li>• Basic or no use of references to original performing conditions</li> <li>• Basic use of subject specific terminology.</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Very little evaluation of appropriate live theatre</li> <li>• Very little analysis of live theatre with very few links to their own interpretation.</li> </ul>
0	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No response worthy of credit</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>



	Indicative Content
<b>1c</b> <b>The Trojan Women</b>	<p>Answers should demonstrate knowledge and understanding of how two key extracts could be staged in the theatre, including reference to location, use of space and original performing conditions. 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 staging concept.</p> <ul style="list-style-type: none"> <li>• The Type of stage. The choice of this will determine the use type of set and props e.g. modern setting of a migrant camp. An understanding of how a set type creates an atmosphere and relationship with an audience. E.g. a traverse stage might create a partisan feel of Greeks versus Trojans.</li> <li>• Set and props. If a contemporary location has been chosen the modern paraphernalia of war can be evident in the use of props. Images/ news reports might be incorporated into the set used to recreate the accounts of war stated by the chorus and other characters.</li> <li>• Location and atmosphere. Moments of high drama e.g. the death of Astyanax compare with the continual and steady grieving of the women and Hecuba. The grieving might be created by the use of colour, which predominates the set. Reference to other staging ideas and how they complement the set and props ideas. Finally the resignation of the women defeated but with some hope might be shown through a transformation of location or the widening up of the acting space.</li> <li>• There might be an understanding of how colour in set design and props can be used to highlight and reinforce meaning e.g. Colour has associated emotions or the use of colour in the props to show allegiance and status.</li> <li>• Impact upon the audience. There should be an understanding of how atmosphere is created by the use of set and props and how this impacts upon the audience response.</li> <li>• Original Performing conditions <ul style="list-style-type: none"> <li>○ Performing open air as part of a festival for the Gods, namely Dionysus</li> <li>○ Limited set - but parts of the stage itself were representative of locations.</li> <li>○ Performance space divided into different sections</li> <li>○ The round orchestra for the chorus with an altar</li> <li>○ The Proskene for entrances – the skene for main action</li> <li>○ Three doors in the back of the stage</li> <li>○ Male actors only who wore masks, high shoes</li> <li>○ Plays were possibly very declamatory</li> <li>○ Very little evidence on how individual plays were performed.</li> </ul> </li> <li>• Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas for set and props.</li> </ul>

<p><b>2c</b> <b>As You</b> <b>Like It</b></p>	<p>Answers should demonstrate knowledge and understanding of how two key extracts could be staged in the theatre, including reference to location, use of space and original performing conditions. 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 staging concept.</p> <ul style="list-style-type: none"> <li>• Type of stage. The choice of this will determine the use of the use type of set and props. An understanding of how a set type creates an atmosphere and relationship with an audience. E.g. intimacy with audience in the use of asides. And withdrawing of characters to observe the action.</li> <li>• Location. There are many within differing places of action within the two main locations of locations: the court and Arden. Rosalind and Celia take a journey to the forest .The use of set may be used to indicate this journey and transformation from court to the forest. Set and props might also be used to create the contrast of court and pastoral life via the use of levels, colour and texture changes in the floor covering or flats use. Changing atmosphere. In addition to the change in atmosphere created by court V country. There are scenes where the action demands e.g. comedic atmosphere –et and props might be used to heighten this impact on the audience. Reference to other staging ideas and how they complement the set and props ideas.</li> <li>• There should be an understanding of how colour can be used to highlight and reinforce the meaning and action of their chosen scenes. E.g. Colour has associated emotions.</li> <li>• Impact upon the audience. There should be an understanding of how atmosphere is created by the use of set and props and how this impacts upon the audience response.</li> <li>• Original Conditions based on what is known about productions at one of Shakespeare’s companies theatres i.e. the Theatre/Curtain/Globe/Rose <ul style="list-style-type: none"> <li>○ No set, setting created by words</li> <li>○ Thrust stage configuration</li> <li>○ Close relationship between audience and actor</li> <li>○ No technical equipment</li> <li>○ Only male actors</li> <li>○ Props would have been of the period.</li> </ul> </li> <li>• Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas for set and props.</li> </ul>
---	---

<p><b>3c</b> <b>Hedda</b> <b>Gabler</b></p>	<p>Answers should demonstrate knowledge and understanding of how two key extracts could be staged in the theatre, including reference to location, use of space and original performing conditions. 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 staging concept.</p> <ul style="list-style-type: none"> <li>• Type of set. The choice of this will determine the use of type of set and props e.g. A proscenium with a box set might create a naturalistic setting with a domestic atmosphere and indicate the time the play was set. A in the round set might create a sense of Hedda being trapped by the audience on all sides and intensify her need to escape.</li> <li>• Location. There is one location through out although off stage areas play a part in the action e.g. the garden where Hedda fires her guns at Brack. This will have implications for set and props design. The audience might glimpse into these rooms or they may be dark spaces representing the hidden truths of the play. The use of multi level set where all the locations are visible and the action in them happening simultaneously might add to the sense of Hedda's pressures from the society she lives in .</li> <li>• Changing atmosphere. The contrast between the events of the day and that of the night are important. The presence of a large clock that indicates the passing of time as Hedda waits for news of Loevbouurg or the vase of flowers in the opening scene sent by Aunt Juju but not appreciated by Hedda. Reference to other staging ideas and how they complement the set and props ideas.</li> <li>• Colour and intensity. There should be an understanding of how colour used to highlight and reinforce the meaning and action of their chosen scenes. E.g. Colour has associated emotions.</li> <li>• Impact upon the audience. There should be an understanding of how atmosphere is created by the use of set and props and how this impacts upon the audience response.</li> <li>• Original conditions <ul style="list-style-type: none"> <li>○ Performed on proscenium stage</li> <li>○ Naturalistic setting</li> <li>○ Idea of fourth wall</li> <li>○ Audience would recognise it as their world</li> <li>○ Use of lighting, basic floor lighting/some hung lights</li> <li>○ Costumes and props were of the period.</li> </ul> </li> <li>• Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas for set and props.</li> </ul>
---	---

<p><b>4c</b> <b>Machinal</b></p>	<p>Answers should demonstrate knowledge and understanding of how two key extracts could be staged in the theatre, including reference to location, use of space and original performing conditions. 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 staging concept.</p> <ul style="list-style-type: none"> <li>• Type of set. The choice of this will determine the use of Set and props e.g. Craig /Appia inspired use of shadows and levels to be lit. The creation of light and dark and its intensity. Expressionism stark and contrasting in action complimented by shadow screens.</li> <li>• Locations and transitions from scene to scene; a different one for each Episode. The type of set chosen might lend itself to these blended scene changes where set the set visibly moves and forms the next scene. Or a fixed multiple set where locations are present throughout and actors ( and even audience) move to them as a promenade performance. .</li> <li>• Changing atmosphere. In addition to the change in atmosphere created by location. This can be used to show the feelings of the YOUNG WOMAN building up and her mounting frustration e.g. EPISODE TWO a slatted window could be used to let a small amount of light into the apartment conveying a sense of being trapped or imprisoned from the real world beyond. Reference to other staging ideas and how they complement the set and props ideas.</li> <li>• There should be an understanding of how colour can be used to highlight and reinforce the meaning and action of their chosen scenes.</li> <li>• Impact upon the audience. There should be an understanding of how atmosphere is created by the use of set and props and how this impacts upon the audience response.</li> <li>• Original Conditions <ul style="list-style-type: none"> <li>○ It would have been an expressionist production</li> <li>○ Reflected the move away from realistic drama of beginning of the 20<sup>th</sup> century</li> <li>○ Reflected the influence of art and Europe on American theatre</li> <li>○ Treadwell based her story on a real case</li> <li>○ Use of sound in original production, i.e. a cacophony of urban sound</li> <li>○ Urban environments</li> <li>○ The play is an attack on a masculine world where women have no control over their lives or dreams.</li> </ul> </li> <li>• Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas for set and props.</li> </ul>
--------------------------------------	--

<p><b>5c</b> <b>Cat on a</b> <b>Hot Tin</b> <b>Roof</b></p>	<p>Answers should demonstrate knowledge and understanding of how two key extracts could be staged in the theatre, including reference to location, use of space and original performing conditions. 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 staging concept.</p> <ul style="list-style-type: none"> <li>• Type of set .The choice of this will determine the use of stage and props. Williams’ intention to “<i>evoke some ghosts</i>”. Dream like style mood, may be even a memory. This might be represented by the use of perspective in the choice of set. As if “<i>observed through a telescope lens</i>”.</li> <li>• Location. The original setting is a bed-sitting room in a plantation house. But we are made very aware of the action beyond this room through the exiting and entrances made by other characters and their shouting from different parts of the house. These locations may be made visible to and audience by using a multi level set .</li> <li>• Changing atmosphere. Opening scene is focused on Brick and Maggie other scenes are full of various characters with lots of noise and talking. Maggie and Brick’s world are overcome by the other characters. This might be indicated in the use of space becoming crowded and oppressive. Reference to other staging ideas and how they complement the set and props ideas.</li> <li>• Colour There should be an understanding of how colour and intensity can be used to highlight and reinforce the meaning and action of their chosen scenes.</li> <li>• Impact upon the audience. There should be an understanding of how atmosphere is created by the use of LX and SFX and how this impacts upon the audience response.</li> <li>• Original Conditions <ul style="list-style-type: none"> <li>○ Performed on a proscenium stage</li> <li>○ Aspects of the production were symbolic, e.g. very blue sky in the background</li> <li>○ Williams wanted everything to fade away gradually into the sky</li> <li>○ He wanted enough room for the actors to move about so that the audience understood their entrapment</li> <li>○ Music used is important as a symbolic element.</li> <li>○ Williams didn’t want the set to look completely realistic.</li> </ul> </li> <li>• Analysis and evaluation of live productions seen as part of the course and specific parts of the productions that have influenced their ideas for set and props.</li> </ul>
---	---