



GCE AS MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE AS DRAMA AND THEATRE STUDIES – COMPONENT 2

SUMMER 2022 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 A perceptive and detailed description of location and atmosphere, demonstrating a thorough knowledge and understanding of the extract including, context and action.	9-10 marks - A perceptive and detailed explanation of how a sound designer uses types of sound and intensity to create an impact upon the audience. - Highly relevant use of subject specific terminology.
4	4 marks A detailed description of location and atmosphere, demonstrating knowledge and understanding of the extract including, context and action.	7-8 marks - A detailed explanation of how a sound designer uses types of sound and intensity to create an impact upon the audience. - Relevant use of subject specific terminology.
3	3 marks General description of location and atmosphere, demonstrating an adequate knowledge and understanding of the extract including, context and action.	5-6 marks - General explanation of how a sound designer uses types of sound and intensity to create an impact upon the audience. - Some relevant use of subject specific terminology.
2	2 marks A limited description of location and atmosphere, demonstrating insufficient knowledge and understanding of the extract including, context and action.	3-4 marks - Limited explanation of how a sound designer uses types of sound and intensity to create an impact upon the audience. - Limited use of subject specific terminology.
1	1 mark Very little relevant description of location and atmosphere, demonstrating little or no knowledge and understanding of the extract including, context and action.	1-2 marks - Very little explanation of how a sound designer uses types of sound and intensity to create an impact upon the audience. - Little or no relevant use of subject specific terminology.
0	0 marks No response worthy of credit	0 marks No response worthy of credit

	Indicative content
1a The Trojan Women	Answers should demonstrate knowledge and understanding of how a sound designer can convey the atmosphere and location of the extract, through their use of types of sound and intensity. They should demonstrate knowledge of the function of sound in conveying meaning to the audience in the chosen extract. The following are examples. Valid alternatives should be considered. Location and atmosphere: The location of the action is in the encampment “<i>before the city of Troy</i>”. It is in a “between world” of the past, represented by the city of Troy, and the Future; the ships awaiting the transportation of the enslaved women. There has been a sense of waiting for their fate before and now they are being moved out to face their destiny. The city of Troy is “<i>being torched</i>” and the distant sound of its collapse and destruction can be heard (and seen) by the women. This might compound the atmosphere of loss and abandonment, as there is nowhere to go back to for the women. They are truly displaced and refugees from their country. ‘<i>The great city of Troy is destroyed. It is a city no more. It is a thing of the past.</i>’. The Greek ships are in the distance and the presence of the sea and the ships in harbour are evident, and perhaps becomes more dominant. The sea will disperse them across the world and beckons them to their “<i>life of slavery</i>”. Type of Sound: Sound effects: The collapse of Troy in its varying stages: “The flame of destruction” “You will soon fall upon the earth into anonymity” “the crash as the citadel falls” “an earthquake all over Troy, an earthquake overwhelms the city” “Trumpets sound” to indicate the women being led off by the Greeks. - Women are grieving for the past. This takes the form of song, “<i>The rest of the play is sung</i>”. Music might accompany this lament. They dread and then (perhaps) finally accept their fate. This might be conveyed through a soundscape that runs throughout the scene e.g. music or symphony of sounds creating a final mood of resignation. Intensity: - The burning of Troy becomes finally an “<i>earthquake</i>”. This intensity might be conveyed throughout (length of cue) and increase in volume or speed/pace of the sound cues. This might represent the stages of the city’s decline and destruction. - The final cue might be of silence as the women’s fate is accepted “<i>The women leave the stage</i>”, or the sound cues might build to a crashing chaos. This might represent the destruction of their lives build to a crescendo of sound “<i>overwhelming the city</i>” and the audience.

	Indicative content
2a As You Like It	Answers should demonstrate knowledge and understanding of how a sound designer can convey the atmosphere and location of the extract, through their use of use of types of sound and intensity. They should demonstrate knowledge of the function of sound in conveying meaning to the audience in the chosen extract. The following are examples. Valid alternatives should be considered. Location and atmosphere: - The location is the Forest of Arden. It represents a contrast to the other location of the play - the court. Here time is slowed down, and nature brings clarity and distance from the demands of the life at court. Characters here are able to address their former selves and actions. - There is also the contrasting wider metaphorical location of the other / outer world, '<i>This wide and universal theatre</i>'. This is the world where '<i>more woeful pageants</i>' are played out. These are built upon in Jacques' monologue. - The atmosphere of the forest is restful and a conciliatory place. Where even the selfish Duke is civil and kind '<i>Good old man. Thou art right welcome as thy master is-</i>' The atmosphere of the wider world, described by Jacques, is an opposing one. Here the world is a place of struggle. The characters are described as 'mewling', 'whining' and 'quick in quarrel'. Their lives end in 'oblivion' once they have completed their return to their 'second childishness'. They seem trapped in the circle from birth to death. Amiens' song compares nature to the life of humans. Even the most "bitter sky. That dost not bite so nigh as benefits forgot" or "the waters warp, Thy sting is not so sharp As friend remembered not." Here nature is not as harsh as the actions of humans. Type of Sound: <i>Sound effects:</i> The sounds of the forest might contrast with the struggle of the wider world. The sounds of nature e.g. the wind '<i>art not so unkind</i>'. They might have a more calming effect on the audience and characters. The music that accompanies Amiens' song is upbeat 'jolly' in the chorus but contains the contrast of nature verses human life. But nature is superior. Jacques' speech might be accompanied by the sounds of e.g. "whining" and "mewling" creating a sound sequence reflecting the struggles of life which later is calmed by the Amiens' song. Intensity: The contrast between nature and human existence might be emphasised with how intense the sound effects are, e.g. the human sounds of Jacques' speech might build in volume and reach a crescendo then to only finish suddenly in a deadly silence – "<i>oblivion</i>". Whereas the sounds of nature are perhaps softer and calming. When their intensity builds, they do so over time and equally fade away slowly and drift into silence. Amiens' song ends on a happy note '<i>life is most jolly</i>'- encouraging the characters to see the good side of life and embrace it through nature. The intensity of this final line is upbeat and strong – attempting to rally the cynical humans. It appears to be successful with the actions and kindly words of the Duke at the end of the extract.

	Indicative content
3a Hedda Gabler	Answers should demonstrate knowledge and understanding of how a sound designer can convey the atmosphere and location of the extract, through their use of use of types of sound and intensity. They should demonstrate knowledge of the function of sound in conveying meaning to the audience in the chosen extract. The following are examples. Valid alternatives should be considered. Location and atmosphere: Location is the “<i>Large Drawing room. Handsomely and tastefully furnished</i>”. It is ‘<i>The same as in Act One, except that the piano has been removed and an elegant little writing table, with a bookcase, stands in its place</i>’. This subtle change symbolises that Hedda’s fun has been side-lined and Tesman’s books and writing have taken over. It reinforces the boredom that she expresses throughout this scene. The French windows are open to reveal the offstage location of the garden from which Brack enters. He is familiar with the family and has chosen to enter and not be announced as is the custom. This sets the atmosphere of the scene - where Brack is over familiar with Hedda and oversteps the accepted boundaries between an unmarried man and a married woman. e.g. Brack hints at peeping through her bedroom door. It is afternoon – so Hedda has had all morning to get ready and is now very bored. This leads her to start ‘playing’ with her guns. There is an atmosphere of threat and danger not only in the firing of the guns but in the nature of the conversation between Brack and Hedda. Type of Sound: <i>Sound effects:</i> Offstage sounds from the garden e.g. birds tweeting, town clock chiming in the distance contrast with the bored silence of inside. The loading and the firing of the guns create a threatening atmosphere and the danger of this might be highlighted in the ability for the audience to hear every lock and snap of the gun. The sound of the loading of the bullets show Hedda’s enjoyment of this action. An effect might be applied to these sound effects to make their metaphorical relevance resonate in the ears of the audience. - e.g. the gunshot might disperse the tweeting birds and cause them to squawk and shriek, creating danger and chaos. - e.g. Hedda locking of the gun in the writing desk might be emphasised similarly to falsely assure the audience the guns are out of harm’s way. - e.g. once Brack and Hedda sit down there is a “<i>Short pause. They look at each other</i>”. A sound designer might choose to keep the silence or intensify the sense of waiting, and Hedda’s boredom, by applying a sound of e.g. a clock ticking or Hedda’s heartbeat slowly coming down from her high caused by firing the gun. <i>Music:</i> e.g. music or sound sequence might accompany Hedda’s preparation and firing of the guns so convey her building excitement and frenzy that the guns cause in her behaviour. Maybe she even envisages herself a General like her father. Intensity: The scene has moments of intense action e.g. the firing of the gun which might be a more intense sound. The length of Hedda’s excitement might take some time to fade and the chosen sfx might fade in volume slowly. In the conversation between Brack and Hedda this excitement might build as they play with innuendo and are malicious about Tesman. This excites them both as they get pleasure in taking apart Tesman’s passion for learning.

	Indicative content
4a Machinal	Answers should demonstrate knowledge and understanding of how a sound designer can convey the atmosphere and location of the extract, through their use of use of types of sound and intensity. They should demonstrate knowledge of the function of sound in conveying meaning to the audience in the chosen extract. The following are examples. Valid alternatives should be considered. Location and atmosphere: - Location – a prison room. Its very nature is stark and bare with only the bars facing the front. Even in this space the Young Woman is surrounded by the Jailer, a Man, a Woman, and the Matron. There is no privacy or silence. The Machine continues to whirr. - the atmosphere is one of chaotic sounds and submission. There are so many sounds and people, that the Young Woman can get no peace. She is forced to submit to the will of others even in face of her own death. It is in death, according to the Priest's words, when she will receive mercy. There is an emphasis on the inevitable passing of time leading up to her execution. The Priest says – 'Thou shalt arise and have mercy, for it is time to have mercy. The time is come". Type of Sound: - sound effects. The extract is filled with many sounds identified in the stage direction – e.g. "The whir of an aeroplane (representing freedom which is beyond her), "singing of a Negro Spiritual" (with which she empathises but is denied being able to hear it), "the rattling of keys" (stressing her slavery to the machine and incarceration. These sounds might be emphasised, or an effect applied to them to increase their significance to the audience. - Music or soundscape. e.g. These may be applied to the scene to create or continue the "soundtrack" of the YOUNG WOMAN's life. Other extracts of sounds / music from other scenes might play themselves out in her heard as she gets closer to death. Intensity: e.g. the pace of the scene might be identified with the use of a ticking clock or the heartbeat of the Young Woman. The pace and volume of which might increase as she tries to fight against submission. stage directions e.g. The voice of the Negro goes on louder, drowning out the voice of the Priest. The significance here is that the Young Woman finds it comforting whereas the Priest's words are meaningless. This is further seen in his next lines which are in Latin.

	Indicative content
5a Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of how a sound designer can convey the atmosphere and location of the extract, through their use of types of sound and intensity. They should demonstrate knowledge of the function of sound in conveying meaning to the audience in the chosen extract. The following are examples. Valid alternatives should be considered. Location and atmosphere: Location: <i>'bed sitting room of a plantation home in the Mississippi Delta'</i>. Two large doors that open onto a gallery. It is a summer evening and Big Daddy's birthday. Atmosphere: The room <i>'evoke's ghosts'</i> from the past. This establishes some sense of uneasiness in the room which is exaggerated by the restlessness and embarrassment of the characters in this extract. Big Daddy has <i>'been regarding her (BIG MAMA) with a steady grimace of chronic annoyance'</i>. Big Mama's behaviour is loud and leery. She has a <i>'shrill laugh which puts the other characters on edge and creates an uneasy atmosphere'</i>. Her <i>'horse play'</i> with the Reverend is inappropriate it is as if she is trying very hard to be upbeat or that the relief of knowing Big Daddy's illness is not life-threatening means she is overcompensating. This embarrasses Mae and Gooper they show <i>'humourless anxiety'</i>. Big Daddy is still suffering in pain and feels <i>"the old fox teeth in his guts"</i> despite his 'all clear' from the Doctors. This adds to his irritation and short temper. There is a tension and strain in the air. Type of Sound: SFX: e.g. The summer evening might be established with the background sound of cicadas, which contrast with the sounds of frantic footsteps of the servants arranging Big Daddy's birthday surprise. MUSIC: e.g. Happy birthday is sung live at first but morph into a recorded version. This might be distorted and slowed down so that the audience can focus on the reactions of the characters. e.g. Children's song - again the first part so this might be sung but change in to a <i>"musical comedy chorus"</i> with off key musical accompaniment and exaggerated 'upbeat' music. This might emphasise the absurdity of the song and the situation. Intensity: e.g. the background sfx are quiet throughout contrasting with sudden and loud crashes and bangs as the servants prepare the surprise. This will act to reinforce that the characters are "on edge" and "jumpy". The Music, especially the children's song is played at a high volume to try to break the tension, but its irritating performance quality only add to the exaggeration and sense of trying too hard. The silence: e.g. The "sudden loud hush". This is a 'pregnant' pause, where all the characters and audience are filling in the word 'cancer' in their minds but cannot say it. No sound here would add further dramatic weight to the 'hush'.

Question b:

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	21-25 marks • A perceptive and detailed discussion of how a director would direct this extract. • A perceptive and detailed discussion of character motivation with perceptive reasons for their choices. • A perceptive and detailed discussion of how movement and positioning within the chosen performance space are used to convey meaning to an audience. • A perceptive and detailed discussion of how a director can convey relationships and meaning to an audience through interaction.
4	16-20 marks • A detailed discussion of how a director would direct this extract. • A detailed explanation of character motivation with clear reasons for their choices. • A detailed explanation of how movement and positioning within the chosen performance space are used to convey meaning to an audience. • A detailed explanation of how a director can convey character relationships and meaning through interaction.
3	11-15 marks • General discussion of how a director would direct this extract. • General explanation of character motivation with some reasons for their choices. • General explanation of how movement and positioning within the chosen performance space are used to convey meaning to an audience. • General explanation of how a director can convey character relationships and meaning through interaction.
2	6-10 marks • Limited discussion of how a director would direct this extract. • Limited explanation of the character motivation with limited reasons for their choices. • Limited explanation of how movement and positioning within the chosen performance space are used to convey meaning to an audience. • Limited explanation of how a director can convey character relationships and meaning through interaction.
1	1–5 marks • Very little discussion of how a director would direct this extract. • Very little explanation of the character motivation with very limited reasons for their choices. • Very little explanation of how movement and positioning within the chosen performance space are used to convey meaning to an audience. • Very little explanation of how a director can convey character relationships and meaning through interaction.
0	0 marks • No response worthy of credit

	Indicative content
1b The Trojan Women	Answers should include discussion of how a director would direct the extract. They should explore character motivation, movement and positioning within the chosen performance space and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered. Character motivation: Hecuba is angry at the gods: <i>'Son of Cronus.... do you see these things that we suffer?'</i> She describes each stage of the destruction of Troy. This is to create a visual image for the audience but also to call upon everyone she can in her despair to help: "O land that nursed my children!..." – even the earth has abandoned her. Despite her age and physical frailty 'aged limbs' - she still beats the 'earth with my two hands'. The Chorus sing in solidarity with her - overlapping their dialogue <i>'pain, you shout pain!'</i> <i>... 'to a house of slavery'</i> <i>... and away from my father land."</i> They are united in the way their dialogue is completed by each other. A director might choose to accompany this with actions that reflect their unity. Movement and positioning within the chosen performance space: - Opening and closing positions - e.g. The final exit of the women is significant in that it will express to the audience their attitude to their displacement. "<i>The women leave the stage</i>" – they might do so as a united force walking with dignity and defiance. They might line up in an orderly manner and slowly walk off asserting some control over their final destiny. Despite the Greek soldiers trying to intimidate them. Hecuba's final words <i>'my trembling, trembling limbs, support my steps. Go forward to the day when your life of slavery begins'</i> could show how she is spurring herself to walk forward and encouraging the women forward with her in a mood of solidarity. - Proxemics e.g. Chorus women come together to comfort each other - Status of characters reflected in their positions-e.g. perhaps the characters all stand equal to show that even Hecuba as once a Queen has lost her status and is an anonymous victim of war. - Use of levels e.g. sitting, lying, cowering. Interaction: - e.g. The chorus and Hecuba's reaction to each of the intensifying sounds of destruction from the city. - e.g. A director might want to break the Chorus up into 2 parts (as has been earlier in the play). The younger women of the chorus might display their fear and react more physically to the sounds of destruction around them. Perhaps they cower in places around the stage or run into groups reacting to the sounds around them. They might interact to intensify each other's fear. This is often the case when panic hits a group of people – one person screams, and the scream is picked up by the rest of the group. The other group might be older women, resigned to their fate. They might be more static and act in a more distant and internalised way to the sounds and panic around them. This might be conveyed through fixed facial expressions and still body posture as if presenting their fears with a physical barrier.

2b
As You Like It

Answers should include discussion of how a director would direct the extract. They should explore character motivation, movement and positioning within the chosen performance space and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation:

- Opening and closing positions
- Jacques is a pessimistic character and the tone of his speech suits his character. A director might want to decide if this is just a usual melancholy interlude or is he conscious of trying to make his audience review their own behaviour? If so, how much does he show this?
- Adam is tired and hungry 'I scarce can speak to thank you for myself' but gracious and thankful.
- Amiens' motivation to sing his song might be to lighten the mood after Jacques' speech.
- The Duke has heard and reflected upon the words of Jacques and acts with humility and sympathy towards Adam. Respecting and feeling sympathy for his age. Have the events of the scene and the impact of the location softened his nature?

Movement and positioning within the chosen performance space:

- e.g. Jacques' speech. A director might have to decide if this is acted out in some way. Either by Jacques himself or by the other courtiers for their own entertainment. How much is the audience involved in this? -does he break the 4th wall and even enter the audience picking out people to humiliate. This might add a light touch to the words, but the final lines performed back on stage in all seriousness.
- e.g. Adam and Orlando's entrance. Adam is an old man. He might be stooped in his posture and movement – "*shrunk shank*". A director might wish to emphasise the distance in these character's ages by Orlando helping Adam along (even carrying him) or in the slow movements of Adam compared to the light step and energy of the young Orlando. The irony of their entrance just after Jacques' speech might not be lost on the characters on stage and they might be embarrassed or laugh a little out of discomfort.

Interaction:

e.g. Reaction of all the characters to the ages of man speech. They might laugh at the schoolboy '*like a snail*' going '*unwillingly to school*' as they imagine their younger selves. Assembled are various ages of character who have or will experience these struggles. A director might direct characters to be horrified at the description of death and be silent and motionless whilst they take in its enormity.

e.g. Amiens' song follows the depressive nature of Jacques' speech and is more uplifting and hopefully. The characters might feel relieved and join in with the sentiment of life being "jolly". The Duke is spurred on by the song and ends the scene taking Orlando and Adam off stage to talk further. He is respectful and ready to listen – qualities he has not shown before.

3b
Hedda Gabler

Answers should include discussion of how a director would direct the extract. They should explore character motivation, movement and positioning within the chosen performance space and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation:

- Brack has entered the house by the back way. Through the garden and as such presents himself as familiar, even intending a clandestine meeting with Hedda. This is evident in how the scene proceeds as he takes pleasure in discussing and undermining Hedda's husband in his absence.
- Brack is genuinely alarmed by the gun shot fired at him. he knows that Hedda is unpredictable. He has witnessed her with them before. As he takes the guns he says "ah yes – I know this old friend well." Perhaps he tries to disarm her with a paternalistic comment '*Stop playing those silly tricks*'.
- Hedda is bored and in this state, she is dangerous and bitter. This is evident in her line "*Well, what on earth am I to do?*". She is behaving like a petulant child.

Movement and positioning within the chosen performance space:

- e.g. Opening and closing positions
- Hedda's actions before she takes the guns might establish her boredom OR a director might choose to shock the audience at the beginning of the act with her actions.

- Brack's entrance through the French windows. e.g. he could be flustered or calm – as he knows Hedda's ways.

e.g. Stage directions: *Hedda moves across the room / she sits on the corner of the sofa/ they look at each other. / He puts his coat over the nearest chair and seats himself.* These movements and positioning of the characters are almost as if they are playing a game and using their proximity to control each other.

Interaction:

- e.g. Brack's offstage action "no, no, don't aim that thing at me!
- e.g. *Hedda turns her head and looks at him*- is a challenge to know why Brack might have come earlier. She can't resist making him say "*I'd have come a little sooner*".
- e.g. their dialogue even finishes each other's thoughts:

Brack: Yes. What a thought! Morning; noon; *and* -

Hedda: *As I said: every minute of one's life*". A director might consider why and how this is performed.

- e.g. they share their cruelty at Tesman's expense. Laughing at him when he has gone to see his ill Aunt.

Hedda: *He thinks life has nothing better to offer than rooting around libraries and copying old pieces of parchment, or whatever it is he does*

Brack: *(a little maliciously) Well, that is his life. Most of it anyway.*

4b
Machinal

Answers should include discussion of how a director would direct the extract. They should explore character motivation, movement and positioning within the chosen performance space and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation:

The Priest – He believes his presence (as a holy man) should comfort the Young Woman ‘*Don’t I help you, daughter?*’. In reality his words mean nothing, and some appear to compound the Young Woman’s feelings of entrapment e.g. ‘I am like a night raven in the house’. He might see his job as just to recite the liturgy regardless of how it is received. Like the barbers he will have completed his task until the next time.

The Young Woman – She just wants to be comforted and it is only the singing of the negro spiritual that does this for her. She tries to be heard but can only hear everyone else. She fights the Barbers because she cannot face submitting to the degradation of society anymore. She fights valiantly but they are stronger, and she is overcome. Not even God will help. she says, ‘Oh my, God am I never to be let alone!’

The Barbers – they are there to do their job according to the “routine”. They are swift and business like. They congratulate themselves on a good job done “*There, and a neat job too*”

The Negro – although not seen on stage his voice cuts through the constraints of the Young Woman’s situation and speaks to her. His song is from the heart. It conveys many years of oppression and subjugation – yet must have dignity.

Movement and positioning within the chosen performance space:

Opening and closing positions

e.g. the positioning of the Man, Woman, Priest, Matron AND Jailer. The Young Woman might feel penned in by the other officials.

e.g. entrances and exits of the Barbers. Where from and how might they enter?

e.g. the man handling of the Young Woman ‘*They take her and put her down in the chair, cut a patch from her hair*’. These actions might be done without care as if they are a task to be completed. There is an absurdity in the way they congratulate and are congratulated by the Jailer and Matron for doing a good job. Perhaps they are even comical.

e.g. the Young Woman’s resistance to the having her hair cut. This is one of the final acts of oppression but this time she fights with all her energy. But her resistance is futile.

Interaction:

e.g. rhythm of the speech of the Barbers, the Matron and the Jailer. “The rule” “Regulations” “Routine” follows rhythmically like a machine. This style of interaction is repeated later.

e.g. reaction to the singing of the Negro spiritual by the Young Woman and the other characters differs. She would like to drink in his comforting song - “*No, let him sing. He helps me*”. He speaks to her in empathy – ‘*He is condemned. I understand him*’. Whereas the other characters just want to silence him. They are not interested in caring and showing compassion for her, but only to complete the tasks society has assigned them to do.

5b
Cat on a Hot
Tin Roof

Answers should include discussion of how a director would direct the extract. They should explore character motivation, movement and positioning within the chosen performance space and interaction. They should discuss how these communicate meaning for an audience. Valid alternatives should be considered.

Character motivation:

e.g. Big Mama: She is almost manic throughout the scene. Overcompensating for the previous drama of Big Daddy's illness and relief at his diagnosis. This is illustrated in the "horse play" she has with Reverend Tooker. She thinks it is fun and something she usually does, but it causes embarrassment in the other characters. Throughout the scene she maintains a high level of attentiveness.

Big Daddy: is still in pain and perhaps secretly worried that the doctor might not have been correct. He says to himself 'this *spastic thing sure is something*'. He is embarrassed by his wife, his family, and the exaggerated birthday celebrations.

Reverend Tooker: he is embarrassed by Big Mama's physical familiarity. He attempts to find it all a joke and is aware he must keep on the good side of the family if he is going to get a funds for his Church.

Gooper: Embarrassed by his mother's behaviour but trying hard to impress his father and prove he is the best son.

Mae: Embarrassed and disapproving of Big Mama, as she thinks her behaviour might "*account for their failure to quite get in with the smartest young married set in Memphis.*"

The Children: Want to live up to the expectations of their Mother and please Big Daddy.

The Servants: Want to do a good job

Margaret: She tries to reinforce Big Mama's relief at Big Daddy's diagnosis '*Isn't that wonderful?*', but it is not in her nature to be as effusive as the other characters.

Brick: He watches, brooding with his drink, perhaps inwardly laughing at the absurdity of the situation but always preoccupied with his own thoughts. Margaret breaks him out of this by forcing him to give Big Daddy his present. He resents this.

Movement and positioning within the chosen performance space:

Opening and closing positions. Where the characters position themselves in the scene shows their relationship towards each other.
e.g. Brick distances himself from everyone. Mae and Gooper try to get into the action and compete with Big Mama for space. Their intent is always to orchestrate the action – Brick and Maggie are watchers.
e.g. Big Daddy stays in one place preoccupied by his pain.
e.g. Reverend Tooker moves swiftly off after the *horse play* with Big Mama in embarrassment.

e.g. The children spread among the characters to sing Happy Birthday - giving the impression of *many offspring*. However, when they sing

	SKINAMARINKA - they are all choreographed in their actions. Mae has schooled them to perform their party trick. Interaction: e.g. Most interactions are a little forced and exaggerated. Big Mama “Burst into tears” perhaps there is genuine pride in her grandchildren’s achievement. Brick and Margaret’s response might be cynical and jealous. They know the real intention of this farce is to impress and garner favour with Big Daddy. e.g. reaction to Big Mama’s horse play is embarrassment from all the characters. e.g. <i>“Margaret cuts through this speech, jumping up and exclaiming shrilly”</i>. Margaret is trying to avoid anyone mentioning Cancer and cover over Big Mama’s line with her quick interjection and action.
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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 • A sophisticated knowledge and understanding of the original production conditions. • A sophisticated knowledge and understanding of how the type of stage can be used to create impact. • A sophisticated understanding and knowledge of their chosen production style. • Highly creative solutions for the use of set and props to convey meaning in the two extracts. • A perceptive understanding of the intended impact upon an audience • Highly relevant use of subject specific terminology.	17-20 marks • A perceptive and detailed evaluation of appropriate live theatre • A perceptive analysis of live theatre, which makes detailed links with their own interpretation of set and props. • A perceptive analysis and evaluation of the impact upon the audience.
4	13-16 marks • A clear knowledge and understanding of the original production conditions. • A clear knowledge and understanding of how the type of stage can be used to create impact. • A clear understanding and knowledge of their chosen production style. • Creative solutions for the use of set and props to convey meaning in the two extracts. • A clear understanding of the intended impact upon an audience. • Relevant use of subject specific terminology.	13-16 marks • A general evaluation of appropriate live theatre • A general analysis of live theatre, which makes clear links with their own interpretation for the set and props. • A general analysis and evaluation of the impact upon the audience.
3	9-12 marks • A mainly clear knowledge and understanding of the original production conditions. • Some understanding of how the type of stage can be used to create impact. • Some understanding and knowledge of their chosen production style. • Some use of set and props to convey meaning in the two extracts. • Some understanding of the intended impact upon an audience. • Some relevant use of subject specific terminology.	9-12 marks • Some evaluation of appropriate live theatre • Some analysis of live theatre, which partially links with their own interpretation of set and props. • Some analysis and evaluation of the impact upon the audience.

2	5-8 marks • A limited knowledge and understanding of the original production conditions. • Limited knowledge of how the type of stage can be used to create impact. • A limited understanding and knowledge of their chosen production style. • Limited use of set and props to convey meaning in the two extracts. • Limited understanding of the intended impact upon an audience. • Limited use of subject specific terminology.	5-8 marks • A limited evaluation of appropriate live theatre. • A limited analysis of live theatre with few links to their own interpretation of set and props. • A limited analysis and evaluation of the impact upon the audience.
1	1-4 marks • A basic knowledge and understanding of the original production conditions. • A basic knowledge of how the type of stage can be used to create impact. • A basic understanding and knowledge of their chosen production style. • Basic use of set and props to convey meaning in the two extracts. • Basic or no understanding of the intended impact upon an audience • Basic use of subject specific terminology.	1-4 marks • Very little evaluation of appropriate live theatre • Very little analysis of live theatre with very few links to their own interpretation of set and props. • Very little analysis and evaluation of the impact upon the audience
0	0 marks • No response worthy of credit	0 marks • No analysis or evaluation

	Indicative content
1c The Trojan Women	Answers should demonstrate knowledge and understanding of how set design can be used in performance in two extracts from the text. They should consider the original production conditions, the chosen performance space, the chosen production style, set and props and how these might 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 set design interpretation. Original production conditions: e.g. Original production was as part of an open-air festival for the Gods-Dionysus - Audience partially surrounded the action. - No set as such but areas of the stage were used to represent places e.g. Theologian atop the Skene building - where the gods acted. - Chorus dances and sing in the orchestra where there was an altar. - Three doors in the Skene building for entrances and exits of main characters. - Action happened off stage e.g. deaths and were commented on by the characters during or after the event. - Tableau where present often wheeled on platforms (<i>ekuklema</i>) through the doors. - Exits left and right of the skene building represented to and from the city. Type of performance space: e.g. In the round where, the audience might become the Gods, making judgment on the action, or the Greeks surrounding the Trojans and hemming them in and intensifying the feeling of imprisonment. Production style: e.g. Original production qualities or a modern interpretation. In the style of a theatre company or practitioner they have studied e.g. for the scene of Astyanax's death – 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. Set and props: Set: e.g. Tents of the encampment. Location between Troy and the sea – Floor covering e.g. sand Props e.g. The Death of Astyanax scene. Corpse of Astyanax – is it symbolic in any way – how does it appear – colour. Shield – colour, texture. - 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. Impact upon the audience: Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract. 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 set designers' interpretation.

	Indicative content
2c As You Like It	Answers should demonstrate knowledge and understanding of how set design can be used in performance in two extracts from the text. They should consider the original production conditions, the chosen performance space, the chosen production style, set and props and how these might 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 set design interpretation. Original production conditions: e.g. There was no set. Locations and atmosphere were created by the words. - A thrust stage - actors interacted with the audience - Music and song were used throughout the play, some basic sound effects - no technical equipment - only male actors - costumes and props of the period Type of performance space: e.g. In the round where, the audience might embody the forest that surround the actors in the play. Reinforcing it is their influence upon nature that can bring about change in the way humans live and in their attitudes to others. Production style: e.g. Original production qualities or a modern interpretation. In the style of a theatre company or practitioner they have studied e.g. a modern interpretation might emphasise the positive impact of nature on the actions of the characters. Set and props: e.g. the contrast between the luxury and suffocating nature of the court. Where bitterness and jealousy grow. AND – The Forest - where reconciliation self-knowledge and love grow. e.g. the contrast in colours and texture – of rich velvets and deep reds of the court and the various greens and shapes of nature in the forest. Impact upon the audience: Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract. 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 set designers' interpretation.

	Indicative content
3c Hedda Gabler	Answers should demonstrate knowledge and understanding of how set design can be used in performance in two extracts from the text. They should consider the original production conditions, the chosen performance space, the chosen production style, set and props and how these might 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 set design interpretation. Original production conditions: e.g. - Performed on a proscenium stage - Naturalistic setting - Idea of the fourth wall - Audience can see the action and characters of the play are of their own world. - Basic use of lighting and sound (due to technical limitations) - Costumes, set and props of the period. Type of performance space: e.g. In the round where, the audience might surround the action of the play to create a stifling and claustrophobic space to heighten Hedda's feeling of being imprisoned. Production style: e.g. Original production qualities or a modern interpretation. In the style of a theatre company or practitioner they have studied e.g. a modern interpretation might emphasise thematic aspects of gender power or an expressionistic style might focus on the suffering and horror of Hedda's imprisonment in her middle-class life. Set and props: e.g. The furniture and books adorning the house might overshadow Hedda in number or by their size. Everywhere she turns there is a reminder of Tesman and his obsession. e.g. the portrait of her father might be an imposing presence on set as if she can never escape from who and what she is. e.g. The guns in Act Two, might be very large and heavy yet Hedda is still capable of firing them. In fact, she handles them well. Impact upon the audience: Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract. 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 set designers' interpretation.

	Indicative content
4c Machinal	Answers should demonstrate knowledge and understanding of how set design can be used in performance in two extracts from the text. They should consider the original production conditions, the chosen performance space, the chosen production style, set and props and how these might 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 set design interpretation. Original production conditions: e.g. The original style of production was expressionistic. The play reflected the move away from realistic drama highly influenced by art and European Theatre. The play is based on a real criminal case and use of sound was cacophonous to recreate the urban sounds of a city. A Proscenium arch stage was used. The play was an attack on a masculine world where women have no control over their lives and dreams. Type of performance space: e.g. In the round where, the audience might surround the action of the play to create a stifling and claustrophobic space to heighten the Young Woman's feelings of entrapment. They might be able to engage with the point of view of the Young Woman if the audience see the action from her perspective. Production style: Original production qualities or a modern interpretation. In the style of a theatre company or practitioner they have studied e.g. a modern interpretation might emphasise thematic aspects of 'slavery in society' or the impact upon mechanisation on human relationships. The expressionistic qualities evident in the play may be pushed further to incorporate more Theatre of cruelty extremes. Set and props: e.g. capturing the urban environment and the mechanical nature of the action through city skyline, industrialized images and mechanized set e.g. set movements between episodes are automated or moved on casters by stage crew. e.g. making use of levels in a multi-purpose set to transition from episode to episode smoothly. e.g. the use of projections of plans of rooms and buildings to create a continually moving point of view. Props e.g. the enlargement of significant props to draw the attention to their significance e.g. the plant in its pot with which she kills her husband. Furniture slightly too big for the Young Woman so that she is made to feel small throughout the play. Impact upon the audience: Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the extract. 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 set designers' interpretation.

	Indicative content
5c Cat on a Hot Tin Roof	Answers should demonstrate knowledge and understanding of how set design can be used in performance in two extracts from the text. They should consider the original production conditions, the chosen performance space, the chosen production style, set and props and how these might 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 set design interpretation. Original production conditions: - performance in proscenium arch stage - some elements of symbolism in the play - Playwright's intention for the set to blend into the sky - movement away from a totally realistic set design - a sense of entrapment to be created, but still room for the actors to move around freely. Type of performance space: e.g. in a space like the Olivier theatre where a large cyclorama might be used to project images from the minds of the characters, as if they are the wallpaper of the room. The audience are engaged in the action but not physically a part of it as they might be in the round. This is so they can view the play as if it were a dream. Production style: Original production qualities or a modern interpretation. In the style of a theatre company or practitioner they have studied e.g. emphasis on the symbolic nature of the play. The line between reality and "dream play" (a description used in other Williams' plays) and a non-naturalistic style. Set and props: e.g. Capturing the location of a plantation house somewhat stuck in the past. e.g. making use of offstage areas e.g. the gallery for other action to take place. This might be partially visible to the audience. The doors to the gallery are the only way of exiting the space – thus adding to the sense of entrapment the characters experience. e.g. the use of projections to play the sky moving above or the images from the minds of the characters e.g. Brick tortured by moving images of Skipper. Props e.g. style of the furniture and how it shows the family's wealth. Impact upon the audience: Impact upon the audience. – Consider how the design intends to direct the audiences' reaction of interpretation of the designer's view of the scene. 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 set designers' interpretation.