



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

**A LEVEL
DRAMA AND THEATRE – COMPONENT 3
A690U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2021 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 A LEVEL DRAMA AND THEATRE – COMPONENT 3

AUTUMN 2021 MARK SCHEME

General information

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

Band descriptors

In Sections A and B there is one generic assessment grid for each question which covers every text in the section and one grid for Section C. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

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

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

Indicative content

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

A LEVEL DRAMA and THEATRE

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 3

Assessment objective	Section A		Section B	Section C
	a	b		
AO3:1a	✓	✓	✓	✓
AO3:1b	✓	✓		✓
AO3:1c	✓	✓	✓	✓
AO3:1d	✓	✓	✓	✓
AO4:1c	✓	✓	✓	✓
AO4:1d			✓	✓

SECTION A

The grid below is for Section A, **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	9–10 marks • A clear and detailed description of lighting ideas demonstrating an excellent knowledge and understanding of the role of these in a performance. • A clear and detailed knowledge and understanding of the function of lighting in communicating atmosphere and location in the given extract. • Highly relevant use of subject specific terminology.
4	7–8 marks • A clear description of lighting ideas demonstrating a good knowledge and understanding of the role of these in a performance. • A clear knowledge and understanding of the function of lighting in communicating atmosphere and location in the given extract. • Relevant use of subject specific terminology.
3	5–6 marks • A general description of lighting ideas demonstrating a satisfactory knowledge and understanding of the role of these in a performance. • A general knowledge and understanding of the function of lighting in communicating atmosphere and location in the given extract. • Generally relevant use of subject specific terminology.
2	3–4 marks • A limited description of lighting ideas demonstrating some knowledge and understanding of the role of these in a performance. • A limited knowledge and understanding of the function of lighting in communicating atmosphere and location in the given extract. • Limited use of subject specific terminology.
1	1–2 marks • Little or no description of lighting ideas demonstrating a very limited knowledge and understanding of the role of these in a performance. • Little or no knowledge and understanding of the function of lighting in communicating atmosphere and location in the given extract. • Little or no relevant use of subject specific terminology.
	0 marks • Response not worthy of credit

	Indicative content
	The answer should demonstrate knowledge and understanding of the function of lighting and how it can be used to convey atmosphere. References might be made to: Location of the extract, type of lighting effects used e.g. wash or spotlight, positioning of the lanterns to create effects. e.g. foot lights for shadows / side lighting, style of production e.g. abstract or naturalistic including such things as; the manipulation of lighting to convey character's mental state, and the historical period / time frame e.g. the choice of symbolic colour. The use of AV / projection to create atmosphere or create various time frames. How might these lighting effects convey meaning to an audience? The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:

1a
Saved

Answers should include a description of lighting in relation to the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.

- **Atmosphere of the extract** – The scene takes place in an interior setting. *“The living room. Dark”*. The characters fail to communicate about anything of purpose and seem to lack any urgency even when the baby continues to cry and eventually screams. The lack of attention of the characters to the baby’s needs is shocking. The disconnect between the characters who show no warmth to one another. This scene highlights the theme of how post war society’s is breaking down e.g. dialogue shows breakdown of communication- LEN “Smells great” – MARY “you let it ruin”
 - E.g. Type of lighting – contrast between light and dark in the scene. Initial lighting cues show the room is *“Dark”*. Mary puts the light on, then it is switched off by Harry (who remains in the darkened room) and then Mary switches it on again. Each time the scene is illuminated briefly, and the audience catch only a glimpse of the room. This makes the atmosphere quite disjointed.
 - The type of light might only illuminate the centre part of the room over the table and create shadowy darkness around the edge of the room – where Harry can sit and appear to be in half darkness and nearly invisible.
 - When the door opens a light may illuminate the room from the side. Using a lantern positioned at the side of the stage. This might be brighter and appear to add to the eerie image onstage and create shadows against the wall. Emphasising the grotesque and absurd nature of the scene.
 - The TV is an important focus in the scene and seems to be the only thing that unites the family. It ironically emphasises their lack of relationship and communication. *“Len eats. Mary watches. Pam makes up. Harry is still”*. It might omit changing lights and colour that cast themselves on to the faces of the characters adding to the threatening effect. The colour (Colour TV introduced 1966) will change as the channel is changed to show a differ range of colours and tempos of flashing light. Due to the poverty of the family they might still have an old black and white TV. The effect will be similar but without changing colour. Again, it might flash light into the darker parts of the room momentarily.
 - The baby crying might be accompanied by lighting effects – perhaps symbolic light that becomes more intense in colour and strength as the baby becomes more frustrated up to *“the baby screams with rage”*.
 - A projection of a baby becoming more and more distressed might be focused on the upstage wall. This will prove difficult for the audience to watch as *“nothing happens until it has cried a long while”*. This sense of discomfort will create tension in the audience that is not present in the characters who disassociate themselves with the action around them.
- E.g. Colour and intensity. Areas of the stage lit and those not lit. Use of a bare light bulb in the centre of the room. Direction of light from the hall might be more intense to cast stark shadows. Colour used symbolically to represent emotions. Cool blue that becomes red as the baby becomes more distressed. Black and white Projection of a distressed baby appears to be detached as is the family’s experience when watching TV.
- E.g. Style and period of production. The symbolic use of lighting to show the contrast in emotions between the adult characters and the frustrations of the helpless baby. Non naturalistic projection of the crying and distressed baby.

**2a
Accidental
Death of an
Anarchist**

Answers should include a description of lighting in relation to the given scene. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.

The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.

- **Atmosphere of the extract.** The action of the scene is very frenetic. There is a lot of fast paced movement and different areas of action that might need to be highlighted to create a comic effect.
 - At the beginning of the scene FELLETTI and MANIAC might be seated opposite each other in an interview situation. This might be picked out with a spotlight of soft pink light to separate this action from the chaos around them.
 - The tempo of the scene gets faster: e.g. entrance of PISSANI, one sentence responses in the dialogue, FELLETTI and MANIAC each other's sentences, fumbling and chasing actions to find the eye and then the bomb flying into the air. At this point the atmosphere and pace seems to defy time and slow down – a suspensory pause in the action- build tension for the audience. "Everyone rigid with horror"
 - E.g. Type of lighting. FELLETTI and MANIAC picked out with a spotlight whilst other areas of the stage in a wash. Moments of visual comedy emphasised – "CONSTABLE crawling by the door" picked out with light just at that moment to focus the audience attention on it.
 - The use of a strobe effect light during BERTOZZO'S slapstick trip. This might create a slow motion effect and contrast the energy of the earlier part of the scene with the suspense and dread experienced by the characters and audience alike -at this moment of tension.
 - E.g. Colour and intensity. Colour might show different areas of mood on the stage – FELLETTI and MANIAC conversation compared to the physical action of the other characters. Intensity can take many forms- spotlights to pick out action that then become very intense at the moment with the bomb – almost blinding as time freezes.
 - E.g. Style and period of production. Very farcical style of this scene – like Mischief Theatre Company. Black and white silent movie style/ period to the scene could indicate stark monochrome contrasts in the light.

**3a
Racing
Demons**

Answers should include a description of lighting in relation to the given scene. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.

- **Atmosphere of the extract.** The scene is full of contrasts Lionel's mood versus Harry's and the physical contrast of light and dark. Lionel is excited and full of energy whereas Harry is defeated and "weepy".
 - The extract is set in "*Harry's living room.*" However, everything is bare and unhomely "*Lamps are gone.*" The only light is from the rooms offstage- bedroom, main door and bathroom. This is a metaphoric representation of how the centre of Harry's life is empty and his vocation as a cleric is made bare by the media exposure of his private life.
 - Side lighting from the other rooms creates silhouettes "*HARRY appears, another silhouette, silently, from the bathroom.*" This adds to the emotionless and bare atmosphere of the scene. Later Harry puts on the light in the living room. This might be stark; as there is perhaps no lamp shade and only the bulb left to light the room. It might not sufficiently illuminate the whole space and leave the edges of the room in semi darkness, where only the forms and shapes of his furniture can be seen hiding in the darkness, creating a ghostly / haunted atmosphere. Again, adding to the metaphor of Harry's life at this moment in the play.
 - The atmosphere of the scene changes for Lionel when he reads the note from Harry. He becomes incredulous. Finally, Harry is resigned to the state of affairs "*That's the country we're living in.*"
 - Type of lighting – Each of the rooms off stage is lit from off stage where lanterns are positioned casting shadows and silhouettes.
 - It is an interior scene and therefore all light is artificial / electric light.
 - Colour and intensity. Each of the off-stage rooms might have a different colour of light and varying intensity but all contrast with the central room in being brighter and warmer in colour.
 - a wash of colour might be used in the living room. Here the edges of the light blend away, whereas the lights from the other rooms might be more intense.
 - Style and period of production. Perhaps naturalistic in style with emphasis on the diegetic light creating the illumination in the scene.
 - The political messages within the scene e.g. treatment of gay clergy, the power of the media might be emphasised in the use of projected newspaper headlines on the back wall of the living room. Perhaps even tackling the changes in attitude to gay clergy in recent years.

4a
Love and
Information

Answers should include a description of lighting in relation to the given scene. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.

- **Atmosphere of the extract.** The three scenes all focus on simple moments being made more complex by language, symbols and associations. The final scene turns this around and denies meaning and further embellishment with the line “*Maybe. We’ll see*”. The atmosphere over three scenes builds in intensity and finally resumes a slow pace and simple image. In **Manic** – it is fast and frenetic without breath and becomes panicky and overwhelming. It reaches its peak in this section.
 - **CHINESE POETRY-** This deals with translation and deciphering meaning. The layers of interpretation are added to a simple image and build a very different story and final grotesque image – that may or may not be metaphorical. However, the simplicity of the original is lost.
 - **MANIC** – Deals with how we attach symbolic meaning to things which often lead to complication and chaos but also help us to interpret and organise our thinking.
 - **GRIEF.** Deals with the sense of numbness, loss and emptiness that comes with grief. The grieving character can only think in the moment and refuses to complicate and engage in adding meaning.
- Type of lighting. What location / performance space is created by the light e.g. a circle of red light on the floor and everything else darkness.
- **CHINESE POETRY-** Manga style animation projected on a screen that takes a simple line drawing of a girl and adds further embellishment to transform her into the grotesque image at the end of the scene.
- Chinese letters that are visually translated or mistranslated on a screen. General wash of red colour as if from a Chinese lantern. This can then transition into the next scene where “red is lucky” in China.
- **MANIC.** Here the lighting effects can layer on top of one another quickly to create the manic atmosphere of the scene. This could be a combination of projected images such as the map and shapes of varying size and shape of intense colour.
- **GRIEF.** The bareness and lack of light might contrast with the chaos of the preceding scene.
- The light might tighten around the character who is grieving and change colour to convey their isolation. The other character might even disappear into darkness as they are not able to engage in the feelings of the grieving character.
- Colour and intensity [see above]
- Style and period of production. The style might be very symbolic to reinforce the meaning of the chosen scenes. Abstract visuals and colour reinforce the meaning of the scenes. Non-specific time frame conveys how the symbols in the scenes are universal.

5a Chimerica	Answers should include a description of lighting in relation to the given scene. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately. • Atmosphere of the extract. Time of day unclear – however the smog that causes ZHANG WEI to wear a face mask might create an overcast and oppressive atmosphere that affects the quality of the light coming into ZHANG LIN'S apartment. - Interior scene. Some light from other things in the apartment visible e.g. lap top. This might illuminate his face. - Contrasting atmosphere of the 2012 scene and the 1989 scene. The first contains threat and anxiety whilst the second is idealised, romantic, playful and humorous. <i>“LIULI shrieks, hits him in delighted outrage. YOUNG ZHANG LIN laughs, fends her off”</i> - Transition between the scenes needs to be very contrasting in perhaps style and type colour and intensity of light. - The final stage direction. <i>“Opens the door LIULI is inside. she hands him a beer. He takes it, closes the door”</i>. The atmosphere references the earlier part of the scene. However, ZHANG LUI <i>“yanks the plug from the socket”</i>. He is putting an end to these memories as they cannot exist in the present. Perhaps the lighting should reflect this with a sudden black out. - E.g. Type of lighting [Some ideas listed above]. - the lighting for 1989 should be full stage lights, all parts of the apartment visible. - Sunlight easily coming through the windows. Perhaps an idealised view of how things were. - During ZHANG LIN'S story perhaps the scene is enacted by other actor in a spot light in another part of the stage. It could also be represented in a film / animation of the events projected onto the back wall of the apartment so that the images cover the body of the “older” ZHANG LIN. - E.g. Colour and intensity. Contrast in these to show the difference between 2012 – [or present day if making connections to the present-day issues in China] and 1989. 1989 more idealised and use of rose colours as ‘rose tinted’ glasses! - E.g. Style and period of production. Perhaps naturalistic 2012 and exaggerated highly romanticised and symbolic 1989.
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The grid below is for Section A, **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	25–30 marks • A mature and insightful answer clearly showing a detailed knowledge and understanding of the choices made by a costume designer in this scene. • Comprehensive knowledge and understanding of the chosen characters in the scene conveyed through choice of costume design ideas • Imaginative use of costume design to communicate meaning to an audience. • Highly relevant use of subject specific terminology.
4	19–24 marks • An insightful answer demonstrating knowledge and understanding of the choices made by a costume designer in this scene. • Clear knowledge and understanding of the chosen characters in the scene conveyed through choice of design ideas. • A definite link between the use of costume design ideas and the communication of meaning to an audience. • Relevant use of subject specific terminology.
3	13–18 marks • A general answer demonstrating some knowledge and understanding of the choices made by a costume designer in this scene. • A general knowledge and understanding of how the chosen characters in the scene through the choice of costume design ideas, • General links between the use of costume design ideas and the communication of meaning to an audience. • Generally relevant use of subject specific terminology.
2	7–12 marks • A limited answer demonstrating inconsistent knowledge and understanding of the choices made by a costume designer in this scene. • Limited knowledge and understanding of how the chosen characters in the scene, through choice of costume design ideas. • A few relevant links between the use of costume design ideas and the communication of meaning to an audience. • Limited use of subject specific terminology.
1	1–6 marks • A very limited answer demonstrating little or no knowledge and understanding of the choices made by a costume designer in this scene. • Very limited knowledge and understanding of how the chosen characters in the scene, through choice of design ideas. • Very few or no relevant links between the use of costume design ideas and the communication of meaning to an audience. • Little or no relevant use of subject specific terminology.
	0 marks • Response not worthy of credit.

	Indicative content
	Answers should explain in detail how a costume designer's ideas are used to communicate meaning to an audience in the given extract. References might be made to: Historical period e.g. Modern dress. Costume shape / silhouette – length and shape of the garment and embellishments. The use of colour e.g. to convey age, theme or character. The use of texture might convey status e.g. type of fabric silk / velvet or simply woven fabric. Reference regarding the style e.g. Naturalistic, expressionistic, Reference must be made to the extract and the two characters identified in the question and how these ideas communicate meaning to an audience. The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:

2a
Saved

Answers should refer to the given characters of **PAM** and **MARY**. They must demonstrate knowledge and understanding of the chosen extract. For example:

- **Period-e.g. 1966.** *[should they decide to dress her ready to go out rather than in the slip suggested in the stage directions]*. PAM might wear Mod style clothes – to show her affiliation to the subculture of the time. Some youths identified as Mods or Rockers perhaps in an attempt to belong to a gang or group; as their own personal identities had become eroded. There were infamous clashes of the two ‘gangs’ in the early to mid 1960s. This identification with a ‘type’ or ‘gang’ might be used in a *modern dress version* of the play and reflect the street style or musical influence of the 21st century. E.g. Grime music
- **Colour & Texture.** Mary might wear colours suitable for her age e.g. browns and green whereas, Pam’s slip might have stronger colour to identify her as more of the 1960s era. It would be made of man-made fibre with lace edging that might be coming down. She would also wear nylon stockings, rather than silk ones, that are cheaper and more readily available in the 1960s. Perhaps also a little dirty in colour. Mary’s apron/ housecoat may be in a gingham or floral fabric from the 1950s. However, their poverty might indicate that are not able to keep up with the latest fashion. Fabrics for Mary might be more natural fibres – woollen knits and Pam might have some man-made fibres in her costume. Colours might also be used to identify the generations in a symbolic way if the production style demands this. E.g. one generation in one colour and the younger generation in another. The group colours here might indicate the lack of identity experienced by the post war generations.
- **Style.** E.g. Production style might be naturalistic to focus on the social and historical context of the play. Costumes will reflect the deprivation experienced by the working classes in the post war era e.g. clothes are ill kept or appear to be second hand / pawned or made of cheap fabric.
- **Convey character – age & status. MARY is 53.** *“Homely”, large built and “Shortish”*. PAM is 23 *“Thin...Looks tall from a distance but is shorter than she looks.”*. In this scene Pam *“wears a slip and carries a hairbrush”*. As Mary has been preparing food, she might wear an apron /over her clothes. Mary’s apron might be: a tabard, button through overall, factory girl style, cobbler apron or housecoat – all widely used in the 1960s. She might remove this as she settles to watch the TV.
- **Contrast in the characters.** The characters contrast in age and stature. The style of costume for MARY may be more old fashioned and hark back to the styles of the post war era and Pam’s be more of the 1960s – when a fashion for the youth appeared. Costume shape might emphasise the difference in stature, e.g. Mary’s costume being more square shaped (broad at the shoulders), in silhouette, and Pam’s rectangular (longer in length).

2b
Accidental
Death of an
Anarchist

Answers should refer to the given characters of **FELLETTI** and **MANIAC**. They must demonstrate knowledge and understanding of the chosen extract. For example:

- **Period.** Set in 1979, to illustrate the real-life events of the Pinelli case or modern dress to satirise current political issues such as police corruption or misuse of power.
- **Colour – MANIAC** is at this stage of the play such a mish mash of identities the colours he wears might be contrast to the others on stage who are merely reduced to buffoons. They might be bright much like the Arlechino's parti colours. **FELLETTI** might wear more sombre colours to show her serious intent to get the details of the story.
- **Texture** e.g. The many identities of the **MANIAC** bring various textures of clothes – which if layered will contrast in texture. **FELLETTI**'s suit is like a uniform – ordered and in similar textures.
- **Style.** The production style might be naturalistic to place the events very clearly in a specific time frame. Or Brechtian/epic style where characters are identified as “type” and express their relationship and expression of the message of the play. E.g. grotesque caricatures, characters labelled to convey their role in the political message e.g. **FELLETTI** shows the power of the media/ fake news. She might also be dressed in a “typical” journalist; her costume including a trench coat and hat with “press” or “news hound” labelled. Answers might also consider the theatrical heritage of the characters and choose to design the scene in a Commedia dell arte style. With the character of **MANIAC** as Arlechino, who traditionally pretends to be stupid in a metatheatrical attempt to create chaos.
- **Contrast of the two given characters.** **FELLETTI** is the only female character in the play and appears to seek the truth (whatever that is!). She is a serious-minded character, keeping to her purpose throughout the scene, and contrasts to the **MANIAC** and other characters. This is evident in her use of language “*I have to admit that this version clarifies several points*”. Her costume might be business-like – perhaps a skirt or trouser suit with a blouse. The **MANIAC** – perhaps middle aged – but difficult to know as he relies so heavily on disguise. Under the outrageous “*false moustache, glasses, wild wig, wooden leg, false hand, eye patch*” he might appear extremely normal – possibly able to pass himself off as a member of the audience – ‘one of us’ wearing “shabby suit” from the first scene. He might even have remnants of all the disguises he has worn so far in his costume e.g. Mayor / judge/ psychiatrist. He is however very agile as he moves around the space “*He catches the bomb*”. His costume might need to give him the ability to move despite the outrageous props and additions he wears.

3b Racing Demon	Answers should refer to the given characters of HARRY and LIONEL. They must demonstrate knowledge and understanding of the chosen extract. For example: • Period – e.g. 1990s when the acceptance of gay clergy was less evident, or present day to convey the conflict between the rules of the church and how this fits with the changing / changed times. • Colour – LIONEL is in black. HARRY might be dressed in a variety of colours as a way of showing how he has divested himself of religion. Although forced into his position he has to some extent escaped the confines of the uniform of office. • Texture – LIONEL – woollen suit and coat as he has come from outside. HARRY – is indoors but just about to leave. Throughout the scene he might put on layers of clothes e.g. jumper over his shirt and a jacket. This adds to the idea that he is packing up his past life and moving on – if somewhat pushed to do so. His clothes might also be more suitable for the warmer climate of Malta. • Style – naturalistic to convey the vestment of the clergy. LIONEL wears the detachable collar – as this is an identifying badge recognised by all people of all faiths as a sign, a mark of a person’s holy calling. HARRY however might have decided to reject wearing this in his everyday life and only wear them when <i>as a “chaplain to the expatriate community” when conducting, “Baptisms, weddings, funerals. Hatch, match and dispatch, as they say”</i> • Contrast of the two given characters. – LIONEL is still holding onto his connection with the church. Whilst ousted by the Bishop he still hopes to go on and get a school chaplaincy. This is shown by him still wearing some of his vestments e.g. detachable collar, “dog collar”, black shirt and black suit. He might also be wearing a black woollen coat and Homburg hat (sometimes worn by the clergy at the time). This also reflects the wider theme of the play of the “Church in crisis.” HARRY is running away to Malta and might feel desperate, dejected and betrayed. He might choose to not wear the clerical vestments to draw attention to himself. He is slipping away as quietly as he can to avoid exposure by the press.
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4b Love and Information	Answers should refer to the given characters of ONE CHOSEN CHARACTER and ANOTHER CHOSEN CHARACTER from the scenes. They must demonstrate knowledge and understanding of the chosen extract. For example: • Period – e.g. A non-specific time period might be chosen to convey the universal themes of love and information. This might be conveyed in the choice of neutral costumes for all characters with single items of costume added to create the role or add meaning. The reasons for this might also be to maintain the nature of the quick transitions between scenes and the multi role style of the play. • Colour- colour is important in the first two scenes and the absence of colour might reflect the grieving process in the scene GRIEF. Costume might be used to paint the colours on the stage with many actors dressed in various colours creating a montage of the colours blending through the movement of their costumes. Contrast of black or neutral tops and trousers with sashes or tunics of colour. • Texture – e.g. Tunics might be diaphanous and assist in the idea of painting with colours, envisaged in the use of the symbolism of colours listed in MANIC. • Style – abstract style of costumes. Not specific to period and style. The costumes might be such that they have multiple functions. They can be tied up / rearranged/ pulled own to create a different silhouette that conveys gender/ status/ and age. Specific characters might be identified in the scenes e.g. MANIC where a character conveys the building and confusing emotions related to the use of colours to create meaning. Here they might be a confused young woman or in GRIEF this might be a conversation between two older women. <i>“He must have been everything to you”</i>. • Contrast of the two given characters. Because the emotions of each of the scenes is different. Therefore, the characters – whoever they are must contrast. Costume can show this through conveying age, gender and status but also in the restriction they give to the character. e.g. GRIEF the numbness of the character might be conveyed in her costume blending into the darkness. A character might pull her costume around herself cloaking her in darker colour and appearing to disappear.
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5b Chimerica	Answers should refer to the given characters of ZHANG LIN and YOUNG ZHANG LIN. They must demonstrate knowledge and understanding of the chosen extract. For example: • Period – e.g. 1989 and 2012 /or present day • Colour – YOUNG ZHANG LIN – colours are hopeful and bright, may be a predominance of red = luck in China, and perhaps a belief in the system. This contrasts with older ZHANG LIN who wears grey as if to blend away and the absence of red shows his attitude towards the government. • Texture – YOUNG ZHANG LIN wears fabric that reflect the light or seem to shine as if in an idealised dream whereas the older ZHANG LIN seems to wear fabric similar to his sofa as if to blend away and hide. Showing his lack of confidence and how different he is to who he once was. • Style – e.g. costumes of both eras .1989 is more idealised and might appear more exaggerated in shape, colour and texture to that of 2012. The YOUNG ZHANG LIN might be a different actor who enters the scene acting with LIULI in the same space as the older ZHANG LIN. Much like in the play “Lovesong” where two generation of the same character occupy the same space. The YOUNG ZHANG LIN wears clothes of the era that emphasise his youth, stylishness and playfulness whereas the older ZHANG LIN wears functional clothes in which he “just survives” and hides himself away. • Contrast of the two given characters – The characters might convey the emotional state of the country. That is before the Tiananmen square shooting as sense of idealism, future hopes and love. These contrast with the 2012 characters where there is fear suspicion and oppression.
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Section B

Answer one question on one set text you have studied.

The grid below is for Section B, **questions 6-10**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	17-20 marks - A mature response and understanding of the chosen character, and their relevance to the interpretation of the text by an actor. - A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. - A mature and detailed interpretation of the text from the perspective of an actor. - A mature and detailed knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. - A mature and detailed reference to two extracts chosen. - Highly relevant use of subject specific terminology	17-20 marks - A comprehensive analysis of contemporary performance styles - A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation as an actor.
4	13-16 marks - An effective response and understanding of the chosen character, and their relevance to the interpretation of the text by an actor. - A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. - An effective interpretation of the text from the perspective of an actor. - A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. - An effective and detailed reference to two extracts chosen. - Relevant use of subject specific terminology	13-16 marks - A clear analysis of contemporary performance styles - An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation as an actor.
3	9-12 marks - A general response and understanding of the chosen character, and their relevance to the interpretation of the text by an actor. - A general answer with some knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. - A general interpretation of the text for performance from the perspective of an actor. - Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. - A general reference to two extracts chosen. - Generally relevant use of subject specific terminology	9-12 marks - A general analysis of contemporary performance styles - A general evaluation of partially relevant live theatre, which makes general links with their own interpretation as an actor.

2	5-8 marks - Limited response and understanding of the chosen character, and their relevance to the interpretation of the text by an actor. - A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. - A limited interpretation of the text for performance from the perspective of an actor. - A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. - A limited reference to two extracts chosen. (Where one extract might be more detailed than the other) - Limited use of subject specific terminology	5-8 marks - A limited analysis of contemporary performance styles. - A limited evaluation of live theatre which makes some links with their own interpretation as an actor
1	1-4 marks - Very little response and understanding of the chosen character, and their relevance to the interpretation of the text by an actor. - A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. - A very limited interpretation of the text for performance from the perspective of an actor. - A very limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. - Very limited reference to two extracts chosen, (Where one extract might be covered more than the other). - Little or no relevant use of subject specific terminology	1-4 marks - Very little analysis of contemporary performance styles - Very little evaluation of live theatre, which makes few links with their own interpretation as an actor.
	0 marks Response not worthy of credit	0 marks No analysis or evaluation

All texts	Indicative content (Analysis and evaluation of live theatre) Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the set text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study. • Reference to two extracts. e.g. the choices of extracts might convey a development in the character or a contrast in behaviour and motivation. Answers could include the following but are not limited to this. • Research and understanding of period/culture/context- - relevant in interpreting the play for a contemporary audience. - How the text has been interpreted in performance and its intended impact upon an audience. - The way contemporary society reacts to different kinds of texts, e.g. political. • Research an understanding of chosen acting style • Character motivation • Character relationships / interaction • Vocal skills • Physical skills • Evaluation and analysis of live productions and links to choices an actor makes in rehearsal for the two extracts chosen.
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	Indicative content
6 The Trojan Women	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: Research and understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political. - Part of a trilogy of plays - First performed in 415 b.c. It came second in the Dionysia. - Written and performed at the end of Euripides' career and is considered a controversial rhetorical drama. Plays reflected / befit the demands of the audience of the time as they were part of a competition and had to appeal to the audiences' demands. Posing questions e.g. what is being? - Theatre was part of a religious and political event. - Audience members reflected the democracy of the time. - Male actors / masks/ large chorus / purpose built large theatre spaces. - Historical background was the on-going conflict with Sparta. - The play has been in a critical wasteland from renaissance time until 20th century where it has been revived more often and the themes it poses reflective of the current times. - Euripides' themes of the play include: slavery, spoils of war, loyalty, equity, justice, clemency, blame, retribution, grief, loss of national identity, refugees of war, hope, shame, humility, war crimes, the victims of war and women's role in war and its aftermath. - Ideas for contemporary interpretation by an actor. - Context of the scenes, establishing style and action. Research and understanding of chosen acting style. E.g. Epic theatre. The influence of a theatre practitioner and/ or a Theatre Company on the chosen style e.g. Brecht, Frantic Assembly/ Knee High and how this impacts on the choices made by an actor. Character motivation: HECUBA: how the motivation may differ between each chosen extract. What the character objective is in the extract and how they might achieve it. Changes made in these techniques in response to other character and the action of the extract. They might change their mind or direction of thinking. - Format of the dialogue of the chosen extract. Hecuba and Andromache finish off each other's lines as they are united in grief. Later in the scene they resume normal dialogue as their opinions differ. Hecuba: "But while there's life there is hope" - Hecuba's attempt to hold onto hope versus her daughter's despair. - Hecuba's pride as a Queen versus her desperation as a slave. War has robbed Hecuba of grace and dignity <i>"those who have fallen from good fortune into misery are heart- sore because of the prosperity they have lost."</i> Line 639-641. <i>"Nobility has been transformed and has turned into slavery"</i>. Line 617.

	• Character relationships / interaction. Status relationships e.g. Hecuba's attitude to Talthibius. He represents everything she despises OR Helen who she blames for the war and thus everything that has fallen upon her, versus her feelings towards her daughter Cassandra. - Attitude towards the other characters at that moment or before the action of the scene. E.g. before time – Helen – Hecuba has a lot of resentment that has built up throughout the war and intensified with every death. She might even feel some jealousy towards Helen who has lost very little even though it was her actions that have brought about Hecuba's desperation. - The weight of the wrath and judgement of the gods. Atmosphere of dread and the inability to affect a change on her fate. "So my suffering was all that concerned the gods" [line 1240] - Hecuba's attempt to keep the spirits of the other women high e.g. "But while there's life there is hope" even when Andromache says "<i>It is better to die than to live in misery</i>". [line 637]. • Vocal skills – exploration and analysis of the language used by Hecuba. Focus on a speech / monologue in detail discussing ways to create the imagery vocally. The building of her grief through language and imagery. The impact upon pacing and rhythm of speech. The opening speech line 99 – 152. • Physical skills. Development of appropriate posture, gesture, facial expression and eye contact within the chosen extracts and appropriate to the character status and historical period. E.g, Hecuba's age "who will own me, miserable old woman that I am-" [line 191] • Evaluation and analysis of live productions and links to choices an actor makes for the two extracts chosen.
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**7
As You Like
It**

The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:

- **Research and understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
The way contemporary society reacts to different kinds of texts, e.g. political.
 - First performed at The Globe theatre in 1600
 - Genre: Comedy – a parody of courtly love.
 - Set in France – although its location becomes vague as the play unfolds.
 - Written near the end of Elizabeth I's reign. England was thriving in trade, exploration, philosophical thinking and fresh from victories against long-time enemies.
 - The 'Virgin queen' had not married. Despite the success of her reign love proved unobtainable for her and created an uncertainty in the succession.
 - Purpose built theatres for the plays. Audiences reflected all social strata thus the plays catered for this in their content, character, language and entertainment e.g. song and music, diverse characters of all social levels. .
 - The play was popular with audiences at the time but has been played throughout history. The play has been adapted for film and is performed with regularity by theatre companies across the world.
 - Shakespeare's themes in the play are various, they include: loyalty, courage, escape, liberty, identity, time, transformation, court versus country (forest), and love.
 - Ideas for contemporary interpretation by an actor.
 - Context of the scenes, establishing style and action.
- **Research an understanding of chosen acting style. E.g.**
Naturalism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, Frantic Assembly/ Knee High and how this impacts on the choices made by an actor.
- **Character motivation: ORLANDO** E.g. how the motivation may differ between each chosen extract. What the character objective is in the extract and how they might achieve it. Changes made in these techniques in response to other character and the action of the extract. They might change their mind or direction of thinking. E.G. Orlando's behaviour at court and how it might / not vary from when he is in the forest. How love affects him. he attempts to convey his feelings but his verses "*had in them more feet than the verses would bare*". His naivete in believing the Ganymede / Rosalind conceit. Orlando's building anxiety and enthusiasm mocked by Rosalind: "*Time's pace is so hard that it seems the length of seven year.*"
- **Character relationships / interaction.** Status relationships e.g. Orlando a member of the court but his behaviour is more humble and becomes increasingly so the more time he spends in the forest. Attitude towards the other characters at that moment or before the action of the scene. E.g. before time.

	The love of Orlando versus pessimism and melancholy of Jacques' negativity. Orlando cannot bare Jacques "<i>I am weary of you</i>". Relationship with his elder brother Oliver at the beginning of the play and at the end where his better character leads him to save Oliver from the Lion and snake. Rosalind builds her manipulation and entrapment of Orlando and the audience's involvement in the deceit grows. This intensifies the comedy. He is being mocked without knowing it e.g. III ii How might an actor explore this? • Vocal skills – exploration and analysis of the language used by Orlando. Focus on a speech / monologue in detail discussing ways to create the imagery vocally. Dialogue is witty, and the language used has double meanings and irony e.g. [V ii "<i>To her that is not here, not doth hear</i>"]. Approaches to the Shakespearean verse and language appropriate for the character of Orlando. • Physical skills. Development of appropriate posture, gesture, facial expression and eye contact within the chosen extracts appropriate to the character status and historical period. • Evaluation and analysis of live productions and links to choices an actor for the two extracts chosen.
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8
Hedda Gabler

The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:

- **Research and understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
 - The way contemporary society reacts to different kinds of texts, e.g. political. First performed 1890
 - Genre: Tragi- comedy. The comedy is dark and focuses on the inappropriate behaviour of Hedda. Each act builds to a climax where Hedda's choices are comic or spiteful.
 - Contemporary response to the play was that it was universally condemned and called a "*hideous nightmare of pessimism*". Although a production in 1891 in London was received better.
 - Part of the theatrical reaction against the "well-made play". It has an unresolved end, changing motivations, has 4 acts, and symbolic action to convey his themes.
 - New type of play required the processes of naturalistic acting e.g. Stanislavski.
 - Naturalism reflected the changing times e.g. the search for psychological understanding and the predominance of scientific theory e.g. Darwin.
 - Ibsen's themes in the play include: Class, status, emancipation unattained, duty, responsibility, secrets and lies, roles for women in society and the consequences of breaking the rules.
 - Ideas for contemporary interpretation by an actor.
 - Context of the scenes, establishing style and action
- **Research and understanding of chosen acting style. E.g.** naturalism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, Frantic Assembly and how this impacts on the choices made by an actor.
- **Character motivation: TESMAN** E.g. how the motivation may differ between each chosen extract. What the character objective is in the extract and how they might achieve it. Changes made in these techniques in response to other characters and the action of the extract. They might change their mind or direction of thinking. E.G. Tesman's naivete when Aunt Juju is alluding to "*Are you expecting?*" [P 6]. He could be deliberately playing along and 'acting as if he doesn't understand' Which is most appropriate for their interpretation of the character. Tesman wants to please Hedda but doesn't know how to achieve this. He is driven to succeed with his doctorate and finds purpose near the end of the play by trying to write Loevborg's work with the help of Mrs Elvsted. His horror at Hedda's suicide which has come as a complete shock to him – this calls into question how well he knew his wife – or in fact how well anyone knew her. P 104 (*Screams to Brack*) *She's shot herself! Shot herself! In the head! Fancy that!*" He displays his love for Aunt Rena throughout the play and especially when she dies. His gentle generosity towards his aunts shows his honest love – which contrast to Hedda – who mocks this simple familial love.

	• Character relationships / interaction. Status relationships e.g. He is an academic and this distinguishes his status in the world. He is dedicated to his work and talks about it often. He might feel that he married above himself in the social hierarchy marrying Hedda and feels a little below her. He is eager to please her and is perhaps fearful to challenge her criticism. Attitude towards the other characters at that moment or before the action of the scene. E.g. Aunt Rena, but also <i>“it’s Eilert I’m so worried about.”</i> • Vocal skills – exploration and analysis of the language used by Tesman. Focus on a speech / monologue in detail discussing ways to create the imagery vocally. He uses “what?” throughout which acts like a punctuation but also makes him less involved and partial when in conversation with others. It also indicates he is often lost in his own thoughts and other preoccupations. He often busies himself running here and there – this might affect the speed of vocal delivery and the pitch and tone of his lines. • Physical skills. Development of appropriate posture, gesture, facial expression and eye contact within the chosen extracts and appropriate to the character status and historical period. E.g. etiquette of the time – formal greeting versus the more familiar greeting of friends and family. His preoccupation in his mind may affect the way he physically engages – perhaps by not holding eye contact or at times appearing to not follow the conversation – particularly between Hedda and Brack which often takes the form of a heavily sub textual conversation. His tempo rhythm contrast with the ease and slow consideration of Brack and is perhaps more frenetic and rushed. • Evaluation and analysis of live productions and links to choices an actor makes in the two extracts chosen.
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9 Machinal	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: Research an understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political. - First performed in 1928. Based on a real murder trial. Set at a time of industrial and technical development after the First World War and before the financial collapse of the Wall Street crash. Production line manufacture was being embraced and demand for and the consumption of products was increasing. - Style- expressionistic qualities. “Where mechanic movement or puppet like actions” were used. Developed out of the European influence of expressionism <i>“theatre of gesture, noise, colour and movement, theatre which is not psychological but plastic, physical, theatre which is anarchic and dangerous”</i>. The play owes influences to contemporary cinema e.g. “Metropolis” Fritz Lang. - Themes of the play include: The individuals fight against society, duty, idealised view of life versus reality, role of women in society, the power of the system e.g. The church and The law, dislocation from human intimacy in a mechanised world and societal retribution. - Ideas for contemporary interpretation by an actor. - Context of the scenes, establishing style and action. Research and understanding of chosen acting style.e.g expressionistic. The influence of a theatre practitioner and company on the chosen style e.g. Brecht or Artaud – blending of naturalism with expressionistic sequences of action. How this impacts on the choices made by an actor. Character motivation: GEORGE H JONES / HUSBAND E.g. how the motivation may differ between each chosen extract. What the character objective is in the extract and how they might achieve it. Changes made in these techniques in response to other character and the action of the extract. They might change their mind or direction of thinking. E.G. Contrast of character – in the first scene he is the boss and thus referred to as George H Jones. He tries to conform to the stereotypes of the Husband in the other scenes. In Honeymoon – he tries to be the “Lover “– but is exaggerated and appears leery. In Maternal – he is trying to be the dutiful husband - he is bringing a bouquet of flowers to celebrate the birth of his child and visits regularly even though his wife fails to respond to him the way he expects her to. <i>“Tomorrow then. I’ll be back tomorrow – and every day”</i>. In Domestic – He plays as the typical husband – successful businessman and at home husband. He attempts to engage in conversation with his wife and shows affection and some devotion towards her <i>“you’re one of the purest women who ever lived”</i>. As in all these scenes he doesn’t entirely connect with his wife and despite his attempts to connect – this is not effective.
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	• Character relationships / interaction. Status relationships e.g. The successful boss and husband. Attitude towards the other characters at that moment or before the action of the scene. E.g. before time. He expects his wife to be as excited about the birth of their child as he is. He doesn't understand the shock and physical trauma she has gone through. He fails to understand the reason why his wife has avoided physical contact with him, he makes the excuse it is because of her "purity". • Vocal skills – exploration and analysis of the language used by George H Jones / Husband. Focus on a speech / monologue in detail discussing ways to create the imagery vocally. The development of his "business" voice evident in the scene Domestic. Here he moves between the telephone conversation and conversation with his wife. He might find this movement from successful businessman bragging and exaggerating his success difficult to drop when talking to his wife. • Physical skills. Development of appropriate posture, gesture, facial expression and eye contact within the chosen extracts and appropriate to the character status and historical period. E.g. Honeymoon – his very physical interaction with his wife contrasted to her fear and coldness towards him. How far does he acknowledge this – or is he oblivious and feels it's what his role as husband deserves? • Evaluation and analysis of live productions and links to choices an actor makes for the two extracts chosen.
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10
Cat in a Hot
Tin Roof

The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:

- **Research and understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
The way contemporary society reacts to different kinds of texts, e.g. political.
 - First performed in 1955 directed by Elia Kazan. Pulitzer Prize winner. It is set on a plantation home in the Mississippi Delta. Old traditions clash with the changing world of post war America. Southern fable where the truth is just out of reach.
 - Williams' part of the Modern American playwright such as Miller and O'Neill who took apart the society in which they lived and deconstructed the American Dream and its associated contradictions.
 - The title of the play suggests an uneasiness that pervades the action and atmosphere of the whole play. Actions and conversations are rarely completed either because of the interruptions of others seeking their own needs or due to the heavy censorship of the society in which they live.
 - Naturalistic style with strong symbolic motifs.
 - Film version was popular, but Williams disliked this adaptation because due to the 'Hays Rule' it was unable to tackle the issues of homosexuality and sexism.
 - Themes include: social habit, greed, jealousy, superficiality, mendacity, decay, sexual desire, repression and mortality.
 - Throughout strong there are contrasting and contradictory images e.g. the fruitfulness of Mae "the monster of fertility" and the childless Brick and Maggie.
 - External 'modern' world breaks the dream of the old life e.g. the telephone calls and interruptions of other characters coming and going throughout the action.
 - Ideas for contemporary interpretation as an actor.
 - Context of the scenes, establishing style and action
- **Research and understanding of chosen acting style. E.g.** American realism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, The group Theatre, Actor's studio and Lee Strasberg and how this impacts on the choices made by an actor.
- **Character motivation: BRICK:** how the motivation may differ between each chosen extract. What the character objective is in the extract and how they might achieve it. Changes made in these techniques in response to other character and the action of the extract. They might change their mind or direction of thinking. E.G. Brick is waiting for the "click" which never comes despite his drinking. He is therefore always in a state of waiting / anxiety. He also hides his guilt about his feelings for Skipper and Skipper's death. He is frustrated by these things which are exacerbated by the other characters who don't give him the peace he thinks he needs. Does he intend to tell Big Daddy the truth about his health, or does it really just slip out? Act Two – *"Brick suddenly catches his breath as he realises that he has made a shocking disclosure"*.

	• Character relationships / interaction. Status relationships e.g. with Margaret and Big Daddy. Attitude towards the other characters at that moment or before the action of the scene. E.g. before time. Brick's secret about Skipper has overshadowed his marriage to Margaret and this is evident throughout the play. He avoids any physical intimacy with her and physically and socially distances himself from the family. • Vocal skills – exploration and analysis of the language used by Brick. Focus on a speech / monologue in detail discussing ways to create the imagery vocally. His frustration might manifest itself in a tight vocal delivery with short and bitter toned phrasing. He is explosive and therefore his lines might be delivered fast and urgent. He thinks life futile <i>"I'm sorry, Big Daddy. My head don't work anymore and it's hard for me to understand how anybody could care if he lived or died"</i>. [Act Two P69] • Physical skills. Development of appropriate posture, gesture, facial expression and eye contact within the chosen extracts and appropriate to the character status and historical period. He has a broken leg but seems to use this as way of avoiding situation or appearing helpless so that he is not challenged. He uses a crutch which is a metaphor just like the alcohol – it is stopping him facing up to the truth. He might use it as a way of hiding and keeping secret his lies. When it is knocked away from him – he becomes weakened. Whilst he drinks – he might not be drunk, as the alcohol isn't working. Perhaps he is less inhibited as the play progresses which leads to his angry outbursts, but he is very aware of his situation and keeps drinking in the hope it will blank it out – but it doesn't. • Evaluation and analysis of live productions and links to choices an actor makes for the two extracts chosen.
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SECTION C

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO4 Analyse and evaluate (their own work and) the work of others.
5	25-30 marks - Imaginative use and understanding of the given stage shape and how it informs movement and positioning. - Imaginative use of movement and positioning of the characters stated, in the extract. - Imaginative use of entrances and exits in the performance space. - Imaginative ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. All choices are fully justified.	9-10 marks - A mature answer, which clearly analyses how the stage shape inform the movement and positioning of characters. - A mature understanding of how movement and positioning are used to create an effect upon the audience in performance. - Mature evaluation of appropriate live theatre; with highly relevant links to the decisions made by a director.
4	19-24 marks - Effective use and understanding of the given stage shape and how it informs movement and positioning. - Effective use of movement and positioning of the characters stated, in the extract. - Effective use of entrances and exits in the performance space. - Effective ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. Most choices are fully justified.	7-8 marks - A clear answer, which analyses how the stage shape informs the movement and positioning of characters. - Detailed understanding of how movement and positioning are used to create an effect upon the audience in performance - An effective evaluation of appropriate live theatre with relevant links to the decisions made as a director.
3	13- 18 marks - General understanding of the given stage shape and how it informs movement and positioning. - General use of movement and positioning of the characters stated, in the extract. - General use of entrances and exits in the performance space. - Some ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. Some choices are justified.	5-6 marks - A general answer with some analysis of how the stage shape informs the movement and positioning of characters. - Some understanding of how movement and positioning are used to create an effect upon the audience in performance. - A general evaluation of appropriate live theatre with partially relevant links to the decisions made by a director.

2	7-12 marks • Limited understanding of the given stage shape and how it informs movement and positioning. • Limited use of movement and positioning of the characters stated, in the extract. • Limited use of entrances and exits in the performance space. • Limited ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. • (one aspect might be developed more than another).	3-4 marks • A limited answer, which shows little analysis of how the stage shape informs the movement and positioning of characters. • Limited understanding of how movement and positioning are used to create an effect upon the audience in performance • A limited evaluation of live theatre, with some links to decisions made by a director.
1	1-6 marks • Very limited understanding of the given stage shape and how it informs movement and positioning. • Very limited use of movement and positioning of the characters stated, in the extract. • Very limited use of entrances and exits. • Very limited ideas for the interaction of characters, justified within the context of the whole text and the chosen scene • (one idea might be predominantly explored.)	1-2 marks • A very limited answer, which shows little analysis of how stage shape informs the movement and positioning of characters. • A very limited answer to how movement and positioning are used to create an effect upon the audience in performance. • A very limited evaluation of live theatre, with few links to decisions made by a director.
	0 marks • No worthy answer of credit	0 marks • No analysis or evaluation

Indicative content

*This scene takes place in in a Tube station in London. Christopher has run away from home in Swindon and is making his way to his mother's house. In this scene he has to work out how to deal with the sensory and physical demands of the train, and the people around him. He uses the repetition of instructions to help him make sense of what needs to be done (he has used this technique earlier in the play), and to time getting on the train. Once he feels he has prepared himself and is ready to do the action, he discovers his pet rat Toby has escaped. He tries to get him back, as he has run on to the train line, oblivious to the danger he is in. The other characters including the **Man in the Socks** respond to try to make him understand the danger of the situation, but Christopher is focused only on Toby.*

The following answers are suggestions only and all valid alternatives should be considered and marked appropriately. There should be practical justification for all ideas given in the answer.

The live production(s) selected for analysis and evaluation must allow for appropriate links to be made with the director's choices for **The Curious Incident of the Dog in the Night-Time**.

Answers may include the following:

- Chosen production style for the extract. Reference to the original production.
- Context of the scene- to establish the action of the scene.
- Appropriate use of terminology. e.g. parts of the stage
- Use of influences on the movement and positioning ideas connected to key moments in the scene. E.g. **Christopher's** panic and sudden actions when he discovers Toby has escaped.
- How the language and structure of the text conveys meaning e.g. the use of repetitive dialogue. Short phrases regularly punctuated creates a strong rhythm. Or the use of questioning "*Jesus what are you doing?*" might give a sense of urgency to the movement.
- How the given stage shape and audience positioning can be used to engage / involve the audience in **Christopher's** experience. How the stage shape is used by the actors to convey the location of the tube station platform. E.g. standing in a line across the thrust to represent the platform edge.
- The use of entrances and exits in the given stage shape. E.g. **The Company** enter from various places around the space including from the audience to give a sense of chaos and frenetic movement. They represent the other commuters. E.g. **Christopher** stays mostly in the same position until his movements change as he pursues Toby on to the train line.
- Positioning of **Ed**. E.g. He might be present on stage and be part of **The Company** or stood to the side of the stage or in the audience giving **Christopher** instructions from a distance.

- **The Company's** movements and positioning. They appear as individual characters in the opening section, moving with various levels of purpose according to the nature of their individual commuter then as they "stand with Christopher on the platform" they form a chorus. Their movements might then become as one e.g. synchronised, automated and repetitive. They might even appear to have lost their individuality and become robotic, OR their movements could become fluid and lyrical. Their positioning on the stage might remain in a line or change. They could create various patterns in the space; form and reform shapes as a group. To contrast, during this Christopher might remain in the same position.
- **Interaction between characters.** This might be how the commuters ignore each other or how **The Company** begin to work physically together. **The Man in the Socks** reaction to Christopher getting down near the track e.g. Frantic and urgent movements - wanting to help but keeping himself safe. His worried response to the anticipation of a tube train arriving imminently.
- **Alongside the text indicate your ideas for movement and positioning for Christopher and The Company in this extract.** These notes might connect to the moments of action in the dialogue. They are a way of the candidate being able to plan / visualise their ideas. They might take the form of a note indicating movement type and positioning, or a sequence of labelled diagrams showing movement type and positioning of the characters in the chosen space.
- **Explanation and justification of ideas.** These might refer closely to the movement ideas /alongside the text. They may enlarge upon the description of the type of movement and positioning, then justify their ideas within the context of the scene and knowledge of the whole play.
- **Analyse and evaluate how any live productions you have seen during the course have influenced your choices.** This refers to two (or more) live productions seen during the course with links made to the director's choice of movement and positioning – in any shape of stage or thrust. Candidates might refer to a production of **The Curious Incident of the Dog in the Night-Time** and indicate the effectiveness of the movement and positioning by the director, how it links to their own ideas or how they might develop their ideas.