GCE AS MARKING SCHEME

SUMMER 2017

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

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

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GCE AS DRAMA

SUMMER 2017 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

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Question number		1 – 5 a	1-5 b	1-5 c
Total marks per question		**15**	**25**	**40**
DfE Subject Content Section 10				
The theatrical processes and practices involved in interpreting and performing theatre		✓	✓	✓
How conventions forms and techniques are used in drama and live theatre to create meaning	Use of performance space and spatial relationships on stage	✓		✓
	Relationships between performers and audience	✓		✓
	The design of: set (including props), costume, lighting and sound		✓	
	Performer's vocal and physical interpretation of character			✓
How creative and artistic choices influence how meaning is communicated to an audience		✓	✓	✓
How performance texts are constructed to be performed, conveying meaning through:	structure	✓		
	language			✓
	Stage directions	✓		
	Character construction			✓
	The style of text	✓		
How performance texts are influenced by their social, cultural and historical contexts, and are interpreted and performed for an audience		✓	✓	
DfE Subject Content Section 11				
Interpreting AND evaluating live theatre performance by others				✓

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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 explanation of the action of the scene demonstrating a thorough knowledge and understanding of the context and development of the extract.	**9-10 marks** • A perceptive and detailed explanation of how type of stage, style of performance and stage directions are used to convey meaning to an audience. • Highly relevant use of subject specific terminology.
4	**4 marks** • A general explanation of the action of the scene, demonstrating good knowledge and understanding of the context and development of the extract.	**7-8 marks** • A general explanation of how the type of stage, style of performance and stage directions are used to convey meaning to an audience. • Relevant use of subject specific terminology.
3	**3 marks** • Some explanation of the action of the scene demonstrating an adequate knowledge and understanding of the context and development of the extract.	**5-6 marks** • Partial explanation of how the type of stage, style of performance and stage directions are used to convey meaning to an audience. • Some relevant use of subject specific terminology.
2	**2 marks** • A limited explanation of the action of the scene demonstrating insufficient knowledge and understanding of the context and development of the extract.	**3-4 marks** • Limited explanation of how the type of stage, style of performance and stage directions are used to convey meaning to an audience. • Limited use of subject specific terminology.
1	**1 mark** • Very little relevant explanation of the action of the scene demonstrating little or no knowledge and understanding of the context and development of the extract.	**1-2 marks** • Very little explanation of how the type of stage, style of performance and stage directions are used to convey meaning to an 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

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Indicative Content for *Trojan Women*

Answers should demonstrate knowledge and understanding of the action within the scene, which will be supported by close reference to the type of stage, chosen style of performance and stage directions. Answers should refer to the social, cultural and historical contexts. The following are examples and valid alternatives should be considered.

- Type of stage – e.g. thrust stage; indication of audience positioning and entrance and exit points.
- Style of performance – e.g. non - naturalistic; this should state an appropriate performance style for the action of this scene and why.
- Stage directions – direct reference to key moments in the action that might affect the character movement positioning or placement e.g. *Enter Talthybius*- the reaction of the chorus first to his entrance and then Hecuba when he says "*Hecuba yes you know me..."*. How he enters – e.g. showing authority.

Indicative content for *As You Like It*

Answers should demonstrate knowledge and understanding of the action within the scene, which will be supported by close reference to the type of stage, chosen style of performance and stage directions. Answers should refer to the social, cultural and historical contexts. The following are examples and valid alternatives should be considered.

- Type of stage – e.g. thrust stage; indication of audience positioning and entrance and exit points.
- Style of performance – e.g. naturalistic ; this should state an appropriate performance style for the action of this scene and why.
- Stage directions – direct reference to key moments in the action that might affect the character movement positioning or placement e.g ."I pray you one of you question yond man".

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Indicative content for *Hedda Gabler*

Answers should demonstrate knowledge and understanding of the action within the scene, which will be supported by close reference to the type of stage, chosen style of performance and stage directions. Answers should refer to the social, cultural and historical contexts. The following are examples and valid alternatives should be considered.

- Type of stage – e.g. thrust stage; indication of audience positioning and entrance and exit points.
- Style of performance – e.g. naturalistic; this should state an appropriate performance style for the action of this scene and why.
- Stage directions – direct reference to key moments in the action that might affect the character movement positioning or placement e.g *"...and sits on the sofa beside her* – this might indicate she is getting close to control her or exclude Tesman from the conversation.

Indicative content for *Machinal*

Answers should demonstrate knowledge and understanding of the action within the scene, which will be supported by close reference to the type of stage, chosen style of performance and stage directions. Answers should refer to the social, cultural and historical contexts. The following are examples and valid alternatives should be considered.

- Type of stage – e.g. thrust stage; indication of audience positioning and entrance and exit points.
- Style of performance – e.g. naturalistic; this should state an appropriate performance style for the action of this scene and why.
- Stage directions – direct reference to key moments in the action that might affect the character movement positioning or placement e.g. *"Young woman goes toward bathroom door".*

Indicative content for *Cat on a Hot Tin Roof*

Answers should demonstrate knowledge and understanding of the action within the scene, which will be supported by close reference to the type of stage, chosen style of performance and stage directions. Answers should refer to the social, cultural and historical contexts. The following are examples and valid alternatives should be considered.

- Type of stage – e.g. thrust stage; indication of audience positioning and entrance and exit points.
- Style of performance – e.g. naturalistic; this should state an appropriate performance style for the action of this scene and why.
- Stage directions – direct reference to key moments in the action that might affect the character movement positioning or placement e.g.
  "Margaret cuts though this speech, jumping up and exclaiming shrilly." This action is symptomatic of the interruptions to conversations that happen in the extract. There is movement from conversation to conversation and different groupings of characters broken by hushed/ embarrassed silences and characters diverting attention away.

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Question b:

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	**21-25 marks** • A perceptive and detailed discussion of how a designer might use costume and make- up to convey character, status and meaning to an audience. • A perceptive and detailed explanation of how colour is used to convey meaning • A perceptive and detailed explanation of how texture is used to convey meaning • A perceptive and detailed explanation of the chosen historical period and style to convey meaning
4	**16-20 marks** • A general discussion of the how a designer might use costume and make- up to convey character, status and meaning to an audience. • A general explanation of how colour is used to convey meaning • A general explanation of texture is used to convey meaning • A general analysis and evaluation of the chosen historical period and style to convey meaning
3	**11-15 marks** • Some discussion of how a designer might use costume and make-up to convey character, status and meaning to an audience. • Some explanation of how colour is used to convey meaning • Some explanation of how texture is used to convey meaning • Some explanation of the chosen historical period and style to convey meaning
2	**6-10 marks** • Limited discussion of the how a designer might use costume and make- up to convey character, status and meaning to an audience. • Limited explanation of how colour is used to convey meaning • Limited explanation of texture is used to convey meaning • Limited explanation of the chosen historical period and style to convey meaning
1	**1–5 marks** • Very little discussion of the how a designer might use costume and make- up to convey character, status and meaning to an audience. • Very little explanation of how colour is used to convey meaning • Very little explanation of texture is used to convey meaning • Very little explanation of how the chosen historical period and style to convey meaning
0	**0 marks** • No response worthy of credit

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Indicative content for *Trojan Women*

Answers should include discussion of the costume and make- up of the characters indicated: **Talthybius** and **Cassandra**, including reference to colour, texture, style and historical period. The sub bullet points are examples and valid alternatives should be considered and marked appropriately.

[25 marks]

- **Period and style**
  The historical period and style chosen for the costume and make up should be identified and reasons for this choice given. e.g. Modern dress – equating the action with a modern conflict e.g. Iraq War.

- **Colour**
  Contrast between the two costumes should be evident. Talthybius is a herald and in the Army of the Greeks. He should be in uniform. Possible colours reflect a military uniform of some sort. The Greeks are the victors – so this might be reflected in the colours and adornment of the costume. He might wear a helmet and have a weapon. His feet will be covered e.g. boots.
  Cassandra is a Prophetess of the temple and as such might wear a costume showing this status. However it will show that she is on the losing side of the battle e.g. a once bright colour faded and torn. She has been setting fire so her costume might be sooty. Her make up might be streaked, as her tears of frenzy have washed it down her face. Her hair might show her disarray and chaotic mood. E.g. falling down / dishevelled.

- **Texture**
  Talthybius may wear tough fabrics appropriate for a battle e.g. Leather strapping / breast plate boots. Cassandra's clothes are of a finer diaphanous fabric as she works in the temple but they have been affected by her incarceration.

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Indicative content for *As You Like It*

Answers should include discussion of the costume and make- up of the characters indicated: **Touchstone** and **Corin,** including reference to colour, texture, style and historical period. The sub bullet points are examples and valid alternatives should be considered and marked appropriately.

- **Period and style**
  The historical period and style chosen for the costume and make-up must be identified and reasons for this choice given. E. g. Shakespearean to use the traditional jester outfit and make a clear contrast between the two characters of varying status.

- **Colour**
  There should be a distinct contrast between the characters as they are of different status. Touchstone as a Jester of the court and thus is dressed in finer fabric and colours than Corin who is a Shepherd. The colours will be earthy and the fabric rough woollen knit.
  - Make up for Corin will convey his outdoor life e.g. a ruddy complexion. Whilst in comparison Touchstone is clean skinned or his face may indicate his “Clown like” function.

- **Texture**
  - Corin is old and this might be indicated in his costume and the condition of the fabric. Touchstone may be dressed as a traditional Jester, and as such, clothes might be tight and fitted and fine hose worn. However he has been walking a while and his exhaustion might be evident in the way he uses his dress e.g. carries his hat and fans himself with it.

Indicative content for *Hedda Gabler*

Answers should include discussion of the costume and make- up of the characters indicated: Tesman and Hedda, including reference to colour, texture, style and historical period. The sub bullet points are examples and valid alternatives should be considered and marked appropriately.

- **Period**
  The historical period a chosen for the costume and make up should be identified and reasons for this choice given. E.g. late 19th century. It is easy to make a contrast between the social classes through colour, texture and shape of costume. Costume could therefore indicate the characters' hierarchy.

- **Colour**
  Distinct contrast between the costume and make up of both characters should be highlighted. Tesman is an academic and from a provincial home – having lived with his Aunts , and is absorbed in his intellectual world. Hedda is fashionable and has just returned from a European tour. She has a revered position in society as a socialite and fashionable woman.
  -Tesman would wear a suit that fits him well but perhaps a little old fashioned. To give him a sense of ‘being old before his time’. A colour to reflect this might be brown or beige colours showing he does not want to stand out in society- perhaps he prefers to let his wife be admired in such circles. His hair could be simply parted and combed back and clean-shaven.

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-Hedda in contrast is stylish member of society and even before her marriage to Tesman she had an esteemed position in the fashionable society. She has just returned from a honeymoon abroad. Her costume may reflect this in the choice of colour and the more fashionable style of dress. Her dress must reflect not only her position as Tesman's new wife but as her position as the late Colonel's daughter. Hedda would wear make-up that perhaps makes up for a lack of natural beauty but emphasises her dramatic looks. E.g. strong lip colour defined eyebrows. Her hair will be well coiffured as she has a maid to attend to such things.

- **Texture**
  - Tesman might wear rougher fabrics e.g. twill, tweed or worsted yarns that are more practical than fashionable.
  -Hedda's might have a combination of texture and thickness of fabric e.g. adorned with lace / embroidery.

Indicative content for *Machinal*

Answers should include discussion of the costume and make- up of the characters indicated: Young Woman and Husband, including reference to colour, texture, style and historical period. The sub bullet points are examples and valid alternatives should be considered and marked appropriately.

- **Period and style**
  The historical period and style chosen for the costume and make up should be identified and reasons for this choice given. E.g. late 1920s the time the play was written where businessmen wore suits and ladies wore clothes and hats that were more conservative in everyday situations.

- **Colour**
  -Young woman's dress is simple conveying her child like innocence. E.g a floral print cotton dress. It does not reveal her body shape and could have a mid length full skirt to cover her legs. A hat , which was popular at the time which she could remove– and fiddle with her hair nervously. She has natural make up but has applied some red lipstick when she returns from the bathroom, in a attempt to be alluring in the way she has read in magazines. This also reflects that she is ignorant of what sex is and only knows what she has read about. The conversation with her Mother about the subject was not informative for her and only fed her fear.
  - She returns from the Bathroom wearing a plain white satin slip. This reveals her body more and she is uncomfortable about this. She wears her garter beneath it.
  - Husband wears a suit and tie. This conveys he is a wealthy businessman. During the scene he takes off the jacket and tie and gradually undresses to be down to his trousers and a vest when he pulls her to his knee. She will be uncomfortably close to his skin which intensifies her fear. But he feels he is showing off his body to his adoring wife. He should be a little red in the face as he is getting hot in anticipation but this might also reflect that he sweats readily. Finally he removes his leather belt as he counts down to add a threatening / violent act to his undressing. This intensifies the disparity in power between the Husband and Young Woman.

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- **Texture**
  - Simple cotton dress – child-like and innocent. Floral print
  - Her hair in a pony tail
  - Husband wears a cotton suit in grey with a starched white shirt. He is respectable but beneath that a washed out vest that nobody usually sees.

Indicative content for *Cat on a Hot Tin Roof*

Answers should include discussion of the costume and make- up of the characters indicated: Big Mama and Brick including reference to colour, texture, style and historical period. The sub bullet points are examples and valid alternatives should be considered and marked appropriately.

Period and style

- The historical period and style chosen for the costume and make up should be identified and reasons for this choice given. E.g. 1955 when the play is set but not be cool enough to save them from the heat and stifling nature of the summer evening.

- **Colour**
  A contrast between costumes is evident due to age and gender. Big mama is about 65 and perhaps wears a party / tea dress. It is Big Daddy's Birthday. The colour of the dress could be sedate and appropriate for her age and status as grandmother in the family. It could be well made to show her wealth and that Big Daddy provides well for her. She wears stockings and matching shoes. Possibly a corsage or pearl necklace. Tastefully made up perhaps with coral lipstick or similar popular colour for women of a certain age.
  Brick is in his pyjamas. Again they are well made and the colour is not bright to suit his dour personality. He wears them fully buttoned up and has a cast on his leg. He appears to be sweating – both due to the humidity and his continual drinking.

- **Texture**
  The fabric of Big Mama's dress is of good quality perhaps with some lace to show wealth. Bricks pyjamas are silk – perhaps Margaret has bought them from Loewenstein's like the expensive cashmere robe for Big Daddy's birthday.

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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 character motivation and interaction • Mature and perceptive use of vocal skills and how language is used to convey meaning to an audience. • Highly creative ideas regarding movement and spatial relationships • 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.
4	**13-16 marks** • A clear knowledge and understanding of character motivation and interaction • Generally clear use of vocal skills and how language is used to convey meaning to an audience. • Creative ideas regarding movement and spatial relationships • 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.
3	**9-12 marks** • A mainly clear knowledge and understanding of character motivation and interaction • Some clear use of vocal skills and how language is used to convey meaning to an audience. • Some interesting ideas regarding movement and spatial relationships. • 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.

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2	**5-8 marks** • A limited knowledge and understanding of character motivation and interaction • A limited use of vocal skills and how language is used to convey meaning to an audience. • A few interesting ideas regarding movement and spatial relationships • 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.
1	**1-4 marks** • A basic knowledge and understanding of character motivation and interaction • A basic use of vocal skills and how language is used to convey meaning to an audience. • Basic ideas regarding movement and spatial relationships • 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.
0	**0 marks** • No response worthy of credit	**0 marks** • No analysis or evaluation

Indicative content for *Trojan Women*

Answers should demonstrate knowledge and understanding of the challenges facing the actor (s) in the role (s) and explanation of how the role (s) can be realised in performance, including reference to character motivation and relationships, vocal skills; including conveying meaning through language, and movement and spatial relationships.

- 2 key scenes
- **Character motivation and interaction**
  - Context of the 2 key scenes chosen e.g. they convey different aspects of the character's personality or relationship with another character. E.g. relationship with the Hecuba compared to relationship with Helen.
  - Character's motivation in each scene.
  - They are captive women
  - Is there a leader of the chorus who steps out from it, from time to time?
  - They connect the events of the past, present and future together. Through reporting past and current events and leading Hecuba to her future servitude.

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- Chorus is split into two halves at the beginning of the play. The first half are questioning perhaps asking the questions the audience want to know " Why are you crying out? " P42. The second half emerge from the tents interested to hear their fates" To whom have I been allocated as a wretched slave? " P42
- They pity Hecuba *"Can't you see how our mistress has fallen flat on the ground"*. They respect her as their leader.
- They have a moral function to comment on the action and could help to direct the audiences' empathy.
- They rally to fight and convey frustration towards Hecuba and their hopeless situation. *"My queen defend your children and your fatherland"* P65
- Their feeling of resignation and helplessness as they depart at the end of the play *" oh unhappy Troy (to Hecuba) Even so,*
  Move on to the ships of the Achaeans" P75
- Relationship with the Gods *" Did you, O Zeus , Betray to the Achaeans*
  Your temple in Troy
  and your altar". Blame them and feel deserted by them.

- **Vocal skills: including conveying meaning through language.**
  - Their reporting of events compared to their lamenting
  - They report and comment on the action
  - They talk both in verse form and prose. Verse is used to talk of the past and the great things that have gone. The prose is immediate and in reaction to events in real time in the play. E.g reaction to Andromache's arrival on the wagons of their enemies.
  - Incredulous reaction to the looting and destruction of Troy
  - P74 – They encourage further lamenting and build upon and finish Hecuba's lines. This shows they are of one mind and one voice.
  - Their singing, chanting and lamenting build energy and rhythm that lead the play to its final anti – climax.

- **Movement and spatial relationships**
  - 2 parts of the chorus in the opening scene. How could they react to one another then merge to become one voice? P 42-43
  - Physically dance and react to the action. " I was dancing in the palace and
    A bloody cry rang through the city"
    -They also physically react to entrance of characters e.g Andromache P 54 and the arrival of Astyanax's corpse. P69 line 1119
    "Wretched wives of the Trojans
    look upon this corpse,
    Astyanax, whom the Danaans have killed
    Throwing him from the towers, in a grim game of quoits".
  - Physical reaction *You have stabbed me to the heart " P 71 line 1215*
  - Final exit P75– Could be slow as they move towards their fate . Perhaps a leader breaks from the group and encourages Hecuba to follow *" move on to the ships of the Achaeans". P75*

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- **Live productions**
  - How actors have displayed effective use of acting skills that could be effective in their version of the play.
  - How observations made of live theatre have informed them of the best way to approach the conveying of relationships on stage.
  - How acting style has been used to convey motivation and relationships with varying degrees of success.

Indicative content for *As You Like It*

Answers should demonstrate knowledge and understanding of the challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to character motivation and relationships, vocal skills; including conveying meaning through language, and movement and spatial relationships.

- 2 key scenes
- **Character motivation and interactions**

  - Context of the 2 key scenes chosen e.g. they convey different aspects of the character's personality or relationship with another character.
  - Orlando is a high status character son of Sir Rowland but is resentful of how he has been kept *"rustically at home"*: [1.1 page 5] by his brother Oliver. He complains 'Horses are bred better" and that he *"bars me of the place as a brother" [1.1 Page 6]*
  - Orlando first meets Rosalind and asks for her blessing *" Let your fair eyes and gentle wishes go with me to my trial"* – Courtly love ideal of the blessing of the sponsor –
  - His bravery impresses Rosalind and he is described by Adam as *"gentle, strong and valiant"* P28
  - Orlando's empathy and kindness towards Adam. Mutual respect between these characters as Adam gives him his gold to make his escape with. He realises that Adam is of an older generation and is *" not for the fashion of these times"*. [II.3] Orlando understands the corruption of the world at court and comments on it. Thus sets himself as a moral guardian in contrast to his brother.
  - Jacques and Orlando bemoan being in love *" The worst fault is to be in love"* . He plays the wounded lover – courtly lover. [III.2]
  - Orlando meets Rosalind as Ganymede. He confides his feelings and notices they are equal *" Your accent is something finer than you could purchase in so removed a dwelling"* [III.2]- allows him to be drawn into her disguise easier?

- **Vocal skills: including conveying meaning through language.**
  - Resentment towards his brother in the opening scenes
  - Change from Prose to poetry when he falls in love with Rosalind [P15-16]
  - He is even rendered speechless by Rosalind or his speech is impeded.
  - *"What passion hangs these weights upon my tongue?*
    I cannot speak to her, yet she urged conference" [I.2 page 18]
  - He is so in love *" I am he who is so love-shaked"* [III.2]
  - First meeting with Ganymede e.g could be manly as he has instant connection with her. This could be expressed in tone of voice and register. Contrast to I.2 when he meets her as a woman.
  - His wooing of Rosalind as Ganymede. Parodies courtly love. It can be both comic and sincere. He might affect the vocal mannerisms of a courtly lover or choose to develop more sincerity in tone as the scene progresses and his genuine feelings can be expressed.

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- **Movement and special relationships**
  - Physical threat between the two brothers Orlando and Oliver *" seizing him by the throat"* [I.2]
  - Physical wrestle with Charles. A chosen physical style could be adopted to add comedy to the scene e.g. very slap stick / silent movie style or even parody of WWF with lots of exaggerated exclamations and physical posturing *" A shout as Charles is thrown"*
  - Supports Adam tenderly as he struggles in their flight to the forest *"raising him"* [II.3 page 36]
  - Consideration of how he hangs his verses on the trees *"these trees shall be my books*
    And in their barks my thoughts I'll character" [III.2]
  - Wooing of Rosalind as Ganymede. Is he conscious of her manliness and emphasises this for comic effect? Does he revert to the distressed lover of courtly love tradition? Genuine love scene? [IV.2]
  - Phebe, Rosalind and Orlando "love" triangle . Is this physically exaggerated for comic effect? Consideration of how and where they might enter the stage to add to this dilemma between the "lovers" [V.2 Page 84 line 70 to end of act]
  - Reconciliation of all characters as Jacques unites them all [V.4line 180] how are they positioned? Imitates a marriage ceremony?

- **Live productions**
  - How actors have displayed effective use of acting skills that could be effective in their version of the play.
  - How observations made of live theatre have informed them of the best way to approach the conveying of relationships on stage.
  - How acting style has been used to convey motivation and relationships with varying degrees of success.

Indicative content for *Hedda Gabler*

Answers should demonstrate knowledge and understanding of the challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to Character motivation and relationships, vocal skills; including conveying meaning through language, and movement and spatial relationships.

- 2 key scenes
- **Character motivation and interaction**

  - Context of the 2 key scenes chosen e.g. they convey different aspects of the character's personality or relationship with another character. E.g. relationship with Hedda compared to her relationship with Loevborg.
  - Character's motivation in each scene. E.g her anxiety when Loevborg doesn't return from going out with Brack and Tesman – her fear that he has lapsed into drink again. Disappointment when he says they will no longer work together. His tearing up of the manuscript -the "killing of the little child".
  - Her determination to be useful both before and after Loevborg's death. She must finish his work.
  - Her uneasiness around Hedda due to previously having been bullied at school by her. How she overrides this and is determined to stay up all night to wait for the men to return.
  - Conscious of her social standing and her embarrassment of her marriage – where she had once been the housekeeper for her husband.

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- **Vocal skills: including conveying meaning through language**
  - Often nervous and fearful this could be shown in the pitch and tone of her voice.
  - She becomes desperate when the men do not return
  - Her tone of voice becomes hopeful and enthusiastic as she plans with Tesman the reconstruction of Loevborg's work.
  - Simplicity in the language she uses to convey genuine feelings. Her innocent enthusiasm for Loevborg's new book " Everyone's been buying it and reading it – it's created a tremendous stir –"

- **Movement and special relationships**
  - Hedda's controlling nature and air of self-importance and superiority may be discussed. Her belittling attitude towards Mrs. Elvsted.
  - Physical lack of dominance on the stage – Hedda is often moved around the stage or told what to do e.g. Hedda tells her to " go and get some sleep". She allows Hedda to stroke her hair and hands.
  - She falls asleep awkwardly in a chair whilst Hedda lies on a sofa.
  - Mrs Elvsted may become more physically energetic and demonstrative when she has a purpose e.g. the rewriting of Loevborg's book.

- **Live productions**
  - How actors have displayed effective use of acting skills that could be effective in their version of the play.
  - How observations made of live theatre have informed them of the best way to approach the conveying of relationships on stage.
  - How acting style has been used to convey motivation and relationships with varying degrees of success.

Indicative content for *Machinal*

Answers should demonstrate knowledge and understanding of the challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to Character motivation and relationships, vocal skills; including conveying meaning through language, and movement and spatial relationships.

- 2 key scenes
- **Character motivation and interaction**
  - Context of the two scenes chosen. E.g. They convey different aspects of the character's personality or relationship with another character. The First Man talks differently with the Second man as he does with the Young Woman.
  - First man's initial motivation is to make up a 4 and help his friend get with the Girl. This changes as he becomes more sympathetic towards the Young Woman and in the INTIMATE episode he is tender and thoughtful.
  - He is a "maverick" and "outsider" which attracts The Woman. He is proud of the life and danger he has been in. He *"Can't live anywhere else – for long."*
  - He has killed a man – but this does not threaten, as his reason was to get free. This is a sentiment The Woman can understand and it makes him romantically appealing to her.
  - He is honest he doesn't promised to stay with The Woman forever.
  - Intimacy is easy; as he sings and jokes with her; a great contrast to the Husband.
  - He is not tied down by rules or accepted ways to behave. *" You ever been off like that kid? – High up? On top of the world?"*
  - However like them all he betrays her at the end – and it is his words that refute her evidence .

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- **Vocal skills: including conveying meaning through language**
  - Use of pacing as he jokes and creates a light relaxed atmosphere.
  - Tone of voice is open and friendly – he sings and uses a reminiscent tone of voice when recalling his adventures.
  - He uses Spanish language – which makes his appear different and worldly / poetic.

- **Movement and special relationships**
  - He is her physical equal. He does not have to persuade or torment her. He uses words not actions to win her over.
  - Physical intimacy is reciprocated. *"He comes out of the shadow, puts his arm around her, kisses her. Her head and arm go further back – then she brings her arm around with a wide encircling gesture."*

- **Live productions**
  - How actors have displayed effective use of acting skills that could be effective in their version of the play.
  - How observations made of live theatre have informed them of the best way to approach the conveying of relationships on stage.
    -How acting style has been used to convey motivation and relationships with varying degrees of success.

Indicative content for *Cat on a Hot Tin Roof*

Answers should demonstrate knowledge and understanding of the challenges facing the actor in the role and explanation of how the role can be realised in performance, including reference to Character motivation and relationships, vocal skills; including conveying meaning through language, and movement and spatial relationships.

- 2 key scenes
- **Character motivation and interaction**

  - Context of the 2 key scenes chosen e.g. they convey different aspects of the character's personality or relationship with another character. E.g. Opening scene establishes the animosity Brick has towards Margaret .It also shows how she is trapped by his drinking and the others in the house. *"These walls have ears!"* She laughs at the other's behaviour at the dinner table but it still disgusts her too. *"I nearly choked on my chicken"*.
  - Fearful of how she has changed / beginning to despise herself because she cannot bring herself to hate Brick. *" That I've gone through this – Hideous! – transformation, become – hard, Frantic!".*
  - Her compassion and need to show Brick she understands his friendship with Skipper*. " I'm naming it so damn clean that it killed poor Skipper! – You had something that had to be kept on ice, yes, incorruptible, yes – and death was the only icebox where you could keep it…"*
  - Relationship with Big Daddy is respectful not fawning
  - She shows a need to want to protect Big mama but also stand strong and represent Brick's interest when Mae and Gooper discuss the trusteeship*.* Is she still hanging in for her share? She admits in Act one she has been poor . she has been Brick's last lines still question her motives *"Wouldn't it be funny if that was true? "* .
  - Margaret pretends to be pregnant. *"Brick and I are going to- have a child!"* and she follows though with the determination to *"make the lie true!"* In the stage directions it states, *"It is constant rejection that makes her humour Bitchy!"*

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- **Vocal skills: including conveying meaning through language**
  - She mocks Mae and Gooper "Why, Gooper, Don't you drink? If I'd known you didn't drink, I wouldn't of made that remark-" She uses this irony as her way to insult them both. *" at least not in your presence!"*
  - *"Whenever she calls him Baby the word is like a soft caress"* P 6.

- **Movement and special relationships**
  - The argument about the crutch [p9] reveals how she wants to help but Brick refuses to let her and again she is rejected.
  - She is aware of her physical allure *" Best lookin' man in the crowd . Followed me upstairs and tried to force his way in the powder room with me, "* . But this fails to provoke Brick's jealousy.

- **Live productions have influenced decision making**
  - How actors have displayed effective use of acting skills that could be effective in their version of the play.
  - How observations made of live theatre have informed them of the best way to approach the conveying of relationships on stage.
  - How acting style has been used to convey motivation and relationships with varying degrees of success.

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