



GCE AS MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

EDUQAS AS DRAMA AND THEATRE STUDIES

SUMMER 2019 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text/question when assessing a candidate's response.

Band Descriptors

There is one assessment grid for each question, which covers every text. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets all the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Drama specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO3: 1a	Demonstrate knowledge of how drama and theatre is developed
AO3: 1b	Demonstrate knowledge of how drama and theatre is performed
AO3: 1c	Demonstrate understanding of how drama and theatre is developed
AO3: 1d	Demonstrate understanding of how drama and theatre is performed
AO4	Analyse and evaluate their own work and the work of others
AO4: 1c	Analyse the work of others
AO4: 1d	Evaluate the work of others

Assessment Objective Coverage in Component 2

Assessment objective	Question a	Question b	Question c
AO3: 1a	✓		✓
AO3: 1b	✓	✓	✓
AO3: 1c	✓	✓	✓
AO3: 1d	✓	✓	
AO4: 1c			✓
AO4: 1d			✓

Question a:

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	
5	5 marks <ul style="list-style-type: none"> A perceptive and detailed description of the atmosphere and location demonstrating a thorough knowledge and understanding of the extract including, context and action. 	9-10 marks <ul style="list-style-type: none"> A perceptive and detailed explanation of how a sound designer uses type of sound and intensity to convey an impact upon the audience. Highly relevant use of subject specific terminology.
4	4 marks <ul style="list-style-type: none"> A general description of the atmosphere and location demonstrating knowledge and understanding of the extract including, context and action. 	7-8 marks <ul style="list-style-type: none"> A general explanation of how a sound designer uses type of sound and intensity to convey an impact upon the audience. Relevant use of subject specific terminology.
3	3 marks <ul style="list-style-type: none"> Some description of the atmosphere and location demonstrating an adequate knowledge and understanding of the extract including, context and action. 	5-6 marks <ul style="list-style-type: none"> Partial explanation of how a sound designer uses type of sound and intensity to convey an impact upon the audience. Some relevant use of subject specific terminology.
2	2 marks <ul style="list-style-type: none"> A limited description of the, atmosphere and location demonstrating insufficient knowledge and understanding of the extract including, context and action. 	3-4 marks <ul style="list-style-type: none"> Limited explanation of how a sound designer uses type of sound and intensity to convey an impact upon the audience. Limited use of subject specific terminology.
1	1 mark <ul style="list-style-type: none"> Very little relevant description of the atmosphere and location, demonstrating little or no knowledge and understanding of the extract including, context and action. 	1-2 marks <ul style="list-style-type: none"> Very little explanation of how a sound designer uses type of sound and intensity to convey an impact upon the audience. Little or no relevant use of subject specific terminology.
0	0 marks <ul style="list-style-type: none"> No response worthy of credit 	0 marks <ul style="list-style-type: none"> No response worthy of credit

	Indicative Content
1a The Trojan Women	<p>Answers should demonstrate knowledge and understanding of the role of a sound designer in using both live and recorded sound, to create location, atmosphere and intensity in the chosen extract and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> Atmosphere and location Action takes place on a beach as the Trojan women are waiting to be shipped off to exile and slavery by the Greeks. <ul style="list-style-type: none"> - The final ship is left to take the few Trojan women and Hecuba. There is an atmosphere of urgency with the Greeks. - The arrival of Astyanax's body changes the atmosphere. There is grieving 'O my dear child, how cruelly your death came upon you'. Futility that he was 'taken too soon'. He was a child. Hopelessness Hecuba asks, 'if there is any happiness in all this'. Voice could be distorted. This could show distress and emphasise the impact of her words upon the audience. - As she inspects the broken body 'lying all broken at the joints' the grief and horror intensifies. - Hecuba expresses her regret as she grieves 'all those embraces, all the care I lavished on you, all those broken nights – gone, gone!' - A sense of ceremony takes over as the Chorus women dress the body and lament for his death. Final blessing with a sense of defiance that 'in dying with this body, you will win immortality'. The Chorus express their grief in a physical way and in defiance of the oars of the Greeks. "Strike, strike your head with your hands beating their oar strokes" - Exit of the body may be accompanied by triumphant sound to convey the 'vainglorious display for the living'. Type of sound <ul style="list-style-type: none"> - Music e.g. solemn as the Chorus grieve their "dirge" or recorded sound effects e.g. oars as a background sound that beats the rhythm of the scene. Non-recorded sounds of the chorus breathing. - actor/musician playing sounds on instruments or interacting with the set to create sounds e.g. the scraping of feet on the sand on the floor. Intensity <ul style="list-style-type: none"> - Contrast between the stillness of the opening of the scene giving way to shock, grief and triumphalism as the body is taken off. - Volume and or layers of sound used to create the contrast or build in emotion in the scene e.g. orchestral swell of music, discordant sound effects or sound montage to represent the state of Hecuba's mind in this final indignity.

<p>2a As You Like It</p>	<p>Answers should demonstrate knowledge and understanding of the role of a sound designer in using both live and recorded sound, to create location, atmosphere and intensity in the chosen extract and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> <p>Atmosphere and location. At the Court at the event of a wrestling match between Charles and Orlando.</p> <ul style="list-style-type: none"> - Scene begins with a <i>“Flourish as the Duke, Lords, Orlando, Charles and attendants enter”</i>. This entrance must indicate the status of the Duke e.g. trumpets/grand music. - There are 2 areas of action which might indicate how sound can be placed to be heard whilst dialogue is being said. - Celia and Rosalind try to persuade Orlando not to fight – this might indicate there is physical uneven match between him and Charles. Sound might be used to identify this disparity. - Charles challenges Orlando ‘Come, Where is this young gallant that is so desirous to lie with his mother earth?’ Here tension between the two opponents might build and the audience might be encouraged to fear for Orlando. - The wrestle – This may be represented in a physical and comedic way with sound effects used to accompany the actions of the wrestlers. E.g. silent movie/slapstick music or a more contemporary approach where Rock music is used to “pump up” the crowd. - The crowd are important in the participation and later celebration of Orlando. Recorded sound of a crowd jeering and shouting might be used to encourage a sense of occasion. E.g. when Charles is taken off – or when the Duke intervenes and breaks up the fight “no more no more” - The Duke’s final speech cuts dead the celebration as he says “I would thou hadst told me of another father.” The atmosphere becomes soured and all celebration might stop suddenly. - The Duke’s exit might contrast to his arrival as he leaves in anger. <p>Type of sound - Music e.g. theme music for each opponent in the wrestling match or recorded sound effects e.g. punch and hits, throws and falls.</p> <ul style="list-style-type: none"> - Sounds created by the other characters on stage e.g. the roaring and cheering of the crowd - Interaction of the actors with the set to create rhythms and response to the action e.g. banging of feet on floor to create a tribal sound - Actor/musician – playing instruments live on stage <p>Intensity - Contrast between the grand entrance of the Duke at the opening of the scene giving way to anger as he leaves.</p> <ul style="list-style-type: none"> - Volume and or layers of sound used to create the wrestling match and the commentary made by the other characters.
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<p>3a Hedda Gabler</p>	<p>Answers should demonstrate knowledge and understanding of the role of a sound designer in using both live and recorded sound, to create location, atmosphere and intensity in the chosen extract and how this might be conveyed to an audience. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> • Atmosphere and location <ul style="list-style-type: none"> - Drawing room with various doors leading to other locations e.g. French windows leading to the garden. - Imposing portrait of “a handsome old man in a general’s uniform” perhaps creates a sense of foreboding or dominance. - Silence at first as the room is quiet ‘Well fancy that! They’re not up yet’. - Aunt Juju lets in air through the French windows – perhaps the sounds of the outside world are able to drift in - breaking some of the silence for a moment. - Bertha puts the bunch of flowers on the piano – perhaps she hits a key by mistake – this discordant sound adds to the tension and fear of breaking the silence. - There is sadness between Bertha and Miss Tesman who have been separated by George’s marriage. - Hedda’s superior status is stressed ‘we used to see her out riding with her father?’ Perhaps a sound of a carriage passing reminds them of this. - At the end of the extract there is a building tension between the old ways and the new represented by Hedda. ‘But surely they are not going to use this room as a parlour?’ ‘So I gathered, miss. From what madam said’. Perhaps some noise or voice is heard from above to convey their fear of what might happen now that a new person is making up the rules. • Type of sound - Music e.g. theme sound or music for the unsettling presence of Hedda or recorded sound effects e.g. bird song to suggest early morning and the outside world filling the dark drawing room with life. <ul style="list-style-type: none"> - actor/musicians playing the piano live/humming a tune refrain that becomes recognisable to the audience to represent machinations. • Intensity - Contrast between the silence of the opening of the extract becoming more symbolic of the tension created by Hedda’s arrival. <ul style="list-style-type: none"> - Volume and or layers of sound used to create the conflict of Old and New ways. Background sound of outside contrasting with the occasional louder sound from within. E.g. sound of servants still unpacking.
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<p>4a Machinal</p>	<p>Answers should demonstrate knowledge and understanding of the role of a sound designer in using both live and recorded sound, to create location, atmosphere and intensity in the chosen extract and how this might be conveyed to an audience. The following are examples. Valid alternatives should be considered.</p> <ul style="list-style-type: none"> • Atmosphere and location <ul style="list-style-type: none"> - A room in a hospital. Possibly very bare and echoes due to lack of furniture. - Door opens onto a corridor. Other sounds from the outside world encroach on the action of the scene, e.g. 'riveting' throughout the extract. The effect of the intermittent riveting is to add discord and be an annoying sound that grates on the nerves of the Young Woman. - Contrast of the silence of the Young Woman and that of the other characters and the sounds that interrupt her quiet. - HUSBAND's rhetoric is up-beat and jolly contrasting with her fatalistic feelings. He almost sounds like an advert or as if performing a rallying political speech. This could be enhanced, by adding an effect to his voice. - The gagging of the woman represents her being choked by "the machine". This could be stressed and distorted for an audience using volume and echo. Or the echoing of her choking by other actors on stage. - Surgeon's wagon is pushed into the room to further add to the chaos the Young Woman is trying to shut out. - At the end of the scene all these noises have had an effect upon the young woman and they build up to a sudden stop as the NURSE exits for the final time. • Type of sound <ul style="list-style-type: none"> - Music e.g. theme sound or music for the unsettling presence of "The Machine" - Montage of sounds. E.g. baby cries building in intensity and rhythm as the Nurse talks about being "the biggest maternity hospital in the world". - chorus sounds created by actors on stage – sound montage or moaning of her inner pain that cannot be expressed. - actor/musicians playing onstage – mixing the various sounds of the medical machinery on a loop. Interaction of the actor with the set to create rhythm e.g. opening and closing of the doors, the sounds of electrical equipment the trolley wheel squeaking repetitively. • Intensity <ul style="list-style-type: none"> - Contrast between the silence of the Young Woman and the overbearing sounds of the characters and the noises of the construction. - Volume and or layers of sound used to create the conflict of the Young Woman and the outer world.
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<p>5a Cat on a Hot Tin Roof</p>	<p>Answers should demonstrate knowledge and understanding of the role of a sound designer in using both live and recorded sound, to create location, atmosphere and intensity in the chosen extract and how this might be conveyed to an audience. The following are examples and valid alternatives should be considered.</p> <ul style="list-style-type: none"> • Atmosphere and location <ul style="list-style-type: none"> - Bed sitting room in a plantation home in the Mississippi Delta. It is along an upstairs gallery, which probably runs around the entire house. There is the potential for noises to be heard from outside the room along the wooden gallery and other sounds at a further distance from the plantation. - Extract is taken from near the beginning of the play and there is a “Fair summer sky” – the weather may be hot and there could be the sound of “<i>fan lights</i>” whirring. - There is tension between Brick and Margaret, which is broken by Mae’s entrance. - There is awkwardness between Mae and Margaret, as the latter doesn’t like Mae’s children. When told about ‘the kiddie show’; she replies in a sarcastic tone ‘It breaks my heart that we missed it!’ - Action in another part of the house is evident as ‘<i>Children and grown-ups’ voices are blended below, in a loud but uncertain rendition of ‘My Wild Irish Rose’.</i> - Margaret tries to block out the sounds and thus the rest of the family by ‘<i>locking the door fiercely</i>’. - Brick’s reaction is to threaten her with a chair – but both collapse and realise the absurdity of his action - Big Mama breaks this moment by shouting outside and rattling the doorknob. • Type of sound <ul style="list-style-type: none"> - Music e.g. theme sound or music to set the location - Montage of sounds. E.g. sounds of the family distorted to convey Margaret’s feelings towards them. - other characters as a chorus creating oppressive crescendo of sounds and talk. - actor interaction with the set to build rhythm. Actor/musician playing musical instrument live on stage to add emphasis to the action. • Intensity <ul style="list-style-type: none"> - Contrast between the action between Brick and Margaret and the overbearing sounds of the family elsewhere in the house. E.g. constant footsteps just too loud, running, screaming and chaos of the children that intensify to torture Margaret. - Volume and or layers of sound. Background noises in the distance mixed with middle range sounds that clash with the immediate sounds of the room.
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Question b:

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p>21-25 marks</p> <ul style="list-style-type: none"> • A perceptive and detailed discussion of the challenges the extract poses for a set designer. • A perceptive and detailed explanation of the original performance conditions of the chosen text. • A perceptive and detailed explanation of how the chosen type of stage informs design choices, with reasons for this given. • A perceptive and detailed explanation of the chosen production style, with perceptive reasons for their choice. • A perceptive and detailed explanation of how the set designer uses space, to communicate meaning to the audience. • A perceptive and detailed explanation of how set and props are used in the extract to impact upon the audience.
4	<p>16-20 marks</p> <ul style="list-style-type: none"> • A general discussion of the challenges the extract poses for a set designer. • A general explanation of the original performance conditions of the chosen text. • A general explanation of how the chosen type of stage informs design choices, with reasons for this given. • A general explanation of the chosen production style, with general reasons for their choice. • A general explanation of how the set designer uses space to communicate meaning in their design. • A general analysis and evaluation of how set and props are used in the extract to impact the audience.
3	<p>11-15 marks</p> <ul style="list-style-type: none"> • Some discussion of the challenges the extract poses for a set designer. • Some explanation of the original performance conditions of the chosen text. • Some explanation of how the chosen type of stage informs design choices, with reasons for this given. • Some explanation of the chosen production style, with some reasons for their choices. • Some explanation of how the set designer uses space, to communicate meaning in their design. • Some explanation of how the use of set and props are used in the extract to impact upon the audience.
2	<p>6-10 marks</p> <ul style="list-style-type: none"> • Limited discussion of the challenges the scene poses for a set designer. • Limited explanation of the original performance conditions of the chosen text. • Limited explanation of how the chosen type of stage informs design choices, with reasons for this given. • Limited explanation of the chosen production style with limited reasons for their choice. • Limited explanation of how the set designer uses space, to communicate meaning in their design. • Limited explanation of how set and props are used in the extract to impact upon the audience.
1	<p>1-5 marks</p> <ul style="list-style-type: none"> • Very little discussion of the challenges the extract poses for a set designer. • Very little explanation of the original performance conditions of the chosen text. • Very little explanation of how the chosen type of stage informs design choices, with reasons for this given. • Very little explanation of the chosen production style, with very little reasons for their choice. • Very little explanation of how the set designer uses space to communicate meaning in their design. • Very little explanation of how the use of set and props are used in the extract to impact upon the audience.
0	<p>0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit

	Indicative Content
1b The Trojan Women	<p>Answers should include discussion of the main challenges facing the set designer and explanation of how ideas can be realised in performance, including reference to: the original performance conditions, the type of stage and production style, set and props and their 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"> The original performance conditions Performing open air as part of a festival for the Gods, namely Dionysus. No lighting effects, possibly a few sound effects. Performance space divided into different sections. The round orchestra for the chorus with an altar. The proskene for entrances - the skene for main action. Three doors in the back off stage. Very little evidence on how individual plays were performed. Type of stage e.g. in the round where the audience might become the Gods, making judgement on the action, or the Greeks surrounding the Trojans and hemming them in and intensifying the feeling of imprisonment. The stage shape might echo the shield on which Astyanax enters. Production style <ul style="list-style-type: none"> - Original production qualities or a modern interpretation. Historical period. - In the style of a theatre company or practitioner they have studied e.g. for this scene physical theatre might be appropriate to incorporate the movement required by the Chorus as they process the body and grieve. Or a Brechtian style to emphasise the political aspects of War and its various casualties. Use of set and props. <ul style="list-style-type: none"> - Floor covering e.g. sand - Shield – colour texture - Corpse of Astyanax – is it symbolic in any way – how does it appear – colour. - Perhaps the use of firebrands/candles to create a religious/funereal atmosphere. - What do the Ornaments from the Trojan spoils look like? Colour/texture and how are they used. How the design communicates meaning <ul style="list-style-type: none"> - Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract.

<p>2b As You Like It</p>	<p>Answers should include discussion of the main challenges facing the set designer and explanation of how ideas can be realised in performance, including reference to: the original performance style, set and props and their 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"> • The original performance conditions Based on what is known about productions at one of Shakespeare's company's theatres i.e. The Theatre/Curtain/Globe/Rose. No set, setting created by words. Thrust stage configuration. Close relationship between audience and actor. • Type of stage e.g. in the round where the audience might become the audience at a large "fight event" or a Traverse stage to show the two opposing sides. • Production style <ul style="list-style-type: none"> - Original production qualities or a modern interpretation. Historical period. - In the style of a theatre company or practitioner they have studied e.g. for this scene physical theatre might be appropriate to incorporate the movement required by the wrestlers, a Brechtian style to emphasise the "boxing match" concept he used to show different sides within a play e.g. The Duke versus those he has usurped. • Use of set and props <ul style="list-style-type: none"> - Possible special seat for the Duke to sit in to watch the fight. - Area for Celia and Rosalind etc. to watch scared and through their fingers. Perhaps they don't sit but are crushed within the body of a large crowd. - Props for the audience to use – throw at the combatants/wave in the air. - The wrestling ring. Is this raised? With ropes that might be used to comic effect during the fight – or more simple space cleared in a crowd with a ring drawn in chalk on the floor. - Is Charles stretchered off the stage? Are there other accoutrements of "fighting" – e.g. bucket/sponge. • How the design communicates meaning <ul style="list-style-type: none"> - Impact upon the audience. Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract.
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<p>3b Hedda Gabler</p>	<p>Answers should include discussion of the main challenges facing the set designer and explanation of how ideas can be realised in performance, including reference to: the original performance conditions, the type of stage and production style, set and props and their 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"> • The original performance conditions Performed on proscenium stage, Naturalistic setting. Idea of fourth wall. Audience would recognise it as their world. Use of lighting, basic floor lighting/some hung lights. • Type of stage <ul style="list-style-type: none"> - E.g. Proscenium arch stage to enable many exits and entrances to other parts of the house to be accommodated and a box like and restricted use of space to reflect Hedda's domineering presence in this scene. • Production style <ul style="list-style-type: none"> - Original production: naturalistic style or qualities of a modern interpretation. Historical period. - In the style of a theatre company or practitioner they have studied e.g. for this scene a symbolic approach might be taken to show the pervading and insidious presence of Hedda and her Father even when they are not present in the scene. • Use of set and props <ul style="list-style-type: none"> - Style of furniture e.g. to represent historical period. - Size and shape of the furniture to convey period or symbolic meaning e.g. portrait of General Gabler in a large imposing abstract style conveying his "monstrous character" or as a propaganda style portrait highlighting his "worthiness" as a general and Hedda's view of her father. • How the design communicates meaning <ul style="list-style-type: none"> - Impact upon the audience. Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract.
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<p>4b Machinal</p>	<p>Answers should include discussion of the main challenges facing the set designer and explanation of how ideas can be realised in performance, including reference to: original performance conditions, the type of stage and production style, set and props and their 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"> • The original performance conditions It would have been an expressionist production. Reflected the move away from realistic drama of beginning of the 20th century. Reflected the influence of art and Europe on American theatre. Treadwell based her story on a real case. Use of sound in original production, i.e. a cacophony of urban sound. • Type of stage. <ul style="list-style-type: none"> - E.g. Traverse stage. To give the effect of the woman being bombarded by the world from side to side like in a tennis match. With entrances from left and right whilst she is trapped in her bed centre stage. • Production style <ul style="list-style-type: none"> - Original production: expressionistic style or qualities of a modern interpretation. Historical period. • Use of set and props <ul style="list-style-type: none"> - Style of furniture e.g. to represent historical period and chosen production style. - Size and shape of the furniture to convey period or symbolic meaning e.g. The Young Woman's bed may be very small to convey how her world has shrunk around her and is pressing into her mind. All the furniture and doors may be oversized and appears to loom over her adding to her sense of oppression. - Impact upon the audience. Consider how the design intends to direct the audiences' reaction or interpretation of the designer's view of the scene. • How the design communicates meaning <ul style="list-style-type: none"> - Impact upon the audience. Consider how the design intends to direct the audiences' reaction or interpretation of the designer's view of the extract.
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<p>5b Cat on a Hot Tin Roof</p>	<p>Answers should include discussion of the main challenges facing the set designer and explanation of how ideas can be realised in performance, including reference to: the original performance conditions, the type of stage and production style, set and props and their 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"> ● The original performance conditions Performed on a proscenium stage. Aspects of the production were symbolic, e.g. very blue sky in the background. Williams wanted everything to fade away gradually into the sky. He wanted enough room for the actors to move about so that the audience understood their entrapment. Music used is important as a symbolic element. Williams didn't want the set to look completely realistic. ● Type of stage <ul style="list-style-type: none"> - E.g. Proscenium arch stage. To allow depth to the design so that the gallery of the house can be located behind the bed sitting room ● Production style <ul style="list-style-type: none"> - Original production: American Realism described in Williams' "Notes for a Designer" or qualities of a modern interpretation. Historical period. ● Use of set and props <ul style="list-style-type: none"> - Style of furniture e.g. to represent historical period and chosen production style. - Size and shape of the furniture to convey period or symbolic meaning e.g. small boudoir chair. The type of furnishing shows wealth and feels to constrain Brick. ● How the design communicates meaning <ul style="list-style-type: none"> - Impact upon the audience. Consider how the design intends to direct the audiences' reaction or interpretation of the designer's view of the extract.
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Question c:

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4. 1c. and 1d. Analyse and evaluate (their own work and) the work of others
5	17-20 marks <ul style="list-style-type: none"> • A sophisticated knowledge and understanding of character motivation. • Highly creative solutions to the creation of effective character interaction between characters. • A sophisticated use of space and spatial relationships to create meaning. • Sophisticated understanding of the intended impact upon an audience • Highly relevant use of subject specific terminology. 	17-20 marks <ul style="list-style-type: none"> • A perceptive and detailed evaluation of appropriate live theatre • A perceptive analysis of live theatre, which makes detailed links with their own interpretation. • A perceptive analysis and evaluation of the impact upon the audience.
4	13-16 marks <ul style="list-style-type: none"> • A clear knowledge and understanding of character motivation. • Creative solutions to the creation of effective character interaction between characters. • A clear use of space and spatial relationships to create meaning. • A clear understanding of the intended impact upon an audience. • Relevant use of subject specific terminology. 	13-16 marks <ul style="list-style-type: none"> • A general evaluation of appropriate live theatre • A general analysis of live theatre, which makes clear links with their own interpretation. • A general analysis and evaluation of the impact upon the audience.
3	9-12 marks <ul style="list-style-type: none"> • A mainly clear knowledge and understanding of character motivation. • Some solutions to the creation of effective character interaction between characters. • Some use of space and spatial relationships to create meaning. • Some understanding of the intended impact upon an audience. • Some relevant use of subject specific terminology. 	9-12 marks <ul style="list-style-type: none"> • Some evaluation of appropriate live theatre • Some analysis of live theatre, which partially links with their own interpretation. • Some analysis and evaluation of the impact upon the audience.

2	<p>5-8 marks</p> <ul style="list-style-type: none"> • A limited knowledge and understanding of character motivation. • A few solutions to the creation of effective character interaction between characters. • Limited use of space and spatial relationships to create meaning. • Limited understanding of the intended impact upon an audience • Limited use of subject specific terminology. 	<p>5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of appropriate live theatre • A limited analysis of live theatre with few links to their own interpretation. • A limited analysis and evaluation of the impact upon the audience
1	<p>1-4 marks</p> <ul style="list-style-type: none"> • A basic knowledge and understanding of how character motivation. • Basic solutions to the creation of effective character interaction between characters. • Basic or no use of space and spatial relationships to convey meaning. • Basic or no understanding of the intended impact upon an audience • Basic use of subject specific terminology. 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very little evaluation of appropriate live theatre • Very little analysis of live theatre with very few links to their own interpretation. • Very little analysis and evaluation of the impact upon the audience
0	<p>0 marks</p> <ul style="list-style-type: none"> • No response worthy of credit 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

	Indicative Content
1c The Trojan Women	<p>Answers should demonstrate knowledge and understanding of a director and how they may work with actors in a selected extract. They should consider how character motivation, character interaction, the use of performance space and spatial relationships play a part in building relationships between characters and impact upon the audience. 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 interpretation.</p> <ul style="list-style-type: none"> • Character motivation. This might focus on how a director might help an actor to explore the motivation of the character and subtext. • Character interaction. This might focus on advice a director might give regarding the pacing of dialogue and verbal response as well as the internal thought processes involved in reaction to other characters on stage. • Use of performance space and spatial relationships. This might focus on how proxemics can be used to convey: thought, meaning and impact upon an audience. Or how a director might encourage the development of facial expression, gesture, eye contact, in response to another characters' behaviour or action (exit and entrances) in an extract. • Impact upon the audience. There should be an understanding of how all these methods impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the direction of actors and the concept of performance to an audience.

<p>2c As You Like It</p>	<p>Answers should demonstrate knowledge and understanding of a director and how they may work with actors in a selected extract. They should consider how character motivation, character interaction, the use of performance space and spatial relationships play a part in building relationships between characters and impact upon the audience. 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 interpretation.</p> <ul style="list-style-type: none"> • Character Motivation. This might focus on how a director might help an actor to explore the motivation of the character through subtext. • Character Interaction. This might focus on advice a director might give regarding the pacing of dialogue and verbal response as well as the internal thought processes involved in reaction to other characters on stage. • Use of performance space and spatial relationships. This might focus on how performance space and spatial relationships can be used to convey: thought, meaning and impact upon an audience. Or how a director might encourage the development of: facial expression, gesture, eye contact, in response to another characters' behaviour or action (exit and entrances) in an extract. • Impact upon the audience. There should be an understanding of how all these methods impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the direction of actors and the concept of performance to an audience.
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<p>3c Hedda Gabler</p>	<p>Answers should demonstrate knowledge and understanding of a director and how they may work with actors in a selected extract. They should consider how character motivation, character interaction, the use of space and spatial relationships play a part in building relationships between characters and impact upon the audience. 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 interpretation.</p> <ul style="list-style-type: none"> • Character Motivation. This might focus on how a director might help an actor to explore the motivation of the character through subtext. • Character Interaction. This might focus on advice a director might give regarding the pacing of dialogue and verbal response as well as the internal thought processes involved in reaction to other characters on stage. • Use of performance space and spatial relationships. This might focus on how performance space and spatial relationships can be used to convey: thought, meaning and impact upon an audience. Or how a director might encourage the development of: facial expression, gesture, eye contact, in response to another characters' behaviour or action (exit and entrances) in an extract. • Impact upon the audience. There should be an understanding of how all these methods impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the direction of actors and the concept of performance to an audience.
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<p>4c Machinal</p>	<p>Answers should demonstrate knowledge and understanding of a director and how they may work with actors in a selected extract. They should consider how character motivation, character interaction, the use of space and spatial relationships play a part in building relationships between characters and impact upon the audience. 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 interpretation.</p> <ul style="list-style-type: none"> • Character motivation. This might focus on how a director might help an actor to explore the motivation of the character through subtext. • Character Interaction. This might focus on advice a director might give regarding the pacing of dialogue and verbal response as well as the internal thought processes involved in reaction to other characters on stage. • Use of performance space and spatial relationships. This might focus on how performance space and spatial relationships can be used to convey: thought, meaning and impact upon an audience. Or how a director might encourage the development of: facial expression, gesture, eye contact, in response to another characters' behaviour or action (exit and entrances) in an extract. • Impact upon the audience. There should be an understanding of how all these methods impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the direction of actors and the concept of performance to an audience.
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<p>5c Cat on a Hot Tin Roof</p>	<p>Answers should demonstrate knowledge and understanding of a director and how they may work with actors in a selected extract. They should consider how character motivation, character interaction, the use of space and spatial relationships play a part in building relationships between characters and impact upon the audience. 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 interpretation.</p> <ul style="list-style-type: none"> • Character Motivation. This might focus on how a director might help an actor to explore the motivation of the character through subtext. • Character Interaction. This might focus on advice a director might give regarding the pacing of dialogue and verbal response as well as the internal thought processes involved in reaction to other characters on stage. • Use of performance space and spatial relationships. This might focus on how performance space and spatial relationships can be used to convey: thought, meaning and impact upon an audience. Or how a director might encourage the development of: facial expression, gesture, eye contact, in response to another characters' behaviour or action (exit and entrances) in an extract. • Impact upon the audience. There should be an understanding of how all these methods impact upon the audience response. • Analysis and evaluation of live productions seen as part of the course and <i>specific parts of the productions</i> that have influenced their ideas regarding the direction of actors and the concept of performance to an audience.
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