



GCE AS MARKING SCHEME

SUMMER 2019

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

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.

GCE DRAMA AND THEATRE
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 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 performance style and use of performance space within the extract • An excellent justification of how atmosphere is created through character positioning and movement within the 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 performance style and use of performance space within the extract • A good justification of how atmosphere is created through character positioning and movement within the 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 performance style and use of performance space within the extract • A satisfactory justification of how atmosphere is created through character positioning and movement within the 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 performance style and use of performance space within the extract • A limited justification of how atmosphere is created through character positioning and movement within the 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 performance style and use of performance space within the extract • A very limited justification of how atmosphere is created through character positioning and movement within 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 director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage 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"> • Possible performance style: as it's considered one of the more modern Greek tragedies, the performance style could be naturalistic. The dialogue in this extract does not include the Chorus and although there is heightened language, compared to other Greek plays of its time, the dialogue seems quite natural. • Possible performance space: could be a confined studio end-on stage with a raked audience to witness this radical feminine revolt. • Possible character positioning and movement: as this is a turning point in the play the movement could reflect the change in tone by bringing a sense of hope for Medea. Aigeus, King of Athens, could open the extract by coming down through the audience from his elevated state and embracing his 'old friend' centre stage. They could remain fairly close with intense eye contact as he explains about his infertility and visit to the oracle. Medea could close down the proxemics between them as she kneels by his side and begs for sanctuary in Athens in return for magical drugs to increase his fertility. The extract could close as it began, with a sense of new-hope following Aigeus' oath to the Gods to protect Medea. They could be together on their knees following their prayer to the Gods and embrace and handshake that secure her confidence to seek revenge.
2. The Comedy of Errors	<p>Answers for question 'a' should suggest how meaning is conveyed through the director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage 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"> • Possible performance style: farcical comic Shakespearean style to reflect the beginning of the mistaken identity farce that proceeds. Adriana may start desperate to receive her Antipholus of Ephesus back home, enraged at the servant's comments and finally frantic with jealous thoughts at the end of the extract. • Possible performance space: could be set in the round so that Adriana can chase their servant around in a circle to get him back out to find their master. • Possible character positioning and movement: the sisters could be close CS at the beginning of the extract, with Adriana gradually creating distance between them as she begins to become irate with Luciana. Dromio is confused as he enters and forgets his place, but is suddenly reprimanded by Adriana. This can be shown by standing to her attention after he has finished his witty recount of the exchange between him and his supposed master. Luciana could be still CS with the now frantic Adriana, circling the performance space, at the end of the extract.

<p>3. An Enemy of the People</p>	<p>Answers for question 'a' should suggest how meaning is conveyed through the director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage 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"> • Possible performance style: A naturalistic style in keeping with Ibsen's artistic intentions. • Possible performance space: A traditional Proscenium Arch stage with a naturalistic set of a traditional old room in Captain Horster's house. USC is a dais with candles on it where Dr Stockmann stands- surrounding him on some wooden chairs are Hovstad and the Mayor. The DS performance space has a crowd of local people turned facing the public meeting. They sit on small stools. Mrs Stockmann and their children are around a little table DSR. • Possible character positioning and movement: Dr Stockmann has transitioned his energy to protect the truth, therefore he could take CS and gesticulate to his crowd and audience. He could make pleading eye contact with all those around him as the deceitful Hovstad rolls his eyes on a chair on a lower level to his right. The spineless Mayor could be on his right with his back turned on the Dr and shaking his head towards the floor. Aslaksen symbolises the majority, an average Joe who must quietly avoid change '<i>it is unnecessary to say anything about him</i>'. Therefore, he could be directed to be further apart from the raised level and dais, connecting with the few townfolk and joining the mob. The Stockmann family could watch their father and husband becoming <i>increasingly excited</i>, closer to us the audience; the fourth wall.
<p>4. Ubu Roi</p>	<p>Answers for question 'a' should suggest how meaning is conveyed through the director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage 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"> • Possible performance style: Although Dadaism came at the beginning of the 20th century, the absurd style of this final act lends itself to a style that rejects logic and reason, instead expressing nonsense, irrationality and anti- bourgeois protest. The performers could therefore adopt this melodramatic style as they sail away from the cave on the Baltic sea towards London. • Possible performance space: minimalistic in the round. Scene 2 at the beginning- cave- CS with rocks, scene 3- middle of nowhere, throw the rocks and snow falls, scene 4- sails drop from ceiling CS to suggest the ship. • Possible character positioning and movement: at the beginning of the extract the Ubus are beaten but they live; they could run, duck and dive under Billikins and Chaps in a frantic manner around the circular performance space thus reflecting the deliberate madness and absurd style. In scene 3, Pa and Ma could come together CS to huddle under a cloud of snow, to reflect and antithesis to the previous chaos before defeating logic again in scene 4. As they dodge the waves on board the ship, Wallop could stand on a pole on the edge of the round stage 'on lookout' as the Captain steers the ship frantically on the opposite side of the stage. Pa and Ma could be the comical pair throwing their drinks and legs around CS as the wind rises and the waves hit their ship

<p>5. A View from the Bridge</p>	<p>Answers for question 'a' should suggest how meaning is conveyed through the director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage creates 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"> • Possible performance style: a naturalistic style as the playwright intended to reflect the awkwardness in this extract following Catherine previously coming home late from the cinema with Rodolpho. As a director, you could position the actors to always veer away from Eddie who seems intent on causing destruction to the family unit in this extract. • Possible performance space: the extract is set in the Carbone's apartment on a traditional proscenium arch stage. Eddie could sit alone CS on his traditional 50s rocking chair whilst Marco and Rodolpho sit around the table USR and Catherine and Beatrice are on the outskirts, next to a traditional phonograph DSL. The performance space could ooze tradition, wooden slanting floorboards on the raked stage with hints of the Brooklyn port and bridge surrounding this central hub. Their working class background could be hinted at with a frayed table cloth and a broken family picture hung on the slightly damaged, wallpapered shell. • Possible character positioning and movement: the family unit could use the performance space to reflect how Eddie is creating the awkward atmosphere. They could proxemically stay away from him on his 'throne' CS and Marco and Beatrice could look on contentedly as Catherine invites Rodolpho to dance 'Paper Doll' with her DSC. Rodolpho switches off the phonograph and Catherine exits to the kitchen, which is set out of audience sight. The tension would rise as Eddie begins to teach the cousins how to box. Beatrice could hover around the peripheral of the stage, emphasizing her anxiety until eventually pulling Eddie down to sit. Catherine and Rodolpho resume their dancing to Paper Doll in front of him DSC so that he's positioned slightly upstage staring viciously between them. The only time the family all huddle together is at the end of the extract, with Marco grabbing the wooden chair and takes it centre stage, 'face to face with Eddie' and holds it above his head 'as a weapon' with triumphant strength.
<p>6. Woman Made of Flowers</p>	<p>Answers for question 'a' should suggest how meaning is conveyed through the director's choice of performance style and space for this extract. There should also be an understanding of how the characters positioning on stage 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"> • Possible performance style: could be Frantic Assembly physical theatre • Possible performance space: as Blodeuwedd and Gronw contemplate their fate alone in a large castle site specific open air theatre, their dance and mime could reflect Blodeuwedd's fear of Rhagnell not returning and Gronw's acceptance of his deathly fate. • Possible character positioning and movement: there could be wooden levels within the walls of a fallen Welsh castle. There could be ladders that the physical actors use to try to escape their doom when Llew and his soldiers enter through the audience on this end-on open air setting. Gronw and Blodeuwedd could be huddled together around some candles and chains at the beginning of the extract, awaiting the arrival of their avenger. When Gwydion, Llew and his soldiers arrive they can search the performance space for enemy attack but to no avail as they tie Gronw up in rope to be taken to his death. Blodeuwedd could be left standing CS alone.

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 and relevant discussion of the original production style • A highly appropriate choice of stage is used to maximise the production style within this extract • An excellent understanding of how light and sound could be used within this 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 a designer can create meaning through choice of stage, production style, lighting and sound • An excellent evaluation of the influence of live performance on the choices made as a designer.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good and relevant discussion of the original production style • An appropriate choice of stage is used to reflect the chosen production style within this extract • A good understanding of how light and sound could be used within this 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 a designer can create meaning through choice of stage, production style, lighting and sound • A good evaluation of the influence of live performance on the choices made as a designer.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory and relevant discussion of the original production style • A satisfactory choice of stage is used to with some understanding of production style within this extract • A satisfactory understanding of how light and sound could be used within this 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 a designer can create meaning through choice of stage, production style, lighting and sound • A satisfactory evaluation of the influence of live performance on the choices made as a designer.
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited discussion of the original production style • A limited choice of stage which limits the chosen production style within this extract • A limited choice of stage is used with limited reference to production style within this extract. • A limited understanding of how light and sound could be used within this 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 a designer can create meaning through choice of stage, production style, lighting and sound • A limited evaluation of the influence of live performance on the choices made as a designer.

1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited discussion of the original production style. • A very limited choice of stage with little reference to chosen production style within this extract • A very limited understanding of how light and sound could be used within this extract • Very limited use of subject specific terminology 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Little analysis of how a designer can create meaning through choice of stage production style, lighting and sound. • A very limited evaluation of the influence of live performance on the choices made as a designer.
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)	
1. Medea	<p>Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:</p> <ul style="list-style-type: none"> • Original production style: Ancient Greek amphitheater in 431BC based on the myth of Jason and Medea. The style would have adhered to the lofty Greek chorus praying to the Gods in the orchestra and commenting on the three unities of action, time and place performed by the actors on the skene. • Possible choice of stage and production style: the stage could be thrust and the production style could be naturalistic. The doors to Jason's house could represent a naturalistic façade to the indoors with heavy doors. The thrust could have sand to suggest the Corinthian location and the fruit tree could line the side of the doors. • Possible lighting and sound effects: • LX: The lighting could suggest the heat of the Corinthian sun with a warm yellow wash, which will indicate the hope that this key extract brings. The fresnel will intensify in brightness as the pair swear on oath, sealing the tragic fate of the heroine. • SFX: In keeping with the possible naturalistic style, the SFX of the heavy doors to Jason's house opening and creaking could be amplified • Candidates could design the extract as the playwright intended or they may offer valid alternatives.
2. The Comedy of Errors	<p>Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:</p> <ul style="list-style-type: none"> • Original production style: 1594 male cast of players on a simple thrust stage of an open air playhouse. It would have been performed naturalistically other than asides, in afternoon daylight, on a minimalistic stage. • Possible choice of stage and production style: could be farcical style on a proscenium arch stage. Oversized drinks could be poured and many Turkish rugs and silks scattered along the proscenium arch stage to give the effect of the farcical style. • Possible lighting and sound effects: • LX: A wash of blue on the other two locations to reflect the busy portside town. The home of Antipholus of Ephesus could be lit in a 75% wash of yellow and 25% red hues that could crossfade to 50% of green as her jealousy of his whereabouts deepens. This would suit the farcical style. • SFX: In keeping with the paradoxical style, a recurring motif of Laurel and Hardy type vaudeville music could be played when Dromio enters. It could be reintroduced as he exits on his comical rhyming couplet 'If I last in this service, you must case me in leather'. A SFX of the bustle of the sellers in the street outside could add to the frantic atmosphere and busy setting. • Candidates could design the extract as the playwright intended or they may offer valid alternatives

<p>3. An Enemy of the People</p>	<p>Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:</p> <ul style="list-style-type: none"> • Original production style: 1883. First performed in Ibsen’s naturalistic style on a proscenium arch stage in Christiania. • Possible choice of stage and production style: could be set on a thrust stage in a Brechtian style to reflect that this play is Ibsen’s weapon in a battle of truth and politics. The black dais could be situated upstage with captions on the projected cyclorama “Can’t you be reasonable? Can’t you bear to hear the truth just for once?” Placards of Brechtian propaganda like “Free word (as long as you say it like so)” “Declare him an Enemy of the People” “Freethinkers?” could be passed from the members of the community (chorus) downstage and passed to the audience in keeping with the Brechtian style. • Possible lighting and sound effects: A projection on the cyclorama of newspaper sensationalist headlines and jargon in red, black and white could herald the fall of Dr. Stockmann. There could be a blue footlight to indicate the cold atmosphere and how the community is being turned against Dr. Stockmann in this extract. There could also be stark white backlights visibly controlled by members of the chorus/community that throw ominous shadows to suggest the underlying danger and the deceit within this extract. The sound effects of the bustling crowd and horns from the debate could be echoed around the performance space and from behind the audience as members of the community emerge from the auditorium. • Candidates could design the extract as the playwright intended or they may offer valid alternatives.
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4. Ubu Roi

Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:

- **Original production style:** Paris, Theatre de l'Oeuvre. First production caused a riotous response due to its grotesque style. It caused uproar in late nineteenth century audiences as it dispensed with the traditional conventions of scenery and narratives replacing them with Jarry's nonsensical style and low comedy.
- **Possible choice of stage and production style:** could be Artaudian style on a traverse stage. Minimalistic set and use of masks.
- In keeping with this choice of stage and production style, the UBUs could throw rocks that symbolise the cave towards a safe area near the audience when they leave towards the 'Middle of Nowhere'. The snow machines could be set under the audience's feet for scene 4, so that they too become engulfed in the snow foam that will cover the catwalk. Finally, the UBUs could climb up a rope towards the sails in the final scene of the extract and throw water from metal buckets towards their surrounding audience in the Baltic sea.
- **Possible lighting and sound effects:**
- **LX:** The actors and audience could be immersed in a blackout at moments of the fight in scene 3 ensuring the Artaudian experience. A Strobe lighting effect could be used to emphasise the absurdity of the fight and the storm that ensues at the end of the extract. The Snow effect could be amplified with LED whites around the auditorium and flashes of thunder as the storm rages to keep the audience at the edge of their seats.
- **SFX:** Artaudian sound effects could echo throughout the auditorium with speakers placed behind the audience on either side of the traverse stage. Scene 3 effects, could include an illogical, continual dripping sound, that echoes around the cave, scene 4 a piercing loud wind with the snow LX effects that will shake the audience to its very core and deafening thunder crashes in Scene 5 absurdly juxtaposed with a bourgeois string quartet song that screeches to the end of the comedy and increases to a deafening sound before BLACKOUT to end.
- **Candidates could design the extract as the playwright intended or they may offer valid alternatives**

**5. A
View
from the
Bridge**

Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:

- **Original production style:** First performed in 1955 in Miller's naturalistic style at the Coronet Theatre on Broadway.
- **Possible choice of stage and production style:** could be a boxing ring theatre in the round in a Brechtian style. The audience could be raked looking down at the tragedy unfolding as voyeurs.
- In keeping with this stage and production style choice, Eddie could be sat on a metal throne, made of remnants of the steel ships that are bolted to the ground sheet of the boxing ring. Marco and Beatrice could drum tap the metal folds of the set ground floor as they say the stage directions that will reflect the tense atmosphere *Rodolpho stiffly rises and feels Eddie's eyes on his back*. Eddie is *weirdly elated* as he challenges the singing and cooking Rodolpho to learn how to box, so Eddie could jump around the set and lean against the ropes as a boxer would preparing for a big fight.
- As it is a minimalistic, cold industrial set, the extract will close with Marco on his knees grabbing Eddie's metal throne centre stage, and holding it above his head 'as a weapon' under a bright red spotlight that intensifies the tension and symbolically foreshadows the tragedy
- **Possible lighting and sound ideas:**
- **LX:** A bright white wash that dazzles the metal ring at the beginning of the extract. Some dangling light bulbs from the ceiling could be turned on by Marco and Beatrice when the lovers dance to reflect the Brechtian style and to create a warmer atmosphere. Beatrice could turn up the dimmer as the extract intensifies to reflect that she is aware that Eddie is trying to purposefully hurt Rodolpho when they box. We could see Alfieri turn up the red spot on the lighting desk as he sees Marco hold the chair above Eddie's head.
- **SFX:** Alfieri could be perched at the sound mixing desk on a stool in the corner of the boxing ring. When Paper Doll is played over the boxing tannoy speaker, Catherine could click her fingers for him to play the symbolic song and he could orchestrate their dance by increasing and decreasing the volume like some puppeteer. When the chair is held above his head, an ominous foghorn could be amplified around the auditorium to herald the tense atmosphere.
- **Candidates could design the extract as the playwright intended or they may offer valid alternatives**

**6.
Woman
Made of
Flowers**

Answers should discuss the original production style and their choice of stage and production style, lighting and sound. All valid approaches should be considered and marked appropriately. Answers could include:

- **Original production style:** It was originally performed by 'Garthewin Players' for 'Undeb Drama'r Gogledd' in 1948 as a production on the radio.
- **Possible choice of stage and production style:** could be end-on stage in an old Welsh castle site. The style could be physical theatre
- In keeping with this chosen production style and open air site specific stage, Gronw and Blodeuwedd are alone in the castle and they could use ladders and ropes hanging from areas of the castle walls to climb and fall into each others arms until their fate is sealed. They could also do a Frantic Assembly chair duet. The soldiers could use these ropes on their arrival to tie their captor and Llew could distinguish the flames of the candles that were burning on the different levels of the castle edge.
- **Possible lighting and sound effects:** a pink and red gel on a dim wash could be used to light the stage to portray Blodeuwedd and Gronw's love but to also highlight the foreshadowing danger. There could be stark white spotlights on Blodeuwedd and Gronw as they dance around the castle walls in duet chair unison. **SFX** music played for the duet could be a passionate Welsh love song that echoes around the stage. On Llew's arrival with Gwydion and his soldiers, spotlights could scale over the audience as searchlights looking for the enemy approaching. **SFX** An ominous motif of a screeching violin could be played as they arrive. When they arrive on set, the pink, romantic hue could fade and 100% white wash over the castle- their romance is over.
- **Candidates could design the extract as the playwright intended or they may offer valid alternatives**

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 excellent discussion of two key extracts • An excellent discussion of both characters motivations and relationships within the two key extracts • An excellent analysis of both characters movements and interaction within the two key extracts • An excellent understanding of both characters vocal skills within the two key extracts. • The answer is well-organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good discussion of two key extracts • A good discussion of both characters motivations and relationships within the two key extracts • A good analysis of both characters movements and interaction within the two key extracts • A good understanding of both characters vocal skills within the two key extracts. • The answer is fairly well-organised and presented in an appropriate manner using mostly 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 satisfactory discussion of two key extracts • A satisfactory discussion of both characters motivations and relationships within the two key extracts • A satisfactory analysis of both characters movements and interaction within the two key extracts • A satisfactory understanding of both characters vocal skills within the two key extracts • 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"> • A limited discussion of two key extracts/A good discussion of one key extract • A limited discussion of both characters motivations and relationships within the two key extracts/A good discussion of one character • A limited analysis of both characters movements and interaction within the two key extracts • A limited understanding of both characters vocal skills within the two key extracts. • The answer shows a limited level of organisation and basic use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication.

1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited discussion of two key extracts/A limited discussion of one key extract. • A very limited discussion of both characters motivations and relationships within the two key extracts/A limited discussion of one character • A very limited analysis of both characters movements and interaction within the two key extracts • A very limited understanding of both characters vocal skills within the two key extracts • 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 two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some possible performance ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Key extracts: could include Episode 2 when we first meet Jason, episode 4 when Medea fools Jason or the final EXODUS that seals Medea's revenge on Jason. • Possible character motivations and relationships: could cover Medea's super objective to get revenge on Jason and Jason's hope to advance his station by remarrying Glauce, the daughter of Kreon. Their relationship shows the power of men over women in Greek society and how Medea manipulates him so that she can murder his future family and their children. • Movement and interaction: could have Jason heightened in stature as he parades around the enraged Medea who he accuses of 'over-reacting' following her banishment from Corinth by Kreon. He could circle her and she could attempt to spit towards him in disbelief. Her interactions would change when she attempts to foil him in Episode 4; she would become proxemically closer and Jason's resilience would begin to drop through a more relaxed stance. It could end with Medea now circling Jason in the Exodus as he falls to his knees • Vocal skills: could be sung and chanted ritualistically as originally intended. The tone of Jason's voice would be strong in the first extracts and his pitch low and secure but it would break as he shouts 'Vile woman!' in the Exodus when confronted with the bodies of his dead children. Medea, in contrast, could begin with a shrieking tone and fast tempo and become more controlled and a quiet whisper when her revenge is complete. • 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 for question 'c' should focus on two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:** could include the pair in Act, 2, scene 2, Act 3, scene 2 or Act 4, scene 3.
- **Possible stage character motivations and relationships:** could include their relationship as servant and master, how Dromio is comically battered when he gets things wrong and the confusion that has come between them as the comedy progresses.
- **Movement and interaction:** Antipholus could be overtly angry at Dromio when he demands him to explain his jests, with melodramatic hand gestures and stamping his foot, face to face with his servant. Poor Dromio could wince away from his servant unsure of what he means and this could be performed with Antipholus beating him, leaning over him with a Punch and Judy type hit. As the confusion deepens and they believe they are surrounded by witches, the performers could huddle together in Act 3, Scene 2 as they plot to leave the isle. When Dromio brings his master money in Act 4, Scene 3 and Antipholus objects that he had asked him for no money, Dromio could fall to his masters feet in sheer despair at the farcical situation and bang the floor with comic disbelief
- **Vocal skills:** The son of Egeon and his servant have been travelling the world looking for his brother, therefore their exhausted tone of voice could portray their tiredness in their first key extract. As the comedy unfolds, Dromio's high pitched desperation could increase as he's sent from pillar to post in a confused state. Antipholus should regain his firm tone and status throughout and show his supposed power by shouting at his slave whilst he slaps him about.
- **Candidates could perform the character as the playwright intended or they may offer valid alternatives** (e.g. physical theatre/mime)

3. An Enemy of the People

Answers for question 'c' should focus on two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:** could include the end of Act Two, end of Act Three or when Mrs Stockmann tries to dissuade her husband from escaping in Act Five.
- **Possible character motivations and relationships:** could include Mrs Stockmann's desire to support her husband yet protect her family. Dr Stockmann's super-objective could be to discover and progress society by protecting the truth, his family and the wider community.
- **Movement and interaction:** Mrs Stockmann's movements could be understated at the beginning of the play as she stand behind Petra and avoids confrontation. As she becomes more bold in protecting her family 'But think of the boys, Thomas! And think of yourself too-and me...(bursts into tears) page 161, her interactions with her husband could change from being the 'piggy in the middle' to standing strongly beside him, piercing eye contact and holding his hand on hers. They become closer as the play progresses 'Don't you give in Thomas' and Dr Stockmann's jerky and passionate sudden movements could have moments of tenderness as he pauses to kiss his supportive wife on her cheek. She is his reasoning, pragmatic and realistic side and she keeps his wild nature balanced (End of Act V_ Not again! *smiles and shakes her head*) Oh Thomas...' Dr Stockmann as the head of the family could *gather* his wife and family around him.
- **Vocal skills:** could be extremely erratic, fast-tempo and mostly wild tone for Dr Stockmann and controlled, slow tempo, firm tone for Mrs Stockmann.
- **Candidates could perform the character as the playwright intended or they may offer valid alternatives** (e.g. physical theatre/mime)

4. Ubu Roi

Answers for question 'c' should focus on two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:** could include Ma Ubu plotting to kill in Act One, Ma Ubu seeking treasure at the beginning of Act Four and Ma pretending to be a spirit at the beginning of Act Five.
- **Possible character motivations and relationships:** Ma's motivation is to feed her husband's desire for power and to stand on everyone who gets in her way. Her relationship with Pa fluctuates erratically across the key scenes- holding him close to her bosom when he is scared and trying to get his attention as he goes on getting execution after execution.
- **Movement and interaction:** could be Berkoffian as Ma Ubu's comic absurd character could look and move like a clown. Her movements could be heightened to emphasise the absurd nature of the play, bashing the Polish mob on their heads and running frantically to flea from their advances. She could tower over Pa Ubu to reflect the guignol comedy and mime absurd gestures at certain intervals. Pa Ubu could lie beneath Ma Ubu and mime her Punch and Judy type movements on Ma's orders.
- **Vocal skills:** Ma Ubu could sing in an operatic high pitched tone when demanding they go to war. Her tone could be loud and tempo fast, with moments of softness when her 'stupid' husband listens to her "Ah, well! Pa Ubu, now you're acting like a real man!" Pa Ubu's voice could bellow like the caricature he symbolises.
- **Candidates could perform the character as the playwright intended or they may offer valid alternatives**

**5. A
View
from the
Bridge**

Answers for question 'c' should focus on two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:** could include the opening scene where Eddie shares his love for his niece Catherine, the scene towards the beginning of Act Two where Eddie drunkenly kisses Catherine or the climax of the tragedy at its end on the dockland street with the public death.
- **Possible stage character motivations and relationships:** could include Eddie's desire to protect his niece at the beginning of the play which gradually transcends into an obsession that causes the fall of this tragic hero by the end of the play. All his relationships are affected by his desire to nurture and love Catherine and this can be shown by turning his back on his loving wife, talking vehemently across the cousins and staying proxemically close to his beloved niece until he eventually drives her away. Catherine's motivations change from wanting to please Eddie to frustratingly pleading with him to accept the Italians for who they are. Her relationship with Eddie disintegrates as she gets closer to Rodolpho
- **Movement and interaction:** could remain naturalistic as the playwright intended, highlighting the reality of the modern day tragedy. Eddie's movements could be tender and soft touches on Catherine's shoulder in the beginning which will gradually progress in other key scenes to erratic movements and fractured interactions. Catherine's closeness to her uncle can be seen proxemically as the void between them deepens. Her movements could be naïve and innocent to begin and become more hostile as the tragedy unfolds.
- **Vocal skills:** Eddie's vocal skills could differ between different exchanges with different characters. His tender and soft tone at the beginning would be highly juxtaposed in his '*crying out in agony*' in the final key extract
- **Candidates could perform the character as the playwright intended or they may offer valid alternatives** (e.g. physical theatre/mime)

**6.
Woman
Made of
Flowers**

Answers for question 'c' should focus on two key extracts. They should also explain the character's motivations /relationships and how the director would stage the roles through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:** could include the Castle at Ardudwy in Act 1, when Blodeuwedd betrays and kills her husband at the end of Act 3 or the end of Act 5 when they are reunited.
- **Possible stage character motivations and relationships:** Blodeuwedd's motivation to begin with is to be loved by her husband. His is to keep her as his beautiful wife. Their relationship changes when he leaves her for three days and she falls for Gronw, with plotting murder and then revenge fueling their relationship,
- **Movement and interaction:** Blodeuwedd could move in an ethereal way and plead for attention from her husband in Act one by holding onto his arm and kneeling at his side. Lleu could show his stature by remaining tight-lipped, straight backed and wooden at all times and only relenting when they stand at the river side in Act Three. Their interactions to close the play shows her husband taking pity on her 'I came here bitter to take vengeance on you; I see now you were always to be pitied.' She wanted passion not to be a bearer of the royal line- this is accepted and they part with backs turned with him facing his fate of never being able to marry and have a son
- **Vocal skills:** Blodeuwedd could adopt a serene, other-worldly tone with rasping sighs and pauses to emphasis her passionate nature. Lleu could reflect his high status by remaining dignified in tone.
- **Candidates could perform the character as the playwright intended or they may offer valid alternatives** (e.g. physical theatre/mime)