



GCE AS MARKING SCHEME

SUMMER 2018

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

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 DRAMA AND THEATRE

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 and/or question when assessing a candidate's response.

Band descriptors

There is one generic assessment grid for each question which covers every text in the section. 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 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 and theatre 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

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • An excellent discussion on how atmosphere is created through stage directions within the extract • An excellent discussion of how structure reflects the atmosphere of the chosen extract • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A good discussion on how atmosphere is created through stage directions within the extract • A good discussion of how structure reflects the atmosphere of the chosen extract • Relevant use of subject specific terminology
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion on how atmosphere is created through stage directions within the extract • A satisfactory explanation of how structure reflects the atmosphere of the chosen extract • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited discussion on how atmosphere is created through stage directions within the extract • A limited explanation of how structure reflects the atmosphere of the chosen extract • Limited use of subject specific terminology
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A very limited discussion on how atmosphere is created through stage directions within the extract • A very limited explanation of how structure reflects the atmosphere of the extract • Very limited use of subject specific terminology
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question a
1. Medea	<p>Answers for question ‘a’ should suggest how meaning is conveyed through the playwright’s choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some possible direction ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Structure: This extract falls during episode 4 with a reflection by the Chorus in their fourth stasimon before the Tutor enters for the fifth episode delivering her two sons, who has second thoughts about killing them. This extract moves the action forward to the climax of the murder of Medea’s own sons. The structure follows the classic Greek tragedy structure of acts broken by song making the disciplined, compressed plot move quickly. • The stage directions at the beginning of the extract enter the children with the Nurse as Medea deftly foils Jason as she claims to have accepted her exile. We see her pain as the stage directions state <i>Aside as the CHILDREN embrace JASON</i> informing the audience of her inner conflict at the image she sees. • The following stage directions are directional as they were in classic Greek tragedies yet the final stage direction <i>Enter NURSE with boxes containing the gifts</i> moves the plot along swiftly as Euripides states the tragic symbol of the silk robe and golden crown poisoned to kill Jason’s new bride, Glauce and father Creon. This creates the desired ominous mood. • Stage directions could be within the script or candidates may offer their own stage directions (e.g. they may want her to exit if they are interpreting in a Brechtian style, or they may direct her to show a placard).

2. The Comedy of Errors

Answers for question 'a' should suggest how meaning is conveyed through the playwright's choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- Structure: At the end of Shakespeare's early comedy in Act 5, Scene 1, the comedy of errors draws to its resolution as the characters flock on stage to reveal themselves. The extract draws on the almost farcical comedy of mistaken identity as the Duke leads Egeon to his execution. Adriana claims madness on her husband and there are heated exchanges as the Duke aims to retrieve the truth.
- Shakespeare, limited in his use of short, to the point stage directions are there to serve one purpose; to tell the actors and the director what the writer has in his mind's eye. As Shakespeare did most of the directing himself until his work was passed over to Lord Chamberlain's Men, his stage directions serve a short purpose. The beginning of the extract draws on the Duke's entrance with his servants and Egeon '*bareheaded and bound*' This symbolises the theme of wanting unity and lifelong separation as this family struggle to find their identities.
- Adriana (*kneeling*) to the Duke reflects the higher class and male dominated society which Shakespeare portrays.
- Many enter from the Phoenix including the messenger commenting on the madness within and then Antipholus with Dromio much to the shock of all out in the court *Enter Antipholus...* This confusion allows for Shakespeare's classic *aside* when Egeon comments on the comedy to the audience bringing resolution to the comic mistaken identity EGEON (*aside*) Unless the fear of God doth make me dote, I see my son Antipholus, and Dromio)
- Stage directions could be within the script or candidates may offer their own stage directions (e.g. they want them to enter and exit many times if they interpreting in a physical theatre style).

3. An Enemy of the People

Answers for question 'a' should suggest how meaning is conveyed through the playwright's choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- Structure: The end of Act Two, central to the play where Peter has a fierce argument with Stockmann and tells him he must retract his findings. Ibsen builds the tension towards the end of the Act to keep his viewers suspended for the climax of the play as society turns against the Stockmanns.
- The stage directions hint at the ferocity of the exchange between the brothers as Dr Stockmann opens the extract *shouting*. He '*controls himself*' as Petra '*throws open the door*' and her Mother '*follows*' her. Heraldic the end of the Act tempers flare and the stage directions enforce the foreboding atmosphere (*goes closer to him.*)
- This soon escalates as Peter calls him an 'enemy of society', resulting in his wife and daughter protecting the protagonist in quick succession MRS STOCKMANN: (*throws herself between them*). Thomas! PETRA: (*grasping her father by the arm*) Keep calm, father!
- The protagonist '*writhes, fighting with himself, and clenches his fists*) towards the end of the extract as the monstrosity of his predicament almost comically dawns on him. When he sees his young sons, Stockmann '*suddenly stands erect*' feeling proud that he speaks up for the truth resulting in his wife '*bursts into tears*'. A dramatic end to the tense and fraught extract.
- Stage directions could be within the script or candidates may offer their own stage directions (e.g. they may want him to exit if they are interpreting in a Brechtian style, or they may direct him to show a placard).

4. Ubu Roi

Answers for question 'a' should suggest how meaning is conveyed through the playwright's choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- Structure: The end of Act Two, the satire on Shakespeare's Macbeth comes to fruition as Pa and Ma Ubu slay the King Wenceslas of Poland and the Queen and Prince Billikins flee from the attackers. The comic satire quickens in tempo as the Queen is slain and the ghosts visit the cave in the mountains where Billikins hides.
- At the beginning of the section, stage directions hint at *huge shouting, off!* This begins the guignol attack of the soldiers on
- the Queen and Prince. *On their knees* the Queen and Prince comically pray for help. The Barmpots and Pa Ubu *burst in and advance* on the royal characters reflecting the intensity of the comic attack. Billikins *whirls his sabre and massacres them* reflecting the power, greed and evil that Jarry satirises.
- Towards the end of the extract, Billikins *surrenders himself to the most violent despair* as he hides in the cave in the mountains. When the ghosts *disappear, they leave BILLIKINS in a state of exaltation* reflecting the uplifted parody of the extract.
- Stage directions could be within the script or candidates may offer their own stage directions (e.g. they may want him to exit if they are interpreting in a Brechtian style, or they may direct him to show a placard).

5. A View from the Bridge

Answers for question 'a' should suggest how meaning is conveyed through the playwright's choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- Structure: Nestled towards the end of Act One, this extract reflects the jealousy that has become embedded in the play's tragic hero. At the beginning of the extract, Catherine attempts to lighten the tense atmosphere following the awkward exchange that has just been between Rodolpho, Catherine and Eddie as he requested to take her to Broadway. The stage direction (she hits his arm) reflects her bubbly nature and close relationship to Eddie as she says 'I don't talk to you? What do you mean?' The stage directions at the beginning of the extract reflect Eddie's discontent at the situation (*He moves from her smiling sadly*), (*his smile goes*) (*turns away*), while Catherine remains persistent, dominating and attempting to lift the sullen mood (*going to him*), (*with a blush but holds her ground*)
- The mood turns sour towards the middle of the extract as Eddie discovers that she does indeed have feelings towards Rodolpho (*He looks at her like a lost boy*) The narrative is moved forward as he suggests that Rodolpho is only after Catherine's passport which (*pains*) Catherine. (*She is puzzled and surprised*). Eddie now shows (*deep alarm*) when Catherine says that Rodolpho loves her and she *desperately...rushes to the house* as Eddie now *follows her*, his seed sown and his words stinging in the air.
- At the end of the extract, we witness Beatrice's *open fright and fury...inwardly angered at his flowing emotion, which in itself alarms her*. In contrast, she tries to open Catherine's eyes to Eddie's irrational behaviour as Catherine *quietly trembles*. As the cards are laid on the table, Beatrice is the catalyst in moving the naïve and innocent Catherine forward from a girl to a young lady 'You're a woman that's all, and you got a nice boy, and now the time came when you said goodbye. Catherine is visibly *at the edge of tears, as though a familiar world had shattered*. Miller's detailed stage directions anticipating the tragedy that will unfold.
- Stage directions could be within the script or candidates may offer their own stage directions. (e.g. they may direct Alfieri to hold a placard to the audience to show that he is the narrator and separate for the narrative).

**6. Woman
Made of
Flowers**

Answers for question 'a' should suggest how meaning is conveyed through the playwright's choice of stage directions and structure for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- Structure: This pivotal extract in the heart of the play in Act 2 involves the drama of Blodeuwedd and Gronw deceiving and murdering Llew Llaw Gyffes on a hillside riverbank. The tension builds within the extract with the dramatic irony of us knowing that Gronw awaits in the wings to hear the tale of how to murder Llew (*Blodeuwedd sits on the edge of the trough after Gronw hides. Llew comes to her.*)
- The opening stage direction hints at a warmth from Llew towards his wife made of flowers. The exchange between them increases in dramatic irony as Blodeuwedd forces her husband to speak of the tale of the wren. Gronw would be hidden within sight of the audience so when Llew (*leaps onto the front of the trough and standing look out*) he will stand gallantly looking on the other direction. Almost in a vaudeville style, the villain (*Gronw Pebr stands up on the right behind him and aims the spear*) with *Blodeuwedd moving centre stage left to face him*. This detailed sd builds the tension as we witness their cunning plan with the victim unaware held between the lovers on the trough.
- Gronw *sounds his hunting horn* as Blodeuwedd triumphantly chants 'Come, my heir' (*They embrace. Blodeuwedd laughs wildly*). The climax at the end of this Act reflects the deceit and murder within the extract.
- Stage directions could be within the script or candidates may offer their own stage directions (e.g. they may want her to laugh wildly if they are interpreting in a Berkoffian style, or direct her to mime a flower growing).

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyze and evaluate (their own work) and the work of others
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent knowledge and understanding of character motivation and relationships within the extract • An excellent explanation of character movement, interaction and vocal skills within the extract • Excellent references to the extract • Highly relevant use of subject specific terminology 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent analysis of how an actor communicates his/her role. • An excellent evaluation of the influence of live performance on the choices made as an actor. • An excellent link to how the acting influences mentioned apply to their performance decisions in the chosen extract.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good knowledge and understanding of character motivation and relationships within the extract • A good explanation of character movement, interaction and vocal skills within the extract • Good references to the extract • Relevant use of subject specific terminology 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good analysis of how an actor communicates his/her role. • A good evaluation of the influence of live performance on the choices made as an actor. • A good link to how the acting influences mentioned apply to their performance decisions in the chosen extract.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory knowledge and understanding of character motivation and relationships within the extract. • A satisfactory explanation of character movement, interaction and vocal skills within the extract • Satisfactory references to the extract • Generally relevant use of subject specific terminology 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory analysis of how an actor communicates his/her role. • A satisfactory evaluation of the influence of live performance on the choices made as an actor. • A satisfactory link to how the acting influences mentioned apply to their performance decisions in the chosen extract.
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited knowledge and understanding of character motivation and relationships within the extract. • A limited explanation of character movement, interactions and vocal skills within the extract • Limited references to the extract • Limited use of subject specific terminology 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited analysis of how an actor communicates his/her role. • A limited evaluation of the influence of live performance on the choices made as an actor. • A limited link to how the acting influences mentioned apply to their performance decisions in the chosen extract.

1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited knowledge and understanding of character motivation and relationships within the extract. • A very limited explanation of character movement, interaction and vocal skills within the extract • Very limited references to the extract • Very limited use of subject specific terminology 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited analysis of how an actor communicates his/her role. • A very limited evaluation of the influence of live performance on the choices made as an actor. • A very limited link to how the acting influences mentioned apply to their performance decisions in the chosen extract.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question b (i)
<p>1. Medea</p>	<p>Answers should discuss CHORUS' motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.</p> <p>Answers could include:</p> <ul style="list-style-type: none"> • Character motivation and relationships: The Chorus' motivation in Stasimon 4 is to react as the dramatists' mouthpiece to the unfolding tragedy that they witness from the orchestra 'No hope for them now, the children.' They chant, sing and dance to end episode 4 where the boys are sent to their deaths carrying the poison. They provide space for audience reflection and also weep for the protagonist Medea. Their interactions towards Medea should therefore be sympathetic and pained. • Character movement and interaction: As their song heightens for dramatic effect, a traditional chorus could kneel and pray to the Gods for support as they see the children 'walk the road of death'. They could then dance in a circular manner as they comment on the 'robe, the crown: she'll pretty herself for marriage' and pull their bodies in as they set the doomed fate: 'There is no escape.' • Vocal skills: As their purpose is to express opinion, ask questions and move the plot along with a light song, their voices should be monotone and chant-like in the opening strophe which paints the picture of doom. In contrast, their tone could be melodic and light in the antistrophe that refers to the gift of poison as 'such glitter, such softness! How will she resist?' Their tempo could be slow at the end of the stasimon as they weep for their lady 'We weep no less for you, Medea, mother, murderess' with emphasis on the tripling alliteration. • Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre / mime).

2. The Comedy of Errors

Answers should discuss the **ADRIANA's** motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.

Answers could include:

- **Character motivation and relationships:**
Adriana's motivation in this extract is to desperately unravel the confused events that she is relating to and to plea for her version of the truth to be realised. She kneels throughout the extract and begs the Duke and those around her to believe her version of events.
- **Character movement and interaction:**
Her straight posture could reflect her class as she kneels among the citizens of Epheus. She could look up to the Duke as she pleads and hold onto his arm as he turns away from her.
- **Vocal skills:**
Her tempo could quicken as she refers to being 'chased away'. She could pause and lower her tone as she pleads to the Duke, 'Therefore, most gracious Duke'. When her husband suggests that she 'with harlots feasted in my house', she could have a powerful tone and steady tempo bringing order to the chaos in the extract, when defending herself 'No my good lord'.
- Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre).

3. An Enemy of the People

Answers should discuss **MRS STOCKMANN's** motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.

Answers could include:

- **Character motivation and relationships:**
Mrs Stockmann's motivation is to calm her husband and brother-in-law at first. She is not as outspoken as her young daughter and follows her into the room one step behind almost fearing the confrontation between her husband and brother-in-law. She becomes a human shield between them just before the Mayor leaves and tries desperately to calm her husband as he marches up and down furiously 'Yes, Thomas...But, Thomas dear, might is right...'
As a stereotypical mother of the era she tries to quieten her daughter's views (Be quiet, Petra) and to protect the whole family as she questions her husband's motivations. She breaks down at the end praying to God for help.
- **Character movement and interaction:**
One step behind her daughter on entrance, Mrs Stockmann should become the piggy in the middle in this heated exchange- raising her arms to quieten the men and holding out her hand towards her love to try in vain to calm him.
- **Vocal skills:**
Her fast tempo yet dignified tone could reflect her motivations in this extract.
- Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre).

4. Ubu Roi

Answers should discuss **BILLIKINS'** motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.

Answers could include:

- **Character motivation and relationships:**
Previously, Billikins and Queen had warned the King of Pa Ubu's intentions before fleeing to pray for him. He is now slain and Billikins motivation is to protect his mother by comically standing above her as they kneel to pray and himself as the Barmpots advance on him and slay his brother SILLY. At the end of the extract he becomes motivated by the ghosts of his past to take vengeance with the sword.
- **Character movement and interaction:**
A two-dimensional comic character could have some comic guignol movements as he rushes around the stage in commedia dell arte style panic.
- **Vocal skills:**
A comic high pitch would suit Prince Billikins as the comic nature of the extract mocks his status. His Polish accent and aristocratic tone could reflect his stature which is suddenly threatened by Pa Ubu's army.
- Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre / mime).

5. A View from the Bridge

Answers should discuss **CATHERINE's** motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.

Answers could include:

- **Character motivation and relationships:**
Catherine's motivation at the beginning of this extract is to get Eddie to like Rodolpho. As his jealousy mounts, she is shocked and surprised at his accusation that Rodolpho wants his papers and tries to get away from Eddie. When she sobs in the house with Beatrice, the enormity of how her life is taking a new turning becomes apparent and she knows she has to choose another man over her doting Uncle Eddie. She attempts to get closer to Eddie at the beginning of the extract, sensing his unease towards Rodolpho. She goes after him, turns towards him, blushes when he confronts her but *stands her ground*. In a twist, she then tries to move away from him as he follows her into the safety of their home and sheepishly remains in the kitchen with Beatrice once Eddie leaves the house. She would look down and look away from Beatrice as she spells out the situation to the naïve young girl.
- **Character movement and interaction:**
Catherine could begin the extract as the joyous young teenager she is, flitting around Eddie, joyfully hitting his arm in an attempt to get him to see her point of view. As the mood darkens, she could turn away from Eddie in disbelief becoming more inward in her posture. With B she could look down in dismay as the reality of the situation dawns on her, cradling herself as if to protecting the young girl inside.
- **Vocal skills:** Catherine's voice could be pleading yet gentle with Eddie at the beginning of the extract 'What's the matter? You don't like him?' She could have an authoritative tone to show the hold she has over her Uncle. As her questioning persists her voice could begin to break to reflect her tense disappointment 'What're you got against him? I don't understand.' In the middle of the extract when Eddie questions Rodolpho's intentions, Catherine repeats 'No I don't believe it', 'I don't want to hear it'. Her tempo should quicken and her tone deepen as she repeats it, incredulous in her pitch. She will eventually sob desperately as she is so shocked at Eddie's revelations. Her tone could become softer as she sits and talks things through with Beatrice in a rational manner, turning to an almost whisper as it dawns on her that she is growing up 'Okay'.
- Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre).

**6. Woman
Made of
Flowers**

Answers should discuss **LLEW's** motivation and relationships including use of movement, interaction and vocal skills. All valid approaches should be considered and marked appropriately.

Answers could include:

- **Character motivation and relationships:**
Llew, unaware of his wife's plotting, arrives at the beginning of the extract with the intention of understanding why he has been called to this hillside point so early. He hopes that his wife bears his son so that the curse bestowed on him by Arianrhod may be lifted. He ironically seems content believing they are there to celebrate his return from battle and tries to get close to his wife (*Llew comes to her...*) How could I not be contented? I have found a nest in your trust. The extract ends with his back turned to his murderer as he falls to the ground looking into Blodeuwedd's eyes.
- **Character movement and interaction:**
His posture could be gallant and bold, circling his wife and touching her petals in admiration. When he hears of her pregnancy he could lift her with joy, reflecting his strength and joy at the news. AS he stands to meet his fate on the trough, his posture could remain strong to show the back stabbing as an ultimate betrayal and shock as he slumps to the floor wide-eyed.
- **Vocal skills:**
His tone could be persistent at the beginning of the extract as he insists on Blodeuwedd answering his query of why she has summoned him. His tempo should be slow and relaxed to reflect his inner calm as he finally feels the claws of his mother's magic escape him and outs his trust in his wife. The text suggests he screams when he is murdered which should be an agonising howl to reflect this betrayal of trust.
- Candidates could perform the character as the playwright intended or they may offer valid alternatives (e.g. physical theatre).

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An appropriate choice of stage is used to maximise the choice of spatial relationships and key extracts within the whole play. • An excellent discussion of performance style for directing the whole play • An excellent understanding of how these elements reflect the relationships between performers and audience during the whole play • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • An appropriate choice of stage is used to good effect in relation to the choice of spatial relationships and key extracts within the whole play. • A good discussion of performance style for directing the whole play. • A good understanding of how these elements reflect the relationships between performers and audience during the whole play • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A generally appropriate choice of stage is used to adequately reflect the choice of spatial relationships and key extracts within the whole play. • Satisfactory discussion of performance style for directing the whole play. • A satisfactory understanding of how these elements reflect the relationships between performers and audience during the whole play. • The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • The choice of stage has limited effect in relation to the choice of spatial relationships and key extracts within the whole play. • A limited discussion of performance style for directing the whole play. • A limited understanding of how these elements reflect the relationships between performers and audience during the whole play. • The answer shows a limited level of organisation and basic use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • The choice of stage has limited effect in relation to the choice of spatial relationships and key extracts within the whole play. • A very limited discussion of performance style for directing the whole play. • A very limited understanding of how these elements reflect the relationships between performers and audience during the whole play. • The answer shows very little organisation and very limited use of subject terminology, with many errors in grammar, punctuation and spelling affecting clarity of communication.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question c
1. Medea	<p>Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some possible direction ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Key extracts: Could include Medea's lament from within at the beginning of the tragedy, her banishment from Corinth by Kreon, Aegeus agreeing to offer Medea asylum in Athens if she helps him to solve his childless situation and the murder of her own children within. • Possible stage choice: Could be a traditional Greek arena with orchestra for the chorus and parados for the tutor to enter and Jason to exit. The director could choose to stage both actors outside Medea's house and conform with the strict structure of the Greek unities of time, action and place. • Spatial relationships: Could be separated to reflect the isolation of Medea. The Chorus could attempt to get close to her from their orchestra positions as Euripides portrays a sympathetic struggle of a woman taking charge of her own life in a male dominated world. • Possible performance style: Could be classic Greek tragic style with large gestures to reflect the tragedy to the vast outdoor audience. • Relationships between performers and audience: The grandeur and epic nature of the traditional Greek ritualistic theatre could be adopted as the audience sit back and 'view' the tragedy from the 'theatron' as originally intended.

2. The Comedy of Errors

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**
Could include the root of the separation of the family tie in Act 1, the desperate sometimes chaotic chase for unity in Act 3 and the comic exchange with Dr Pinch in Act 4 in an attempt to find order.
- **Possible stage choice:**
Could be in the round to reflect the theme of chaos vs order, separation vs union
- **Spatial relationships:**
Could involve the pairs at opposite ends of the sphere to emphasise their separation at birth and their search around the globe to unite the natural family bond.
- **Possible performance style:**
Could be vaudeville pantomime like to deepen the farcical element of the comedy.
- **Relationships between performers and audience:**
In the round staging allows the audience members to see each other viewing the farce on the island that they surround and breaks down the actor/audience barrier for the classic Shakespearean asides.

3. An Enemy of the People

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**
Could include Dr Stockmann's living room in the more serene surroundings of Act One compared to the broken up study in disorder in Act Five. The editorial office of Act Three and Captain Horster's house could lend itself to a change from the traditional.
- **Possible stage choice:**
Could be a promenade style staging concept. The audience could walk from one location to the other becoming part of the escapade that surrounds them.
- **Spatial relationships:**
Could be very close in an intimate studio space, with the protagonist leading the audience around his show. This would break down any actor audience barriers making us part of the corruption in Act Four.
- **Possible performance style:**
Could be Berkoffian as the actors are forced to puppeteer in Act Four and be ruled by the majority. The puppet like movements could emphasise the comic nature of Act Three as the newspaper editors flit between Mayor and his brother Dr Stockmann.
- **Relationships between performers and audience:**
The promenade style would allow the audience to be drawn into the characters' inner thoughts as the distance between them is very close.

4. Ubu Roi

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**
Could include Ubu's plotting at the feast, his attack on townspeople and the palace and their fleeing at the end of the play for the vicious circle to begin again.
- **Possible stage choice:**
Could be on a thrust stage so that the audience can surround the puppet like characters.
- **Spatial relationships:**
Could be played in a guignol puppet like manner.
- **Possible performance style:**
Could be symbolic as Jarry was regarded as the catalyst for modernism at the turn of the 20th century. The puppet like movements could emphasise the original guignol style with symbolic over exaggerated movements to emphasise the greed and power that Jarry mocks.
- **Relationships between performers and audience:**
The intimate thrust staging would ensure that the actors can engage the audience in the farcical nature of the play. The actor audience relationship would be close as the fourth wall is broken surrounding the Punch and Judy style stage.

5. A View from the Bridge

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**

Could include the cousins' arrival at the Carbone's flat, the scene between Alfieri and Eddie and then the climax of the tragedy on the dockland street with the public death.

- **Possible stage choice:**

Could be the original proscenium arch stage offering the audience a window through which to spy in on the fall of this American family. Alfieri's desk could be downstage left on the apron as he overlooks the tragedy popping in and out of the 1950s Brooklyn street. Upstage, Eddie Carbone's flat could dominate the stage with the close family unit sat around the living room table slowly being ripped apart as the young cousins land.

- **Spatial relationships:**

This type of staging could be used to represent the multi-locational nature of the text. The flat dominating the stage would link to the importance of family life but how things are also kept hidden. This stage could also be used to establish Alfieri's role as the narrator and give an Brechtian feel to the production as he turns to face the audience. It would also establish him as being outside of the family circle.

- **Possible performance style:**

Could remain naturalistic as the playwright intended, highlighting the reality of the modern day tragedy. This possible stage and performance style allows the audience, like Alfieri, to witness the demise of Eddie Carbone as onlookers.

- **Relationships between performers and audience:**

As the title suggests the raked audience could sit as viewers from the other end of the Brooklyn Bridge, unable to stop the tragedy observed in front of their and Alfieri's eyes. This fourth wall effect would also encourage them to sympathise with the characters and be drawn into their world.

**6. Woman
Made of
Flowers**

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the director would stage the actors on his choice of stage, with reference to their performance style and relationships between performers and audience. The following indicates some **possible direction ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**
Could include the Castle at Ardudwy at the beginning of the extract, her attempt to kill Rhagnell, where she plots with Gronw on the hillsode before the extract and the Castle Hall a year later. The small river could run between both locations.
- **Possible stage choice:**
Could be a traverse stage. The ethereal nature of the play could be shown with silver strands and flowers spiking up from the green moss along the stage.
- **Spatial relationships:**
Could be sparse reflecting the mysticism of the play. Levels could reflect her high class. The actor audience relationship would be close as the audience see each other witnessing the curse of the myth unfold before them.
- **Possible performance style:**
Could be Artaudian to reflect the physical nature of Blodeuwedd; certainly as she becomes wild at the end of the play.
- **Relationships between performers and audience:**
The actor audience relationship would be close as the audience see each other witnessing the curse of the myth unfold before them.