GCE A LEVEL MARKING SCHEME

SUMMER 2025

A LEVEL
DRAMA AND THEATRE – COMPONENT 3
A690U30-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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GCE A LEVEL DRAMA AND THEATRE – COMPONENT 3

SUMMER 2025 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.

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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			✓	✓

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MARK SCHEME

SECTION A

- Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

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 costume ideas demonstrating an excellent knowledge and understanding of the role of this in a performance. • A clear and detailed knowledge and understanding of the function of costume in communicating character in the given circumstances of the extract. • Highly relevant use of subject specific terminology.
4	**7–8 marks** • A clear description of costume ideas demonstrating a good knowledge and understanding of the role of this in a performance. • A clear knowledge and understanding of the function of costume in communicating character in the given circumstances of the extract. • Clear and relevant use of subject specific terminology.
3	**5–6 marks** • A general description of costume ideas demonstrating a satisfactory knowledge and understanding of the role of this in a performance. • A general knowledge and understanding of the function of costume in communicating character in the given circumstances of the extract. • Generally relevant use of subject specific terminology.
2	**3–4 marks** • A limited description of costume ideas demonstrating some knowledge and understanding of the role of this in a performance. • A limited knowledge and understanding of the function of costume in communicating character in the given circumstances of the extract. • Limited use of subject specific terminology.
1	**1–2 marks** • Little or no description of costume ideas demonstrating very little knowledge and understanding of the role of this in a performance. • Limited or no knowledge and understanding of the function of costume in communicating character in the given circumstances of the extract. • Little or no relevant use of subject specific terminology.
	0 marks • Response not worthy of credit

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Indicative Content

The answer should demonstrate knowledge and understanding of the function of costume design and how it can be used to convey the chosen character in the given extract. References might be made to: Period of the costume, texture, colour, embellishments and use of the costume by an actor. How these creative choices convey meaning to an audience e.g. status, age.

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**	*LEN e.g.* • **Period of the costume** e.g. 1965 - Clothes of the youth had become defined as a style of its own. Pre - 1960s youths dressed much like their parents, but by this period there was identification with a" youth look and following of particular "gang" look e.g. Mods / Rockers / hippies etc. However, Len, although a contemporary of the other young characters age wise (21) - his attitude to life is closer to the older generation. He might contrast in the choices he makes about what he wears to appear separate from the other youths. Pam is clearly focused on her own self and as such despite her poverty she will reflect this fashion trend and thus contrast to the appearance of Len. • **Texture** e.g. Woollen knitted jumper/ corduroy trousers/ cotton shirt. Natural fibres as opposed to the modern man-made fibres that had become widely used post war. • **Colour** e.g. Muted palette of colours that blend together e.g. browns/ beiges- so that he does not stand out and the palette is closer to that of HARRY than his peers. • **How an actor might use the costume**. e.g. He might roll up the sleeves to show his attention to the task of looking after the baby. He may use his knitted jumper to wrap around the baby to swaddle it and keep it warm. He may even offer PAM this item to encourage her to interact with the child. She ignores this offer. • **The function of costume in communicating character in the given extract.** e.g. Status, age. Although 21, Len is emotionally mature and cognisant of his responsibilities, unlike Pam and her peers. He is empathetic and understands that the baby needs to be cared for and tries to show love and attention to it. He behaves like a father although he is not the baby's biological father. He presents attitudes of nurture and selflessness that Pam is devoid of. He takes on this responsibility as a stand in father trying to encourage Pam to become more attentive but she is only interested in herself. In this respect she represents the independence of the young generation who reject the pre- war family values and responsibilities. Len might appear to represent the pre -war ideals - family comes first. Despite the post war poverty, Len understands where his priorities lie and tries to give love to the baby. Pam rejects the traditional mothering role and is focused on her own gratification. This reflects Bond's representation of how the War has affected the sense of humanity in the nation.

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2a Accidental Death of an Anarchist	*MANIAC e.g.* • **Period** of the costume e.g. 1970. In the given circumstances of the extract the MANIAC has been trying on different types of character. His costume might contrast with the 1970s costume and uniforms of the other characters e.g. dressed as an historical figure- Napoleon/ Mussolini. This will create a visual contrast and humour. It could also add to the political meaning of the extract. He might swap clothes with an audience member thus representing the audience at work on stage and bring the present day in to the meaning of the play. • **Texture** e.g. The use of patterned fabric to reflect the Commedia dell arte characters. e.g. red pantaloons or particolours. • **Colour** e.g. stronger colour choices to make him stand out amongst the beige and browns of the set. some bright colours in the accessories worn to pick this character out as different to the others and add a visual and comedic contrast. • **How an actor might use the costume**. e.g. the final selection of the costume fits with how he wants to be seen. Each item as it is put on might change facial expression, physical movement as the costume helps the MANIAC to transform into the new persona. e.g., He "replaces his beard" changes his facial expression and physical posture. When BERTOZZO returns he immediately recognises him and says" Hello. Can I ...you" - so the disguise is unsuccessful. He might rip off his false nose in frustration that his disguise has not worked. • **The function of costume in communicating character in the given extract.** e.g. status, age. The purpose of the MANIAC to be the' truth teller' might be written on his costume in a Brechtian way to establish his purpose and remind the audience of his function on the extract and play as a whole. As he is not part of the Police and stands alone as a multi-faceted character, the voice of Dario Fo and the demonstrator of the meaning of the play to the audience.

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3a Racing Demons	*STELLA e.g.* • **Period** of the costume e.g. 1990. STELLA: "She is in carpet slipper and a nightgown. She is wearing dark glasses. One side of her face is bandaged." It is clear that she is a victim of domestic abuse and is cautious and fearful of having this conversation with TONY outside her front door. She might wear a knee length nightgown in a man-made silky fabric/ patterned with abstract geometric designs with bright colours. Her dressing gown might be made of towelling fabric and tied at the waist with a belt of the same fabric. This does not flatter her figure and might be more functional that attractive. • **Texture** e.g. contrast of the satin feel fabric of the night gown gives a sense of femininity but tightly covered by the towelling robe and drawn at the waist hides this somewhat. • **Colour** e.g. colours that do not match conveys how this is not a 'put together' ensemble but functional. Bright and garish colours of her carpet slippers cheapen the effect of the satin fabric. • **How an actor might use the costume**. e.g. When STELLA moves away from the door so that her husband does not hear her conversation with TONY - the actor might draw the dressing gown more tightly around her to keep out the cold and pull it tightly around her neck so as not to show off any of her body. • **The function of costume in communicating character in the given extract.** e.g. status, age. Although in her mid-twenties this costume makes her look older. Stella lives in a council house in South London. She is from a completely different background to TONY and the contrast of her costume and its condition contrast with TONY's clerical dog collar and smart but casual outfit. Her vulnerability as a woman and a victim of domestic violence is emphasised by how she is made to feel physically vulnerable in the cold wearing only her night wear, as TONY persists in acting like a hero and totally unable to read the situation.

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4a **Love and Information**	*ONE of the characters* e.g. The Believer or the Non-Believer. • **Period** of the costume e.g. A future world • **Texture** e.g. Futuristic metallic fabric with L.E.D. lights that change colour to convey feelings. • **Colour** e.g. Colour might represent their belief in the sentient nature of the 'Virtual' being. One being white = hope, and the other black = no hope. • **How an actor might use the costume**. e.g. Actor might use the lights on the costume to change rhythm and colour according to their feelings. They might plug themselves into the virtual machine and their lights respond to the signals from the "virtual" being. The non-Believer has no connection to the Virtual being and thus does not understand the way the believer can communicate with the Virtual being. • **The function of costume in communicating character in the given extract.** e.g. status, age. The believer is visually enhanced with the lights changing colour and pace on their costume which makes the audience engage differently with them - illustrating the point that we can engage in communication in many different ways.

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5a Chimerica	*DAVID e.g.* • **Period** of the costume e.g. 2012. "*His cycle helmet unclipped, he wears a suit with a fluorescent jacket, bicycle clips. One trouser knee is ripped open, a bloody bandage around it"*. It is clear that David is late to his meeting because he got into an accident hence the torn trouser leg and bandage. • **Texture** e.g. Smart suit bunched up out of shape due to his *fluorescent jacket*. It is a smart cut jacket and trousers pin stripped and fine woollen weave fabric. A white shirt and a tie matching his jacket. The bicycle clips push his trousers up so that the legs appear to inflate and pull the remaining leg away from his ankles. • **Colour** e.g. he works for the Senator as an assistant so wears smart well-tailored clothes in navy. No too sombre but also doesn't make him stand out. Senator Dubiecki is the boss and centre of attention David Barker is her" lacky". He really resents doing her dirty work and picking up the photos from Joe. • **How an actor might use the costume**. e.g. Pulls at his bandaged leg and torn trousers in frustration at his wound but also how he always gets the rubbish jobs and he is probably over worked and torn between the commitments of a young family (baby seat on the bike) and the demands and ambition of working for a Senator. • **The function of costume in communicating character in the given extract.** e.g. status, age. As an assistant to the senator, he has an important job and is loyal and ambitious - thus he takes pride in his clothes - today hasn't been the best for him and he arrives frustrated and looking less than perfect. His costume looks how he feels - bothered, dirty and torn.

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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 an actor during the rehearsal of this extract. • Comprehensive knowledge and understanding of the character's motivation in the extract. • Imaginative use of appropriate rehearsal technique(s) to develop meaning for 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 an actor during the rehearsal of this extract. • Clear knowledge and understanding of the motivation of the given character in the extract. • A definite link between the use of appropriate rehearsal technique (s) and how meaning is communicated to the audience. • Relevant use of subject specific terminology.
3	**13–18 marks** • A general answer demonstrating some knowledge and understanding of the choices made by an actor during rehearsal of this extract. • A general knowledge and understanding of the motivation of the given character in the extract. • General links between the use of appropriate rehearsal technique(s) and how meaning is communicated to the 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 an actor during rehearsal of this extract. • Limited knowledge and understanding of the motivation of the given character in the extract. • A few relevant links between the use of appropriate rehearsal technique(s) and how meaning is communicated to the 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 an actor during rehearsal of this extract. • Very limited knowledge and understanding of the motivation of the given character in the extract. • Very few or no relevant links between the use of appropriate rehearsal technique(s) and how meaning is communicated to the audience. • Little or no relevant use of subject specific terminology.
	0 marks • Response not worthy of credit.

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Indicative Content

Answers should explain in detail and refer to: the extract, the given character, the character's motivation in the extract, a selection of appropriate rehearsal methods that help to develop the actors' skills *(i.e. vocal and physical)* needed to portray the role and communicates 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:

1b Saved	Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example: *PAM* • **Performance style** e.g.- naturalistic/ Frantic assembly. The language and dialogue of the extract is naturalistic - identified by the structure of short sentences, pauses, rhetorical questions. • **Given circumstances**. The situation of this extract shows how the old world represented by the values of LEN contrast brutally with the attitude of the young represented by PAM. Here Pam rejects all the values fought for during the War and harshly focuses her selfishness on her baby. Bond shows that the "new world" is scarred from its experiences and there is a breakdown of social order and structures that once under pinned society. This might reflect Pam's emotional immaturity - stunted perhaps by the post war poverty and the psychological fallout from the suffering and grief of war. The warmth of humanity is missing in this family and LEN is the only one who represents some hope for the future. • **Development of character motivation** e.g. Establishing the emotional detachment of PAM from LEN and the baby. This is evident in her lack of direct response, one dominating objective in the extract (i.e. focus on FRED), ignoring of LEN's encouragement to look after the baby, and face to face defiance of it PAM: "Don't want yer 'elp." At the beginning of the extract her rejection of LEN is physical *"Pam pulls out the blankets that LEN tucked in"*. She is determined not to focus on the baby and refers to the food on the table and how her mother will respond if they done eat it. When offered the baby she resents LENS advice *"don't keep tellin' me what I ought a do"* and she emphasises this with a childish rejection of *""Ain' going to"* when told she doesn't even look at the baby. Reference to the baby as "it" PAM: "put it away before it starts" - takes away the baby's identity and shows how Pam sees it as an object and hindrance. Pam blames everything around her - the baby, Len - "Yer're always pesterin' me" and then wider society and her environment " This dump gives me the 'ump" and then finally blames FRED- "Its father don't give a damn. I could be dyin' an' e' can't find ten minutes". She characterises herself as the When LEN *"tries to put the baby in her arms"* she shows her immaturity in making a scene saying *"you bloody lunatic"* and calling for her MUM to help her. The baby is the object of

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	her dissatisfaction with the world. AT the end of the extract she has maintained her position Len has conceded and taken care of the baby. She remains brooding in her dissatisfaction. • **Possible choice of rehearsal/ exploration techniques:** *[Rehearsal techniques may be selected to develop, vocal and physical skills, interaction, and motivation.]* - work on subtext to explore their motivation - improvisation - physicalisation e.g. Laban techniques - Stanislavski techniques - e.g. unit and objectives - work on imagery techniques to create pictures of the images from the text - work tone and rhythm to ensure that speeches reflect her state of mind. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. This is also reflected by the other characters in the play and Bond's association with the state of society as a whole.

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2b Accidental Death of an anarchist	Answers should refer to the character in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example: *BERTOZZO* • **Performance style** e.g.- physical theatre and farce. The extract contains various entrances and exits on and offstage, offstage action, physical buffoonery and violence. Pace of the extract becomes more chaotic and energised until *"INSPECTOR PISSANI smacks his fist into BERTOZZO's face. Bertozzo collapses."* This final physical interaction acts as a punctuation to the end of the scene. • **Given circumstances.** The extract takes place in the first floor office of Inspector Bertozzo of the Security Police**,** Milan. The "notorious" headquarters where an "sordid little incident" occurred a few weeks ago. He characterises himself as "a decent nine to five plain clothes Policeman; "who wants to " an honest inconspicuous day's work." Bertozzo is eager to get rid of the MANIAC as he just wants to get on with his day undisturbed and try to have an easy life. • **Development of character motivation** e.g. Bertozzo is trying to appear busy. His intent means he is oblivious as to the probing questions being asked by the MANIAC and how oblivious he is to having been set up to be punched by PISSANO. He is puzzled by this and tries to swat the MANIAC out of the office. *"He starts to hustle him out". BERTOZZO "breathes a sigh of relief"* once the MANIAC has left- again trying to just get on with his job. However, he then realises his Coat has been stolen. Furious that he has been scammed and that a Police Inspector has become a victim of theft. (ironic that the Police can not stop crime in their own offices). Once he realises this humiliation he calls for the Sergeant to grab the MANIAC. Then realises the charge sheet have also gone! Further humiliation for him. As if things are not bad enough the Inspector PISSANI arrives. BERTOZZO tries to welcome him obsequiously and explain the misunderstanding about being punched only to be floored with a punch he was not expecting. • **Possible choice of rehearsal/ exploration techniques:** *[Rehearsal techniques may be selected to develop, vocal and physical skills, interaction, and motivation.]* - work on subtext to explore their motivation - improvisation - physicalisation e.g. Laban techniques - Stanislavski techniques - e.g. unit and objectives - work on imagery techniques to create pictures of the images from the text - work tone and rhythm to ensure that speeches reflect her state of mind. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to an audience. The farcical actions and realisation of theft from under the noses of the police convey their lack of control not only over their own behaviour but that of their investigations. The internecine brawls in the extract add to undermine the status of the police in the minds of the audience and reinforce their ineptitude.

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3b Racing Demon	Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example: *TONY* • **Performance style** e.g. naturalism. The language and dialogue of the extract is naturalistic - identified by the structure of short sentences, pauses, rhetorical questions. • **Given circumstances.** Are made acutely evident when the audience first see STELLA. Her physical state immediately impacts upon the audience who can read the situation. TONY illustrates his ignorance of STELLA's life. He sees things through his middle-class privilege and his zealous ambition to make a difference. He is blind to the situation and highly naive of what is possible for him to do about it. Even when STELLA says "I tell you how you help. You help by me by staying away". • **Development of character motivation** e.g. TONY arrives at STELLA's door determined to make a difference. At first this is laudable but as the extract progresses, we see how far apart their experience of life and reality is. He begins by interrogating her about her work and how the accident happened. He challenges her version of the accident. This does not build trust that he hopes. His questioning is provocative and not helpful in this delicate and dangerous situation for STELLA. He also doesn't understand the appropriate way to deal with this situation. "He moves in towards her" - which appears to break her personal space and could be intimidating especially to an abused woman. Even when she "looks fiercely at him" - "he again moves towards her". This persistence is then intensified by his arrogant attitude that Jesus cannot help her until she admits to her own problems. he believes his own proselytising which emboldens him enough to call for a face to face with her husband. He is now carried away by his evangelical zeal to save her that he does not realise the futility of the situation. His gesture to his dog collar is a feeble gesture to show he is mightier than the church. He naively promises" We're going to protect you" as if God and him are one. Tony's energy and conviction is overpowering by the end of the extract as only he believes his own power - STELLA just slinks away" I think I better go in". • **Possible choice of rehearsal/ exploration techniques:** *[Rehearsal techniques may be selected to develop, vocal and physical skills, interaction, and motivation.]* - work on subtext to explore their motivation - improvisation - physicalisation e.g. Laban techniques - Stanislavski techniques - e.g. unit and objectives - work on imagery techniques to create pictures of the images from the text - work tone and rhythm to ensure that speeches reflect her state of mind. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. Tony's increasing enthusiasm and energy in the extract become like a religious fervour and are about him and not STELLA's situation. The audience are left wondering who benefited from his intervention?

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4b Love and Information	Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example: *The Other Character* • **Performance style** e.g. physical theatre. Actors might react and respond to recorded dialogue as if machines. • **Given circumstances.** e.g. One character believes in the communion and communication with the virtual being and the other does not. • **Development character motivation** e.g. The Believer. The circumstances are a discussion between one who believes the sentient nature of a virtual being and one that does not. The Believer - begins by trying to avoid being persuaded by the other character: "I'm not listening". To them feeling is believing. The non believer wants evidence she feels by traditional forms of communication:" have you seen her? "." have you talked to her? " . The believer concedes that she might not be real but she still exists. The nonbeliever tries to equate her with something visual and tactile - but the Believer sees her as more than that. "She's beautiful, she's intelligent and she understands me.". The believer justifies their point of view that they done have to be physically present to be real." I can't believe just because someone's not flesh and blood you'd..." "she's just information". They discuss if she is conscious or just a computer game. "She says she loves" but still the non-believer can't compute the idea of her not having a body or even being present in this country. Finally, the believer says "I don't care what you say. I've never felt like this about anyone" here it is the BELIEF that is important. This is a universal concept. • **Possible choice of rehearsal/ exploration techniques:** *[Rehearsal techniques may be selected to develop, vocal and physical skills, interaction, and motivation.]* - work on subtext to explore their motivation - improvisation - physicalisation e.g Laban techniques / use of Frantic Assembly / Complicite Stanislavski techniques - e.g. unit and objectives - work on imagery techniques to create pictures of the images from the text - work on tone and rhythm to ensure that speeches reflect her state of mind. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. This is a dialogue of opposing ideas about the belief in something that is evident in various aspects of life e.g. religious or spiritual faith - real or virtual. Trying to pin a feeling down to words and objects is not possible.

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5b Chimerica	Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example: *JOE* • **Performance style** e.g. naturalistic - The language and dialogue of the extract is naturalistic - identified by the structure of short sentences, pauses, rhetorical questions. The location outside JOE's apartment where he has been waiting for David to arrive. He is 3 hours late due to having an accident on his bicycle on the way. • **Given circumstances.** There is tension between to the two men. Not only because they Joe has been waiting for three hours but also because David has had an accident on the way. David resents JOE because he has black mailed Senator Dubiecki with some compromising photos and in return for her to find Jimmy Wang. DAVID is loyal to the Senator and hates JOE for his use of her. Joe has been waiting for three hours for David to arrive, so he has become anxious. He has probably been thinking about getting the address of Jimmy Wang and imagined how he will approach him. He has been working towards this moment for some time and might be excited and frustrated in equal measure. *"You said four pm! I've been sitting out here three hours, you couldn't call?".* The atmosphere between the two men is very tense. Evident in the one-line responses. They do not want to spend any more time than they have to engaging in this business. Both want to exit quickly for differing reasons. • **Development of character motivation** e.g. JOE begins on high alert as he has been anticipating DAVID's long overdue arrival. David's attitude is not one of reconciliation or apology. He wants to get this arduous task completed. It is JOE who feels he has to explain himself: *"It's fine. I just. I have to be in Brooklyn in twenty minutes". JOE doesn't ask about David's injury- although he may visually notice it and reject any further discussion - he isn't concerned about the messenger just the exchange of information. Joe hands over the photographs: "Gives him the envelope, unsealed (in an attempt to be transparent in the exchange).* He reassures *DAVID* everything is there:" The *negatives are in there too."* eager to complete the transaction. David makes JOE do all the work*" Do you have a pen?"* for him to write the address down. JOE doesn't respond to David's officious and offhand treatment of him. He just wants the address. He might begin to show this eagerness in an over helpful manner/ or rushed actions. Again, his eagerness to expedite the transaction builds. Joe has to work to get all the information from DAVID he needs e.g. he asks" *Work or home?" .* As DAVID leaves, JOE is eager to have the last word. He starts as if he is making an apology but *perhaps thinks better of it and shows his contempt for him: "It isn't my fault you've got not fucking imagination".* Once JOE has the "precious" information he becomes "feverish with excitement|". His priority is to check out his lead so he calls Tess and outs her off for a bit and *"hangs up (the call) and flings out his arm- "* for a taxi. • **Possible choice of rehearsal/ exploration techniques:** *[Rehearsal techniques may be selected to develop, vocal and physical skills, interaction, and motivation.]*

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	- work on subtext to explore their motivation - improvisation. This might include exploration of: Joes' reaction to the meeting the day before with DAVID and how it has sat in his thoughts for the three hours he has been waiting. - physicalisation e.g Laban techniques - Stanislavski techniques - e.g. unit and objectives / before time. - work on imagery techniques to create pictures of the images from the text - work tone and rhythm to ensure that speeches reflect her state of mind. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. JOE's eagerness and urgency to get what he wants from DAVID as this lead is the most promising he has had. This will hopefully lead to the identity of the Tank man - but the caution that DAVID conveys reminds the audience of the danger in this exposure and JOE's speed of action might be foolish.

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Section B

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 and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text, and how this might inform the ideas of a lighting and sound designer. • A mature and detailed interpretation of the text from the perspective of a lighting and sound designer. • 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. • Highly relevant use of subject specific terminology	**17-20 marks** • A comprehensive analysis of contemporary performance style. • A mature evaluation of an appropriate choice of live theatre which makes highly detailed and perceptive links with their own interpretation as a lighting and sound designer.
4	**13-16 marks** • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text, and how this might inform the ideas of a lighting and sound designer. • An effective interpretation of the text from the perspective of a lighting and sound designer. • 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. • 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 a lighting and sound designer.
3	**9-12 marks** • A general answer with some knowledge and understanding of the social, historical and cultural context of the text, and how this might inform the ideas of a lighting and sound designer. • A general interpretation of the text from the perspective of a lighting and sound designer. • 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. • 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 a lighting and sound designer.

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2	**5-8 marks** • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a lighting and sound designer. • A limited interpretation of the text from the perspective of a lighting and sound designer. • 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. • 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 a lighting and sound designer.
1	**1–4 marks** • 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 a lighting and sound designer. • A very limited interpretation of the text from the perspective of a lighting and sound designer. • 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. • Little or no relevant use of subject specific terminology	**1–4 marks** • Very limited analysis of contemporary performance styles • Very little evaluation of live theatre, which makes few links with their own interpretation as a lighting and sound designer.
0	**0 marks** • Response not worthy of credit	**0 marks** • No analysis or evaluation

Indicative content

Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation, as a lx & sfx designer, of the text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study.

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 and its intended impact upon an audience.
  - The way contemporary society reacts to different kinds of texts, e.g. political**.**
- **Research an understanding of their chosen production style.**
  - Atmosphere and location
  - Lighting ideas *(for both extracts)* e.g. type of lighting, length of cue, intensity, colour, direction of light.
  - Sound ideas *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity.
- **How this communicates meaning to an audience.**
- **Evaluation and analysis of live productions** and links to choices of a lighting and sound designer for the ***two*** extracts.

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6 The Trojan Women	The following indicative content contains examples of how the question 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. - LX - performed in the daytime but lightning effect suggested by painted rotating flats. - SFX created live e.g. sound of drums to indicate soldiers. Thunder created by the rolling of large stones beneath the auditorium or pebbles in an urn. - 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. - Ideas for contemporary interpretation by a lx and sfx designer. - Context of the extract, establishing style and action. • **Research an understanding of their chosen production style.** 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 a lighting and sound designer. e.g. symbolic use of lighting to create meaning or naturalistic use of sound and light to create location and action. **Atmosphere and location** *(for both extracts)* e.g. these extracts may contrast in atmosphere although location stays the same**.** The opening extract sets up the wider themes of Fate and Power of the gods whereas the extract with Andromache sets up a very personal tragedy. The type of sfx and lx might differ. For example, opening extract more symbolic and a more intimate and naturalistic second extract. **Lighting ideas** *(for both extracts)* e.g. type of lighting, length of cue, intensity, colour, direction of light. Opening extract - Full stage lights to emphasise the universal and all-powerful Gods. Different coloured lights to represent Athena and Poseidon views - can be identified clearly. Spotlights on these characters to identify them as Gods and not mortals. Lx Cues change as they speak. Both characters lit from below to create large shadows on the cyclorama - adding to their imposing stature and dominance. Lighting states and cues linked to key moments in the text.

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	Sound ideas *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity. In the Andromache extract the action is more personal. Its focus is on how war impacts the individual and most heavily women. Choice of sound effects here might include: background sound of whistling wind that fades increases in intensity and fades down at key moments in the extract. This represents the wind that will take the ships of to Greece and slavery - but loss her own personal emptiness that she feels in the preparation for the loss of her child. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to a contemporary audience. e.g. bold and dramatic lx and sfx choices deal with the universal themes e.g. Power of the Gods. More subtle and haunting lx and sfx choices explore the personal impact of the war. This also helps reinforce the political versus personal impacts of war which could be highlighted for a contemporary audience and linked to contemporary examples of conflict and war. • **Evaluation and analysis of live productions** and links to choices of a lighting and sound designer for the ***two*** extracts.

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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. - Lighting - use of candles and torches to suggest time of day. The language of the text describes to atmosphere and location. - Sound - this play contains a lot of songs and music, few sound effects again they were announced in the text. - 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. - Ideas for contemporary interpretation by a lighting and sound designer. - Context of the extract, establishing style and action. • **Research an understanding of their chosen production style.** 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 a lighting and sound designer. **Atmosphere and location** *(for both extracts)* these extracts may contrast in atmosphere although location stays the same **or be totally contrasting in both.** e.g. Act I sc ii - Location is the court. The atmosphere is very political and the presence of the Duke adds tension and autocracy to the atmosphere. Themes of Absolute power, Wealth, Privilege and Political vulnerability exist. Act V sc ii - location is pastoral and the atmosphere is relaxed, and dialogue is easy, and characters are treated equally. Attitudes are impartial, fair and objective. Characters of various statuses and occupations interact. Themes of love, restored relationships and truth are evident here. **Lighting ideas** *(for both extracts)* e.g. type of lighting effect, length of cue, intensity, colour, direction of light. Act I sc ii - Full stage lights creating a stark and exposed view of the stage. The lights are positioned to hit parts of the set and create shadows. These represent the secrecy of the court. Lx cues changes are quick e.g. on the entrance of the Duke and exit of the Duke. Showing how his autocratic presence transforms the court atmosphere. The

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	lights pick out the colours in costume and the jewellery sparkles in the intense light, thus reflecting the wealth of the courtiers. **Sound ideas** *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity. Act V sc ii - sounds are more naturalistic than the sounds made at court which might be fanfares to accompany the `duke's entrance. They represent nature through background sounds of the forest present throughout the extract. Their intensity may vary at key moments of the extract to emphasise the relaxed atmosphere of the forest. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to a contemporary audience, e.g. The themes of power versus freedom evident in the contrast of the atmosphere of the two locations cited. • **Evaluation and analysis of live productions** and links to choices of a lighting and sound designer for the ***two*** extracts.

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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 - attitudes to domestic life. - 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. - LX - simple lighting was developing during this era e.g. light could be focused on specific areas of the stage; the contrast between a wash and a spot could be distinguished - use of black out. - SFX - some recorded music or effects were developing with some amplification of sound. - Ideas for contemporary interpretation by set and props designer. - Context of the extract, establishing style and action • **Research an understanding of their chosen production style.** 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 a lighting and sound designer. e.g. symbolic use of lighting to create meaning or naturalistic use of sound and light to create location and action. **Atmosphere and location** *(for both extracts): e.g.* The domestic setting of the opening extract*.* Hedda has returned from her honeymoon. Tesman is optimistic about his professorship. There is everything to look forward to. The final extract *where* Hedda is trapped in the situation of her own making and becomes wrapped up in her own tragedy and ultimate suicide. The setting is still domestic but might reach more into an expressionistic interpretation of Hedda's psyche. The atmosphere and tempo of these extracts contrast completely, and choices made by lx and sfx can convey this. **Lighting ideas** *(for both extracts)* e.g. type of lighting, length of cue, intensity, colour, direction of light. The final extract becomes more expressionistic in style as the audience are drawn in to Hedda's perspective of the world. The use of lights directed to create shadows of the other characters begin to haunt Hedda and the portrait of her father seems to loom over her as a red and mauve spotlights pick it out on the wall. This adds to Hedda's sense of paranoia and

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	suffocation. The stage space might not be fully lit but the area of light becomes smaller and tighter as if to trap her and add to the claustrophobia she feels. **Sound ideas** *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity. To set the domestic scene Schubert's Musical moments No 3 in F minor play at 50% volume and fades gradually out until George enters *"humming"* the same tune. This associates this music with his domestic domain and Tesman as a character. It is simple and light sounding without any other orchestration. It might appear to come from where Tesman enters. Other sounds of doors opening and closing. Sounds of carriages passing might be heard as Bertha opens the front door for Miss Tesman. This establishes a busy and happy environment and a sense of family between Tesman and his aunt. This would dramatically contrast with the final extract of Hedda's decent into despair. Sound effects would be more abstract and perhaps manipulated to be distorted and expressionistic in style. Mahler's *"Death and the Maiden" IV No.14 in D minor* might be used to underscore her descent. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to a contemporary audience. e.g. establishing the middle class perfect domestic environment in the opening extract that masks the suffering of a mentally ill pregnant woman. • **Evaluation and analysis of live productions** and links into choices of a lighting and sound designer for the ***two*** extracts.

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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 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 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 *"theatre of gesture, noise, colour and movement, theatre which is not psychological but plastic, physical, theatre which is anarchic and dangerous"*. The play owes influences to contemporary cinema e.g. "Metropolis" Fritz Lang. - LX use of various lanterns that could create differing effects and coloured gels and their placement creating grotesque shadows. - SFX - the use of recorded sound and amplification - experimental manipulation of sound. - Ideas for contemporary interpretation by a set and props designer. - Context of the extract, establishing style and action. • **Research an understanding of their chosen production 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 a lighting and sound designer. **Atmosphere and location** *(for both extracts) e.g. Maternal Episode 4* - location is a hospital and presented as a clinical and brutal location. Where the staff operate without consideration of the trauma of their patient. The building of the new world continues with the sounds that come in from outside. *Intimate Episode 6* - bedroom of her lover. This location is safe and relaxed. Here there is "love", intimacy and an appreciation of the outside world as a place of freedom not entrapment. **Lighting ideas** *(for both extracts)* e.g. type of light, length of cue, intensity, colour, direction of light. Episode 6. An interior scene/ basement apartment. The main light source is the moonlight through the high window which casts a blue light into the room. By the bed is a small lamp that creates a warm pink glow to take the edge of coldness off the blue light and represent the warmth between the lovers. This is where the Man is mostly located. Some areas of the stage are in darkness so that when the woman moves only a vague outline of her body can be seen. Her silhouette is seductive.

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	Sound ideas *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity. Episode 4. Throughout the extract there are many sound effects that establish the busy location. e.g. ”a stretcher wagon goes by” - perhaps it has a defective wheel that makes a repetitive mechanical sound. When the sounds are first heard they appear to be unobtrusive so might be played at a background level - but as they repeat their intensity becomes more and the sound is distorted into all the sounds and parts of dialogue fuse to create an overpowering recorded soundscape that accompanies her final monologue. This cue ends abruptly as the scene blackouts - however the riveting gradually morphs into an electric piano sound creating a transition to the next episode. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to a con temporary audience. The cacophonous sounds of Episode 4 reinforce the theme of society as a machine within which the YOUNG WOMAN is trapped, and the freedom of what life could be like is offered on Episode 6. But this is just a dream. • **Evaluation and analysis of live productions** and links to choices of a a lighting and sound designer for the ***two*** extracts.

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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's part of the Modern American playwright such as Miller and O'Neill who took apart the society in which they lived and de - constructed 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. - 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. - LX use of various lanterns that could create differing effects and according to their position. The use of coloured gels. - SFX - the use of recorded sound and amplification - experimental manipulation of sound. - Ideas for contemporary interpretation as a lighting and sound designer. - Context of the extract, establishing style and action • **Research and understanding of their chosen production style.** 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 a lighting and sound designer. **Atmosphere and location** *(for both extracts)* Location stays the same throughout the play, but time passes and *"fades into dusk and night during the course of the play"*. Williams does concede that" the *set should be far less realistic than I have so far implied ... I think the walls below the ceiling should dissolve mysteriously into the air; the set should be roofed by the sky; stars and moon suggested by traces of milky pallor as if they were observed through a telescope lens out of focus.".* This indicates a

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	more symbolic approach to the location. the inclusion of the night sky adds a more universal attitude to the Pollitt family drama. **Lighting ideas** *(for both extracts)* e.g. type of sound, length of cue, intensity, colour, direction of light. End of Act three p 67-70 Brick has told BIG DADDY the truth. The day is closing, and time is running out for BIG DADDY. The lighting choices could convey this by; Throughout this extract a slow transition of daylight to dusk and the revealing of the night sky above the action - but instead blurred as Williams suggests, a key star emits a stronger light than the other lights as if to emphasise how small humans are compared to the wider universe. This can be created by small L.E.D lights within the sky drop or cyclorama that reaches up into the fly loft. The colour of the light transition fades from pink of late afternoon to become darker and into a blue moonlight. The ending of the day represents the imminent end of BIG DADDY's life. **Sound ideas** *(for both extracts)* e.g. type of sound effect, direction of sound, length of cue, intensity. Opening extract between Margaret and Brick. Throughout the extract there are internal sounds e.g. the shower, but also those from outside the area off the stage. *"Children shriek downstairs"* *"Voices on the lawn below; long drawn calls across distance"* *" Children yell ".* These sounds create a world beyond the immediate action and reinforce that Brick and Margaret are separate from the rest of the family. They might be played in relay through speakers located behind the audience to create a sense that the audience are in that outside world looking in. as it is in Mississippi on a clear night the sound should appear to travel a long way as the voices hang in the air. Some voices are louder than others to give the impression of them being closer to the house. • **How this communicates meaning to an audience.** Throughout the response candidates will refer to how their ideas convey meaning to a contemporary audience. The creation of another wider world than the Pollitt family places the action into a wider context. It impresses upon the audience the universality of the family's fate which is being re-enacted all over the world. • **Evaluation and analysis of live productions** and links to choices of a a lighting and sound designer for the ***two*** extracts.

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SECTION C

Band	A03 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed.**	A04 **Analyse and evaluate** (their own work and) **the work of others.**
5	**25-30 marks** • An imaginative use and understanding of the given stage space and audience position. • Imaginative use of entrances and exits. • Imaginative positioning of set and props in the extract. • Mature set design choices, justified within the context of the whole text and the chosen extract. • All design choices are fully justified.	**9-10 marks** • A mature answer, which clearly analyses how the stage shape informs the choices made by a set designer to create atmosphere, storytelling and location. • A mature understanding of how set design skills 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 set designer.
4	**19-24 marks** • Detailed and effective use and understanding of the given stage space and audience position. • Effective use of entrances and exits. • Effective positioning of set and props in the extract. • Detailed set design choices, justified within the context of the whole text and the chosen extract. • Most design choices are fully justified.	**7-8 marks** • A clear answer, which analyses how the stage shape informs the choices made by a set designer to create atmosphere, storytelling and location. • A clear understanding of how set design is used to create an effect upon the audience in performance. • An effective evaluation of appropriate live theatre; with relevant links to the decisions made by a set designer.
3	**13- 18 marks** • General use and understanding of the given stage space and audience position. • General use of entrances and exits. • General understanding of how set and props can be positioned in the extract. • Some appropriate set design choices, partially justified within the context of the whole text and the chosen extract. • Some design choices are justified.	**5-6 marks** • A general answer with some analysis of how the stage shape informs the choices made by a set designer to create atmosphere, storytelling and location. • A general understanding of how set design is used to create an effect upon the audience in performance. • A general evaluation of appropriate live theatre with mainly relevant links to the decisions made by a set designer.

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2	**7-12 marks** • Limited use and understanding of the given stage space and audience position. • Limited use of entrances and exits. • Limited use of set and props in the extract. • Limited set design choices, with attempts to justify within the context of the whole text and the chosen extract. • Limited justification of design choices.	**3-4 marks** • A limited answer, which shows little analysis of how the stage shape informs the choices made by a set designer to create atmosphere, storytelling and location. • Limited understanding of how set design is used to create an effect upon the audience in a performance. • A limited evaluation of live theatre, with some links to decisions made by a set designer.
1	**1-6 marks** • Very limited use and understanding of the given stage shape and audience position. • Ineffective use of entrances and exits. • Ineffective use of set and props in the extract. • Very limited set design choices, and not generally justified within the context of the whole text and the chosen extract. • Very limited or no justification of design choices.	**1-2 marks** • A very limited answer, which shows little analysis of how stage shape informs the choices made by a set designer to create atmosphere, storytelling and location. • A very limited understanding of how set design is used to create an effect upon the audience in a performance. • A very limited evaluation of live theatre, with few links to decisions made by a set designer.
0	**0 marks** • No worthy answer of credit	**0 marks** • No analysis or evaluation

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Indicative content

This extract takes place in a variety of locations along Christopher's street in Swindon. During the extract he visits houses to interview his neighbours about the death of Wellington. Christopher hopes to solve this mystery and write a book about it. First, he visits Mr Thompson who questions the value of Christopher's enquiries; but distances himself from further interrogation by claiming he was in Colchester that day. The next house visited is No: 40 whose occupant recognises him but is unable to answer any questions. They suggest he asks his father about this, which hints to the audience that Ed knows more. Christopher does not pick up on this. They even warn him" You be careful young man" - which reveals that Christopher might find out information he doesn't want to hear. Next, he visits Mr Wise - who is very humorous. This breaks the tension and suspicion created by the neighbour at No 40. Christopher doesn't understand the joke and walks away. Next is the elderly neighbour Mrs Alexander. She is a little deaf and finds hearing Christopher difficult, but she doesn't know anything. Christopher becomes frustrated that no one in the street knows anything. He doesn't consider that they might be withholding information from him. In this instance Mrs Alexander wants to help but it is because she is lonely. In this extract we see that Christopher is not able to read inferred meaning e.g. He accepts Mrs Alexander's invitation to "say" hello" without understanding her motive. He is driven by his own objective to collect information but is oblivious to the subtext beneath his neighbours' responses. This informs the audience further about his condition and the nature of autism.

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

All valid alternatives should be considered and marked appropriately. There should be practical justification for all ideas given in the answer. Answers may include:

- Diagram -The ground plan should show set and props on a traverse stage and is correctly laid out with all entrances and exits clearly marked. Audience sightlines are clear. Accept multiple small plans which may be set against specific parts of the text. Accept written descriptions/notes of the staging which may be produced as a table aligned with the extract.

- Chosen **production style** for the extract. Reference to the touring production and its being performed **"end on"**.

- Given stage shape" Traverse stage", and how a set designer has to consider the advantages and disadvantages of this stage space. e.g. sight lines for the audience/limitations of set in the acting space. Reference to the touring production and its being performed "end on" and the original performance "in the round" might be relevant. How the given stage shape and audience positioning can be used to engage / involve the audience in **Christopher'**s experience.

- **Context of the scene-** to establish the action of the extract within the context of the whole play and provide knowledge and understanding of the characters' behaviour and relationships.

- Appropriate **use of terminology**. e.g. flats, dimension, location.

- Use of influences on the set and props ideas connected to key moments in the scene. e.g. Changes of location, creating the sense of a residential street with houses for Christopher to visit.

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- How the language and structure of the text conveys meaning e.g. variety of long and short conversations and how this can be emphasised in the striking of the set and props for one neighbour to be replaced by another house/ front door / suggestion of facade or interior quickly.

- **Various types of Set** e.g**.** some set might be created by flats or projections. The set might indicate the type of occupant of the house. e.g. Mrs Alexander has roses around her door to create a “storybook cottage” idea. As the play is from Christopher’s point of view. The audience might see the house that is in his imagination and part of his world as a detective, however when they open the door his image is shattered. Some houses might be physically represented, and others might be suggested to maintain the pace of the extract as Christopher spends more time at some houses than others. A designer might consider how to create or suggest the process of Christopher walking up and down a street in his neighbourhood.

- **Various types of** props used by actors as they answer the door suggest age and character. e.g. Mrs Alexander carries secateurs to suggest her gardening has been interrupted.

- **Alongside the text draw a ground plan using a traverse stage. This plan may take the form of notes, a drawn plan, a table, or it may not be present. It is a way for candidates to plan / visualise their ideas. All valid interpretations and approaches should be rewarded.**

- **Explanation and justification of ideas.** These might refer closely to the set and prop choices. They may enlarge upon the description of the type of set and props then justify their ideas within the context of the scene and knowledge of the whole play. They may refer to productions where they have seen a ***traverse stage*** in use and how the set and props designer considered and designed ideas for this space.

- **Analyse and evaluate how any live productions you have seen during the course have influenced your choices.** This refers to live productions seen during the course with links made to the set and props designer’s choices in any shape of stage. Candidates might refer to a production of **The Curious Incident of the Dog in the Night- Time** and indicate the effectiveness of the set and props choices used by the set and props designer, how it links to their own ideas or how they might develop their ideas further.

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