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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2024**

**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 2024 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 |           |           |
| <b>AO3:1a</b>        | ✓         | ✓ |           |           |
| <b>AO3:1b</b>        | ✓         | ✓ | ✓         | ✓         |
| <b>AO3:1c</b>        | ✓         | ✓ | ✓         | ✓         |
| <b>AO3:1d</b>        | ✓         | ✓ | ✓         | ✓         |
| <b>AO4:1c</b>        |           |   | ✓         | ✓         |
| <b>AO4:1d</b>        |           |   | ✓         | ✓         |

## MARK SCHEME

### SECTION A

The grid below is for Section A, **questions 1-5 (a)**. Indicative content for each text follows.

| <b>Band</b> | <b>AO3<br/>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|             | <b>9-10 marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>5</b>    | <ul style="list-style-type: none"> <li>• A clear and detailed description of costume ideas demonstrating knowledge and understanding of the role of costume in a performance</li> <li>• A clear and detailed knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume</li> <li>• Clear and detailed links between the costume and the way the contemporary audience reads the character in performance</li> <li>• Highly relevant use of subject specific terminology</li> </ul> |
|             | <b>7-8 marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>4</b>    | <ul style="list-style-type: none"> <li>• A clear description of costume ideas demonstrating knowledge and understanding of the role of costume in a performance</li> <li>• A clear knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume</li> <li>• Clear links between the costume and the way the contemporary audience reads the character in performance</li> <li>• Relevant use of subject specific terminology</li> </ul>                                               |
|             | <b>5-6marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>3</b>    | <ul style="list-style-type: none"> <li>• A general description of costume ideas demonstrating some knowledge and understanding of the role of costume in a performance</li> <li>• A general knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume</li> <li>• General links between the costume and the way the contemporary audience reads the character in performance</li> <li>• Generally relevant use of subject specific terminology</li> </ul>                          |
|             | <b>3-4 marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>2</b>    | <ul style="list-style-type: none"> <li>• A limited description of costume ideas demonstrating a little knowledge and understanding of the role of costume in a performance</li> <li>• A limited knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume</li> <li>• Tenuous links between the costume and the way the contemporary audience reads the character in performance</li> <li>• Limited use of subject specific terminology</li> </ul>                                 |
|             | <b>1-2 marks</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>1</b>    | <ul style="list-style-type: none"> <li>• Little or no description of costume ideas demonstrating very little knowledge and understanding of the role of costume in a performance</li> <li>• Little or no knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume</li> <li>• Very few links between the costume and the way the contemporary audience reads the character in performance</li> <li>• Little or no relevant use of subject specific terminology</li> </ul>         |
|             | <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

|                                   | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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|                                   | <p>The answer should demonstrate knowledge and understanding of the function of costume design and how it can be used to convey the chosen role 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.</p> <p>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:</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <p><b>1a</b><br/><b>Saved</b></p> | <p><i>The character of Harry</i></p> <ul style="list-style-type: none"> <li>• <b>Period</b> of the costume e.g. 1965 - however due to his age and financial status Harry is not dressed of the era. His clothes might be a mix of old clothes he has collected over time. They might have been passed on from family and other people in the community in the post war era. They might reflect the “make do and mend” mentality of the war time era.</li> <li>• <b>Texture</b> e.g. brushed Cotton shirt for warmth and resilience- rolled up to his elbows. Home knitted cardigan with pockets and leather buttons. Trousers of polyester mix (<i>introduced in 1930s</i>) – shiny at areas of wear held up with a leather belt. A jacket he doesn’t wear in the extract but is on the back of the chair might be a woven woollen tweed. – worn at the elbows.</li> <li>• <b>Colour</b> e.g. Beige and brown palette - again reflecting the post war poverty and in contrast to the bright colours the fashionable/wealthy young people of the 1960s were pictured wearing in magazines.</li> <li>• <b>How an actor might use the costume</b> e.g. draw his cardigan around him to give the impression he is trying to hide away and become insignificant. He is preoccupied with filling in his Pools coupon. He uses the jacket. “He searches in the pockets”.</li> <li>• <b>Convey meaning to an audience</b> e.g. status, age. He is 68 years old. Described by Bond as “<i>Tall. Long thin arms. Long hands, Heavy bony head with large eye sockets and small eyes. Loose chin. Grey.</i>” Wearing a long cardigan over his shirt and trousers might accentuate how tall and thin he is. He is poor and thus his clothes might be ill fitting and worn.</li> </ul> |

|                                                              | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| <p><b>2a</b><br/><b>Accidental Death of an Anarchist</b></p> | <p><i>The character of Bertozzo</i></p> <ul style="list-style-type: none"> <li>• <b>Period of the costume</b> e.g. 1970 – He might wear plain clothes or a pseudo military uniform imitating a dictator. If plain clothes – suit with large kipper tie and flared trousers.</li> <li>• <b>Texture</b> e.g. if plain clothes – polyester – a popular man-made fabric of the 1970s. If a uniform – this might resemble a military type of uniform with lots of colourful embellishments conveying his status. Silver buttons, gold brocade adorned jacket with fitted trousers like the modern day Carabinieri. Perhaps a hat and knee-high leather boots add to the formality of his costume.</li> <li>• <b>Colour</b> e.g. if plain clothes – brown in colour with perhaps a large paisley patterned shirt. If a uniform a dark navy or black to add a seriousness to his demeanour and to contrast to the excessive ribboned medals worn on the breast.</li> <li>• <b>How an actor might use the costume.</b> e.g. During this extract - as Bertozzo becomes more physically embroiled in the action – he may remove his jacket and roll up his sleeves. He will show he is still just a brawling policeman despite his decorations. He may at time be distracted polishing his medals thus conveying the idea that he is proud of his achievements despite how he might have achieved them.</li> <li>• <b>Convey meaning to an audience</b> e.g. status, Inspector Francesco Giovanni Batista Giancarlo Bertozzo of the Security Police. He is a senior officer who is proud of his status and very long name! e.g. age. As he is a Senior officer – so middle aged but still physically agile enough to get into a brawl with the other characters. <i>“Bertozzo escapes from the melee and dashes across to the Maniac”</i>.</li> </ul>                       |
| <p><b>3a</b><br/><b>Racing Demons</b></p>                    | <p><i>The character of Tommy</i></p> <ul style="list-style-type: none"> <li>• <b>Period of the costume</b> e.g. 1992. Tommy is a tabloid journalist. His purpose in the extract is to threaten and blackmail Harry. His costume might convey this purpose e.g. a long coat that helps to hide him in the shadows. As he moves out of the shadows the coat opens to reveal a scruffy shirt with a thinly knotted tie and casual trousers. He looks like a scruffy yet professionally dressed man. He might also wear a hat which he uses to hide his face and from beneath which the smoke of his cigarette rises.</li> <li>• <b>Texture</b> e.g. Heavy woollen coat or a dark mackintosh</li> <li>• <b>Colour</b> e.g. No bright colours as he hides in the shadows- his dark coloured costume helps him to maintain his sinister and illusive persona.</li> <li>• <b>How an actor might use the costume</b> e.g. Whilst in the shadows his costume and hat entirely cover him and only the smoke of his cigarette shows that there is someone in the shadows. The actor might take off his hat to emphasise how he will try to keep Harry’s name out of the papers this gesture showing an ‘openness’ which he later retracts as he puts on his hat and turns to leave saying the line <i>“Shall I give your love to Ewan?”</i>. This hurts Harry as Tommy has revealed his source to be his ex-lover.</li> <li>• <b>Convey meaning to an audience</b> e.g. status – he works for a <i>“National newspaper”</i> being a part of the media gives him control and power. e.g. age - perhaps in his 30s. He is keen to get a scoop to climb the career ladder or he might be an old hack desperate to do anything to get a story. His costume is generic and thus doesn’t identify his age clearly only the type of person and profession he represents.</li> </ul> |

|                                          | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
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| <b>4a</b><br><b>Love and Information</b> | <p><i>The character of Wife</i></p> <ul style="list-style-type: none"> <li>• <b>Period of the costume</b> e.g. present day – where the extract is a conversation between husband and wife where the husband is a sufferer of Alzheimer's/dementia. The extract might take the form of an abstract/non naturalistic view from the husband's perspective as a sufferer of Alzheimer's. The costume or even actress playing the wife changes appearing to be a stranger or exaggerated version of themselves to the husband by the end of the extract.</li> <li>• <b>Texture</b> e.g. naturalistic – grey woollen skirt and blouse with tights and comfortable shoes. She wears an apron to convey her role as carer. The wife might take no pride in her clothes as she is so preoccupied with her role as a care giver. A more abstract interpretation – might be four versions of the wife. Each representing a manifestation of the wife at different ages in her life with the final version of herself almost not human. The fabrics might be light a diaphanous then become stiffer, not showing her physical body shape any more.</li> <li>• <b>Colour</b> e.g. colours suggesting their age – muted browns/grey. As her younger self the colours are brighter</li> <li>• <b>How an actor might use the costume.</b> e.g. Perhaps the actress playing the Wife changes her costume during the extract and becomes unrecognisable to the husband. From his point of view, he no longer sees her. This might be a way for the actors to express to the audience the fear experienced by a sufferer of Alzheimer's.</li> <li>• <b>Convey meaning to an audience</b> e.g. Status - as a younger self her style of clothes are stylish as she becomes older her clothes become functional or even shapeless. e.g. Age. – colours could be used to convey this – with brighter colours representing the wife in her younger life gradually becoming more muted as her own identity fades away. The abstract concept is a way to convey to the audience what the Husband is seeing but also how the wife perceives herself becoming a carer for a person with Dementia.</li> </ul> |
| <b>5a</b><br><b>Chimerica</b>            | <p><i>The character of Joe</i></p> <ul style="list-style-type: none"> <li>• <b>Period of the costume</b> e.g. 2012. Joe's costume might represent the capitalism of the West and create a contrast with the image of Zhang Lin as the Tank man and him in his apartment in 2012. It is 7.30 pm in New York and Joe is in a Gallery – he is there to introduce the opening of his exhibition of work.</li> <li>• <b>Texture</b> e.g. Formal dinner jacket and black bow tie with dress trousers. White shirt with cufflinks – black shoes.</li> <li>• <b>Colour</b> e.g. Black – conveys the formality of the occasion and the wealth that a gallery in Manhattan might attract.</li> <li>• <b>How an actor might use the costume</b> e.g. loosen his tie as he feels a little uncomfortable dressed so formally.</li> <li>• <b>Convey meaning to an audience</b> e.g. status – he is a successful award winning photographer. His success has come in some way from one iconic image. Age. e.g. Joe is 42 years old - single – successful. The juxtaposition of the image of Joe, in a high-class gallery, dressed up with the image of Zhang Lin eating his breakfast whilst his room is being searched by a security guard is very striking. There could not be a more profound contrast of East and West.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |

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

| <b>Band</b> | <b>AO3<br/>Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)</b>                                                                                                                                                                                                                                                                                                                                                                                                                          |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>    | <p><b>25–30 marks</b></p> <ul style="list-style-type: none"> <li>• A mature and insightful answer clearly showing a detailed knowledge and understanding of the choices made by a director regarding character interactions in this extract.</li> <li>• Comprehensive knowledge and understanding of the motivation of the characters in the extract.</li> <li>• Imaginative use of voice, movement and positioning to communicate meaning to an audience.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul> |
| <b>4</b>    | <p><b>19–24 marks</b></p> <ul style="list-style-type: none"> <li>• An insightful answer demonstrating knowledge and understanding of the choices made by a director regarding character interactions in this extract.</li> <li>• Clear knowledge and understanding of the motivation of the characters in the extract.</li> <li>• Competent use of voice, movement and positioning to communicate meaning to an audience.</li> <li>• Relevant use of subject specific terminology.</li> </ul>                                         |
| <b>3</b>    | <p><b>13–18 marks</b></p> <ul style="list-style-type: none"> <li>• A general answer demonstrating some knowledge and understanding of the choices made by a director regarding character interactions in this extract.</li> <li>• A general knowledge and understanding of the motivation of the characters in the extract.</li> <li>• Satisfactory use of voice, movement and positioning to communicate meaning to an audience.</li> <li>• Generally relevant use of subject specific terminology.</li> </ul>                       |
| <b>2</b>    | <p><b>7–12 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer demonstrating inconsistent knowledge and understanding of the choices made by a director regarding character interactions in this extract.</li> <li>• Limited knowledge and understanding of the motivation of the characters in the extract.</li> <li>• Limited use of voice, movement and positioning to communicate meaning to an audience.</li> <li>• Limited use of subject specific terminology.</li> </ul>                                  |
| <b>1</b>    | <p><b>1–6 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited answer demonstrating little or no knowledge and understanding of the choices made by a director regarding character interactions in this extract.</li> <li>• Very limited knowledge and understanding of the motivation of the characters in the extract.</li> <li>• Very limited use of voice, movement and positioning to communicate meaning to an audience.</li> <li>• Little or no relevant use of subject specific terminology.</li> </ul>      |
|             | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                              |

|                                   | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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|                                   | <p>Answers should explain in detail how a director can communicate meaning to an audience in the given extract.</p> <p>Reference must be made to the extract and the characters in the extract. References should be made to: Character motivation, voice, movement, positioning and interaction.</p> <ul style="list-style-type: none"> <li>How this communicates meaning to an audience.</li> </ul> <p>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:</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <p><b>1b</b><br/><b>Saved</b></p> | <p>Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> <li><b>Performance style</b> e.g. – Naturalistic /Frantic assembly. The characters use very limited dialogue. They appear to exist in their own worlds and thoughts. They all perform their own set of movements e.g. <i>“MARY puts the Radio Times on the couch”</i>. <i>“Pam folds the Radio Times and puts it down”</i>. They use props in a sequence of movements. This might be directed into a <i>physical theatre</i> sequence.</li> <li><b>Character motivation</b> e.g. all the characters are focused on achieving their own individual task in the extract. Harry finds a pen and fills in his Pools coupon. Mary tidies up the house then rests <i>“Mary comes in. She straightens the couch, she takes off her apron and folds it neatly.”</i> Len fixes the broken chair. Pam reads the Radio Times. The exhibit varying degrees of focus on their task.</li> <li><b>Voice</b> e.g. lack of dialogue and use of silence has dramatic significance in the extract conveying their lack of communication. Where vocal skills are used <i>“LEN: ‘Fetch me ‘ammer”</i> it is a command - emotionless.</li> <li><b>Movement &amp; positioning</b> e.g. Pam sits on the couch slowly turning other pages of the Radio Times whilst Harry enters and searches his jacket pockets and the drawers for a pen. These different movements create a different pace in the extract and contrast a determined search with a relaxed and purposeless turning of the pages of the magazine. Len is very physical <i>“Len slips his left arm round the back of the chair. His chest rests against the side of the seat.”</i> whilst Harry sits at the table and is more static. There is a lot of coming and going in and out of the living room – mostly Pam and Mary. <i>“Mary comes in. She wipes the table with a damp cloth. There is a loud bang (off) Mary goes out”</i>. The male characters focus on their manual task and stay put in the living room.</li> <li><b>Interaction.</b> There is little physical or verbal interaction. The characters exist in their own worlds performing mundane tasks. The only direct interaction is when Len says to Pam <i>“Fetch me ‘ammer”</i> – she leaves the room but doesn’t appear to get him the hammer he asks for.</li> <li><b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. no eye contact between the characters, conveys the disconnect between them and their inability to engage emotionally with each other. This is also reflected by the other characters in the play and Bond’s association with the state of society as a whole.</li> </ul> |

|                                                                     | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <p><b>2b</b><br/><b><i>Accidental Death of an Anarchist</i></b></p> | <p>Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> <li>• <b>Performance style</b> e.g. physical theatre and farce. Maniac and Feletti to maintain a sedentary conversation whilst around them the Police officers are brawling. They move around the space in a frenetic and slapstick/exaggerated physical style.</li> <li>• <b>Character motivation:</b> e.g. the Maniac is focused on scrutinising Feletti / The media. Feletti observes and wants to find out who the Maniac is and what he intends to do with her “<i>Just exactly who are you?</i>” and find out more about the “<i>Scandal.</i>” She is there to expose the cover up. In contrast the Superintendent and Pissani want to catch Bertozzo who they think has gone mad – “<i>His mordant appears to have taken a turn for the worse</i>” - in reality he is beginning to see the Maniac for the fraud he is and spends the extract trying to reveal this whilst fighting off the other officers. He strips away the Maniac’s disguises to reveal the person beneath. Pissani and the Superintendent feel Bertozzo’s status has gone to his head and is making him make ludicrous accusations when in fact he is the closest to the truth. “<i>I’m not epileptic! That man is an imposter!</i>”</li> <li>• <b>Voice</b> e.g. register of Maniac’s voice is business like and professional to Feletti and changes to shout instructions to the characters engaged in farcical behaviour behind him “<i>That way!</i>”</li> <li>• <b>Movement &amp; positioning</b> e.g. There is a contrast in the tempo of the actors’ movements. Maniac and Feletti sit quietly discussing the political position they are in and what role the media/Feletti can play in resolving the situation. They are static whilst the other characters run around in a frenetic manner. The policemen move quickly in the space using their full bodies to “<i>launch themselves</i>” at each other. They use the whole space whereas the seated characters remain in one place.<br/>There are many entrances and exits during the extract which shows its farcical nature. e.g. “<i>they chase him off through the door</i>” / <i>BERTOZZO enters</i> / <i>BERTOZZO exits</i> / <i>SUPERINTENDENT and PISSANI enter chasing BERTOZZO.</i></li> <li>• <b>Interaction.</b> Feletti seems to be focused on the Maniac until the final part of the extract when she handcuffs the policemen to the window frame. The Maniac focuses on Feletti but also directs the action of the policemen by saying “<i>That way!</i>” and “<i>MANIAC points through the other door</i>”. The policemen continue their physical chase until Bertozzo produces the handcuffs but finds himself bound up with the other policemen.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience. The farcical actions of the police convey their lack of control not only over their own behaviour but that of their investigations.</li> </ul> |

|                                            | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <b>3b</b><br><b>Racing</b><br><b>Demon</b> | <p>Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> <li>• <b>Performance style</b> e.g. naturalism. Movement and positioning is connected to the thoughts and motivation of the characters and reaction to each other's words and actions.</li> <li>• <b>Character motivation:</b> e.g. Tommy - his aim is to blackmail Harry and get him to expose his friends to keep himself out of the papers- <i>"If we talked you could give me a number of other names. And that way your own name might not appear"</i>. He is manipulative and ready to use anything to get what he wants. He is not threatened by Harry mocking him and stands his ground- <i>(TOMMY is unamused)</i>. He does this to show he is serious about bringing Harry down. – <i>"I wouldn't advise you to be aggressive. You're not in a strong position."</i> He warns Harry – <i>"You are diggin your own grave. (Shrugs) It makes no difference."</i> This threat shows he knows something that Harry doesn't. His final revelation designed to wound Harry <i>"Shall I give your love to Ewan?"</i>. Harry: At first Harry believes Tommy is there for some spiritual guidance. When Tommy asks is he doesn't fancy him <i>"(HARRY gets it)"</i>. He has been caught in the trap. Harry remains quiet and listens to Tommy but remains defiant – <i>(He moves closer to him)</i>. Tommy's final line <i>(There is just a moments pause in his step)</i> he stops as it wounds him, but he tries not to show this by continuing into the house. In the church Harry is honest in his conversation with God about his homosexuality. He tries to see the soul in everyone – <i>"That man from the newspaper, even"</i>.</li> <li>• <b>Voice</b> use of volume indicated by the stage direction: <i>"(... TOMMY at once goes on the attack, raising his voice for the first time)"</i>.</li> <li>• <b>Movement &amp; positioning</b> e.g. – first part of the extract takes place in the street outside Harry's house and the second part in the church. <i>(HARRY moves towards him, casual, not frightened, taking him on)</i> – Harry closes the space between him and Tommy to show his defiance. <i>(He moves closer again)</i> as he gets carried away with his sarcasm. When Harry <i>"(Makes to go)" ... Turns to reach the steps of his house</i> he is then stopped in his tracks and for the first time HARRY stops, his back to us. <i>There is just a moment's pause in his step. Then he carries on into the house</i> – this conveys to the audience he has been hurt by Tommy's revelation. In the church Harry is humbled and not physically defensive as he has been in the street. He opens up to God about his feelings and is relaxed. The thoughts and memories in his head are realised in his mind. <i>"Exit - Tommy Adair steps out of the shadows, smoking a cigarette"</i>. He is at a distance from Harry who is returning home and opening his front door. They might stay at this distance until Harry realises the intent of the conversation: <i>"Not in the slightest. Good night."</i> – he perhaps tries to hurriedly open his door.</li> <li>• <b>Interaction.</b> (See above) e.g. Although there is no direct interaction with a person in the second part of the extract. The ideas that Harry wrestles with should come from questions he poses in his own mind. He might even hear the voice of God guiding him to <i>"Try and yank the two a little bit closer"</i>. He asks God to <i>"Teach me. How do you fight without hate?"</i>.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. Harry's struggle to fight prejudice against homosexual relationships in The Anglican Church. Tommy's determination to find the truth at all costs.</li> </ul> |

|                                                  | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <p><b>4b</b><br/><b>Love and Information</b></p> | <p>Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> <li>• <b>Performance style</b> e.g. naturalistic – a conversation between an elderly couple where the husband is suffering from Dementia. OR e.g. Abstract concept where there are many versions of the wife that the husband recognises from his fractured memory; but finally, he doesn't recognise the final version of her. She is a distorted form of herself (caring for her husband has distorted her view of herself but also, she is not the person he recognises either).</li> <li>• <b>Character motivation:</b> The Wife is trying to convince her husband she is his wife. She uses the phrase "<i>Darling sweet</i>" to engage with him and show affection. She struggles to understand where everyone has gone and who or what he means. She reaffirms her love for him, but he rejects her "<i>I don't want you to love me, I don't know you</i>". The husband can remember some things e.g. the "<i>day on the beach with the shells</i>". Every time they seem to share a memory / a moment of understanding the husband rejects the wife – "<i>Cabbages was a joke I shared with my wife. I miss my wife.</i>" She tries to persuade him that physical interaction would remind him of her but he is disgusted by her "<i>You disgust me. You frighten me. What are you?</i>" – She has become alien to him.</li> <li>• <b>Voice</b> e.g. the fearfulness of the first voice/internal voice in CLIMATE "I'm frightened" indicated by the tone of voice and pace of delivery.</li> <li>• <b>Movement &amp; positioning.</b> e.g. Naturalistic – the extract begins static – the husband and wife sit side by side. The wife moves to engage with the husband e.g. crouching beside him/touching his face/embracing him. Finally, he rejects her and she collapses/is struck to the floor. Entrances/exits e.g. various wife characters – each one enters from a different part of the stage moving in different ways according to the age they represent. The husband reacts to them in a loving way until they begin to frighten him; then the final one appears – he becomes disgusted and then frightened of her most of all.</li> <li>• <b>Interaction.</b> Gradually the husband's fear and dislike of his wife builds until finally he strikes her. This shows that often those suffering from dementia can be afraid and angry/frustrated – at times they don't behave as their normal selves and as a result might become violent.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. the many faces of his former wife become confusing as he blends fractured memories with the present to form a confusing nightmarish present. This expresses how dementia might affect the sufferer.</li> </ul> |

|                               | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <b>5b</b><br><b>Chimerica</b> | <p>Answers should refer to the characters in the extract. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> <li>• <b>Performance style</b> e.g. naturalistic - bridges two different time period 2012 and 1989. There are two locations: New York - (Manhattan) and Beijing</li> <li>• <b>Character motivation:</b> <i>Joe</i> e.g. He is celebrating the pinnacle of his career and wants to “share” it with Zhang Lin – as without the Tank Man photograph, he would not be as successful as he is. He talks in a casual way making small talk to Zhang Lin not realising that his apartment is being searched by a Security guard and his belonging have been packed in two shopping bags and he is escorted out of his apartment by the Guard. e.g. <i>Zhang Lin</i> seems to be taking the search of his apartment and subsequent “arrest” calmly. At no point does he appear alarmed or convey this to Joe. It is almost as if he is used to this happening to him. when the extract changes to “<i>1<sup>st</sup> of May 1989</i>” Zhang Lin is in a different state. He is wounded and bloody. His wife is dead. He is traumatised by the situation and “<i>he wipes his hand across his face, blood comes off, he stares at it</i>”. A Nurse helps him to salvage his wife’s clothing and put them in two plastic bags. He has nothing left; in this state he walks to face the audience as the Tank man</li> <li>• <b>Voice</b> e.g. The character of Zhang Lin conveys subtext in the delivery of the line “Yes. Another time, maybe? I have company”. The actor might pause before the “maybe” conveying fear and hesitation. “I have company” is evident to the audience who see the Guard standing over Zhang Lin, however Joe is oblivious to the weight of this line replying “There’s so much I want to ask you” this would contrast the threat in Zhang Lin’s delivery of his line with energy and excitement. It shows how Joe is oblivious to the real life and danger Zhang Lin lives in. The privilege of the Western world compared to the Eastern experience.</li> <li>• <b>Movement &amp; positioning</b> e.g. Joe is positioned in a part of the stage representing the gallery/ The West and Zhang Lin in one representing his apartment/ The East. Zhang Lin is defiant towards the guard “<i>Takes a bite, still looking up at the guard</i>” – he does not hurry his breakfast. We see in the Nurses movements – as she fills the bag with LIULI’s things what the contents of the plastic bags is. His dead wife’s clothes. We learn the back story of the image we have imprinted on our minds. “<i>Moving slowly, automatically, Zhang Lin pulls the white shirt on. Numbly picks up the bags.</i>” In this action we know what is about to happen. “<i>We are looking, for the first time at the front view of the Tank Man</i>”.</li> <li>• <b>Entrances/exits</b> e.g. “<i>Zhang Lin, as he leaves his apartment, followed by the guard, a shopping bag in each hand.</i>” He does this without fear as if it is a regular thing that happens. The whole atmosphere changes on” <i>Zhang Lin enters. Bare chested, blood spattered he holds his arms around himself</i>”. The Nurse runs off and returns, this frenetic movement conveys the change in atmosphere, location, and time period.</li> </ul> |

|  | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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|  | <ul style="list-style-type: none"> <li>• <b>Interaction.</b> “<i>The nurse shakes her head, kind. Zhang Lin understands</i>” This silent interchange between the characters conveys their horror, grief and empathy for the events happening around them. Zhang Lin doesn’t speak but, in that moment, everything is said.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience. e.g. In the final action, “<i>Zhang Lin turns to Joe. The two men look at one another.</i>” In this moment there is a realisation of the story behind the action of the Tank Man. Candidates might consider what is meant in the look the two men give each other?</li> </ul> |

## 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.

| <b>Band</b> | <b>AO3</b><br><b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>AO4</b><br><b>Analyse and evaluate</b> (their own work and) <b>the work of others</b>                                                                                                                                                                                           |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>    | <b>17-20 marks</b> <ul style="list-style-type: none"> <li>• A mature and detailed understanding of the given role.</li> <li>• 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.</li> <li>• A mature and detailed knowledge and understanding of the performance skills required to convey meaning to a contemporary audience.</li> <li>• A mature and highly detailed reference to <b>one</b> extract.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul> | <b>17-20 marks</b> <ul style="list-style-type: none"> <li>• A comprehensive analysis of contemporary performance styles</li> <li>• A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation</li> </ul> |
| <b>4</b>    | <b>13-16 marks</b> <ul style="list-style-type: none"> <li>• An effective understanding of the given role.</li> <li>• 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.</li> <li>• A clear knowledge and understanding of the performance skills required to convey meaning to a contemporary audience.</li> <li>• An effective and detailed reference to one extract.</li> <li>• Relevant use of subject specific terminology</li> </ul>                                                          | <b>13-16 marks</b> <ul style="list-style-type: none"> <li>• A clear analysis of contemporary performance styles</li> <li>• An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation</li> </ul>                       |
| <b>3</b>    | <b>9-12 marks</b> <ul style="list-style-type: none"> <li>• A general response and understanding of the given role.</li> <li>• 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.</li> <li>• Some knowledge and understanding of the performance skills required to convey meaning to a contemporary audience.</li> <li>• A general reference to one extract.</li> <li>• Generally relevant use of subject specific terminology</li> </ul>                                                                       | <b>9-12 marks</b> <ul style="list-style-type: none"> <li>• A general analysis of contemporary performance styles</li> <li>• A general evaluation of partially relevant live theatre which makes general links with their own interpretation</li> </ul>                             |

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| 2 | <p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Limited response and understanding of the given role.</li> <li>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.</li> <li>A limited knowledge and understanding of the performance skills required to convey meaning to a contemporary audience.</li> <li>A limited reference to one extract.</li> <li>Limited use of subject specific terminology</li> </ul>                             | <p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>limited analysis of contemporary performance styles</li> <li>A limited evaluation of live theatre which makes some links with their own interpretation</li> </ul> |
| 1 | <p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Very limited response and understanding of the given role.</li> <li>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.</li> <li>A very limited knowledge and understanding of the performance skills required to convey meaning to a contemporary audience.</li> <li>Very limited reference to one extract.</li> <li>Little or no relevant use of subject specific terminology</li> </ul> | <p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>little analysis of contemporary performance styles</li> <li>Very little evaluation of live theatre which makes few links with their own interpretation</li> </ul> |
| 0 | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>Response not worthy of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>No analysis or evaluation</li> </ul>                                                                                                                                |

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| <p><b>All texts</b></p> | <p style="text-align: center;"><b>Indicative content<br/>(Analysis and evaluation of live theatre)</b></p> <p>Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation, as an actor, of the text. The live productions selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study.</p> <p>Answers could include the following but are not limited to this.</p> <ul style="list-style-type: none"> <li>• <b>Research and understanding of period/culture/context-</b> <ul style="list-style-type: none"> <li>• Relevant in interpreting the play for a contemporary audience.</li> <li>• How the text has been interpreted in performance and its intended impact upon an audience.</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political.</li> </ul> </li> <li>• <b>Research an understanding of their chosen performance style.</b> <ul style="list-style-type: none"> <li><b>Character motivation</b></li> <li><b>Vocal skills</b></li> <li><b>Physical skills</b></li> <li><b>Interaction</b></li> </ul> </li> </ul> <p><b>How this communicates meaning to an audience.</b></p> <p><b>Evaluation and analysis of live productions</b> and links to choices of an actor for the <b>one</b> extract chosen.</p> |
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|                                                    | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| <p><b>6</b><br/><b><i>The Trojan Women</i></b></p> | <p>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:</p> <ul style="list-style-type: none"> <li>• <b>Research and understanding of period/culture/context-</b> relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> <li>• How the text has been interpreted in performance before and its intended impact upon an audience.</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political. <ul style="list-style-type: none"> <li>- Part of a trilogy of plays</li> <li>- First performed in 415 b.c. It came second in the Dionysia.</li> <li>- 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?</li> <li>- Theatre was part of a religious and political event.</li> <li>- Audience members reflected the democracy of the time.</li> <li>- Male actors/masks/large chorus/purpose built large theatre spaces.</li> <li>- Historical background was the on-going conflict with Sparta.</li> <li>- 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.</li> <li>- Ideas for contemporary interpretation by a set and props designer.</li> <li>- Context of the extract, establishing style and action.</li> </ul> </li> </ul> </li> <li>• <b>Research and understanding of chosen performance style.</b> e.g. Epic theatre. The influence of a theatre practitioner and/ or a Theatre Company on the chosen style e.g. Paper Birds and how this impacts on the choices made by an actor.</li> <li>• <b>Character motivation</b> e.g. Cassandra is a prophet and knows what lies for them all in the future – this might have contributed to her mental collapse.</li> <li>• <b>Vocal skills</b> e.g. the use of: pitch, tone, volume, pace, rhythm, pausing to create meaning and convey character.</li> <li>• <b>Physical skills</b> e.g. the use of: facial expressions, posture, gesture, eye contact, pace of movement.</li> <li>• <b>Interaction</b> - e.g. the reaction to other characters on stage/off stage - physical and verbal. Cassandra's manic behaviour means her reaction to other characters is exaggerated as she is in a mental and physical frenzy.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience.</li> <li>• <b>Evaluation and analysis of live productions</b> and links to choices made by an actor in the <b>chosen</b> extract chosen.</li> </ul> |

|                                           | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| <p><b>7</b><br/><b>As You Like It</b></p> | <p>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:</p> <ul style="list-style-type: none"> <li>• <b>Research and understanding of period/culture/context-</b> relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> <li>• How the text has been interpreted in performance before and its intended impact upon an audience.</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political. <ul style="list-style-type: none"> <li>- First performed at The Globe theatre in 1600</li> <li>- Genre: Comedy – a parody of courtly love.</li> <li>- Set in France – although its location becomes vague as the play unfolds.</li> <li>- 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.</li> <li>- The 'Virgin queen' had not married. Despite the success of her reign love proved unobtainable for her and created an uncertainty in the succession.</li> <li>- 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.</li> <li>- 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.</li> <li>- Ideas for contemporary interpretation by a set and props designer.</li> <li>- Context of the extract, establishing style and action.</li> </ul> </li> </ul> </li> <li>• <b>Research an understanding of chosen acting style.</b> e.g. <b>Naturalism.</b> 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.</li> <li>• <b>Character motivation</b> e.g. Celia's friendship with Rosalind in the play. she facilitates the relationship of others. She chooses to follow her friend into banishment and forego her own privilege. In her male role - what choices would an actor make to convey this?</li> <li>• <b>Vocal skills</b> e.g. the use of: pitch, tone, volume, pace, rhythm, pausing to create meaning and convey character.</li> <li>• <b>Physical skills</b> e.g. the use of: facial expressions, posture, gesture, eye contact, pace of movement.</li> <li>• <b>Interaction</b> - e.g. the reaction to other characters on stage/off stage - physical and verbal. – Celia observes, counsels and is thoughtful and supportive of the choices Rosalind makes.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience.</li> <li>• <b>Evaluation and analysis of live productions</b> and links to choices made by an actor in the <b>chosen</b> extract chosen.</li> </ul> |

|                                                    | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <p><b>8</b><br/><b>Hedda</b><br/><b>Gabler</b></p> | <p>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:</p> <ul style="list-style-type: none"> <li>• <b>Research and understanding of period/culture/context</b> - relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> <li>• How the text has been interpreted in performance before and its intended impact upon an audience. <ul style="list-style-type: none"> <li>- The way contemporary society reacts to different kinds of texts, e.g. political. First performed 1890.</li> <li>- 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.</li> <li>- Contemporary response to the play was that it was universally condemned and called a "<i>hideous nightmare of pessimism</i>". Although a production in 1891 in London was received better.</li> <li>- 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.</li> <li>- New type of play required the processes of naturalistic acting e.g. Stanislavski.</li> <li>- Naturalism reflected the changing times e.g. the search for psychological understanding and the predominance of scientific theory e.g. Darwin.</li> <li>- Ideas for contemporary interpretation by set and props designer.</li> <li>- Context of the extract, establishing style and action</li> </ul> </li> </ul> </li> <li>• <b>Research and understanding of chosen acting style.</b> 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.</li> <li>• <b>Character motivation</b> e.g. Loevborg is a passionate and intelligent but tortured man. He is manipulated by Hedda leading to his death.</li> <li>• <b>Vocal skills</b> e.g. the use of: pitch, tone, volume, pace, rhythm, pausing to create meaning and convey character.</li> <li>• <b>Physical skills</b> e.g. the use of: facial expressions, posture, gesture, eye contact, pace of movement.</li> <li>• <b>Interaction</b> - e.g. the reaction to other characters on stage/off stage - physical and verbal. - Cassandra's manic behaviour means her reaction to other characters is exaggerated as she is in a mental and physical frenzy.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience.</li> <li>• <b>Evaluation and analysis of live productions</b> and links to choices made by an actor in the <b>chosen</b> extract chosen.</li> </ul> |

|                                            | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
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| <p><b>9</b><br/><b><i>Machinal</i></b></p> | <p>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:</p> <ul style="list-style-type: none"> <li>• <b>Research an understanding of period/culture/context-</b> relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> <li>• How the text has been interpreted in performance before and its intended impact upon an audience.</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political. <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- Ideas for contemporary interpretation by a set and props designer.</li> <li>- Context of the extract, establishing style and action.</li> </ul> </li> </ul> </li> <li>• <b>Research and understanding of chosen acting style.</b> 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.</li> <li>• <b>Character motivation</b> e.g. MOTHER is resentful of the choices available to her daughter in the fast changing ‘modern world’. The compromises she has made in her life have left her bitter and hard. She is trapped in the societal machine and in her loveless attitude to life thinks this is also good enough for her daughter.</li> <li>• <b>Vocal skills</b> e.g. the use of: pitch, tone, volume, pace, rhythm, pausing to create meaning and convey character.</li> <li>• <b>Physical skills</b> e.g. the use of: facial expressions, posture, gesture, eye contact, pace of movement.</li> <li>• <b>Interaction</b> - e.g. the reaction to other characters on stage/off stage - physical and verbal. – MOTHER is bullying and manipulative towards her daughter. She lacks love and empathy having lived so long without these qualities in her own life. She is only satisfied when the rules of society are adhered to.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience.</li> <li>• <b>Evaluation and analysis of live productions</b> and links to choices made by an actor in the <b><i>chosen</i></b> extract chosen.</li> </ul> |

|                                                          | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <p><b>10</b><br/><b><i>Cat in a Hot Tin Roof</i></b></p> | <p>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:</p> <ul style="list-style-type: none"> <li>• <b>Research and understanding of period/culture/context-</b> relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> <li>• How the text has been interpreted in performance before and its intended impact upon an audience.</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political. <ul style="list-style-type: none"> <li>- 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.</li> <li>- Williams is 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.</li> <li>- 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.</li> <li>- Naturalistic style with strong symbolic motifs.</li> <li>- 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.</li> <li>- Throughout strong there are contrasting and contradictory images e.g. the fruitfulness of Mae "the monster of fertility" and the childless Brick and Maggie.</li> <li>- 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.</li> <li>- Ideas for contemporary interpretation as a set and props designer.</li> <li>- Context of the extract, establishing style and action</li> </ul> </li> </ul> </li> <li>• <b>Research and understanding of chosen acting style.</b><br/>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.</li> <li>• <b>Character motivation</b> e.g. BIG MAMA is larger than life and at times a little leery especially towards men. She behaves this way because she is craving love and attention that she does not get from her husband or family. Throughout the play her emotion swing violently as the news about BIG DADDY's illness changes and is withheld then revealed to her by her children. She lacks the inner strength to process her feelings and as such appears "out of control" of them.</li> <li>• <b>Vocal skills</b> e.g. the use of: pitch, tone, volume, pace, rhythm, pausing to create meaning and convey character.</li> </ul> |

|  | Indicative content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <ul style="list-style-type: none"> <li>• <b>Physical skills</b> e.g. the use of: facial expressions, posture, gesture, eye contact, pace of movement.</li> <li>• <b>Interaction</b> - e.g. the reaction to other characters on stage/off stage - physical and verbal. – BIG MAMA – her ebullient and exaggerated physical and verbal responses to everyone conveys her fear of the situation the Pollitt family find themselves in.</li> <li>• <b>How this communicates meaning to an audience.</b> Throughout the response candidates will refer to how their ideas convey meaning to an audience.</li> <li>• <b>Evaluation and analysis of live productions</b> and links to choices made by an actor in the <i>chosen</i> extract chosen.</li> </ul> |

## SECTION C

11.

| <b>Band</b> | <b>AO3<br/>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</b>                                                                                                                                                                                                                                                                                                                               | <b>AO4<br/>Analyse and evaluate (their own work and) the work of others.</b>                                                                                                                                                                                                                                                       |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>5</b>    | <b>25-30 marks</b> <ul style="list-style-type: none"> <li>Imaginative use and understanding of the given stage shape and how it informs lighting and sound design choices.</li> <li>Imaginative use of a variety of lighting and sound cues in the extract.</li> <li>Imaginative ideas for sound and lighting choices, justified within the context of the whole text and the chosen extract. All choices are fully justified.</li> </ul> | <b>9-10 marks</b> <ul style="list-style-type: none"> <li>A mature understanding of how lighting and sound is used to create an effect upon the audience in a performance.</li> <li>Mature evaluation of live theatre; with highly relevant links to the decisions made by a lighting and sound designer.</li> </ul>                |
| <b>4</b>    | <b>19-24 marks</b> <ul style="list-style-type: none"> <li>Effective use and understanding of the given stage shape and how it informs lighting and sound design choices.</li> <li>Effective use of a variety of lighting and sound cues in the extract.</li> <li>Effective ideas for sound and lighting choices, justified within the context of the whole text and the chosen extract. All choices are mostly justified.</li> </ul>      | <b>7-8 marks</b> <ul style="list-style-type: none"> <li>Detailed understanding of how lighting and sound is used to create an effect upon the audience in a performance.</li> <li>An effective evaluation of live theatre; with highly relevant links to the decisions made by a lighting and sound designer.</li> </ul>           |
| <b>3</b>    | <b>13- 18 marks</b> <ul style="list-style-type: none"> <li>General understanding of the given stage shape and how it informs lighting and sound design choices.</li> <li>General use of lighting and sound cues in the extract.</li> <li>Some ideas for sound and lighting choices, justified within the context of the whole text and the chosen extract. Choices are generally justified.</li> </ul>                                    | <b>5-6 marks</b> <ul style="list-style-type: none"> <li>General understanding of how lighting and sound is used to create an effect upon the audience in a performance.</li> <li>A general evaluation of appropriate live theatre with partially relevant links to the decisions made by a lighting and sound designer.</li> </ul> |

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                  |
|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 | <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>Limited understanding of the given stage shape and how it informs lighting and sound design choices.</li> <li>Limited use of lighting and sound cues in the extract.</li> <li>Limited ideas for sound and lighting choices, justified within the context of the whole text and the chosen extract. Limited justification of choices.</li> </ul>                    | <p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited understanding of how lighting and sound is used to create an effect upon the audience in a performance.</li> <li>A limited evaluation of live theatre, with some links to decisions made by a lighting and sound designer.</li> </ul>     |
| 1 | <p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>Very limited understanding of the given stage shape and how it informs lighting and sound design choices.</li> <li>Very limited use of lighting and sound cues in the extract.</li> <li>Very limited ideas for sound and lighting choices, justified within the context of the whole text and the chosen extract. Very limited justification of choices.</li> </ul> | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>A very limited answer to how lighting and sound is used to create an effect upon the audience in a performance.</li> <li>A very limited evaluation of live theatre, with few links to decisions made by a lighting and sound designer.</li> </ul> |
| 0 | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>No worthy answer of credit</li> </ul>                                                                                                                                                                                                                                                                                                                                 | <p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>No analysis or evaluation</li> </ul>                                                                                                                                                                                                                |

|                           |
|---------------------------|
| <b>Indicative content</b> |
|---------------------------|

*This extract takes place in a variety of locations, as Christopher travels from his home to London to stay with his mother. Christopher encounters people who he perceives as strangers and thus a threat to him e.g. Station Policeman. This is difficult for Christopher as his conditions make social interactions with strangers difficult. He worries about not being understood or understanding others e.g. “what does single or return mean?”. He is also exploring entirely alien environments which will make Christopher very agitated. We know he likes order and routine in his life. Siobhan is always present in his mind to guide him - he uses the methods she has taught him to cope in the new world he encounters. Christopher’s final exchange with the Station Policeman makes him panic as he believes his father has arrived to stop him from exacting his plan. This lack of flexibility and fear of being stopped causes Christopher to try to run away.*

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 lighting designer’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 touring production and its being performed “**proscenium arch**”.
- **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. black out or fade up.
- Use of influences on the lighting and sound ideas connected to key moments in the scene. E.g. Changes of location: ticket booth, underpass, platform.
- How the language and structure of the text conveys meaning e.g. Christopher’s use of rhythm to create control over the events. “Left, right, left, right”. This might be reflected in the use of lights changing to mark the pace.
- How the given stage shape and audience positioning can be used to engage/involve the audience in **Christopher’s** experience. **Positioning of lanterns in the given stage shape**. e.g. Information can be projected on the back wall/cyclorama - mother’s telephone number/platform and time of train. The underpass can be created through lx but also how sounds change in that space. e.g. manipulation of sound. echoes. muffles create a confined space.
- **Various types of lighting cues** e.g. Characters suddenly appear e.g. LX can be used for this affect to create surprise – spot light out of the darkness. Christopher travels in the extract from place to place - LX & SFX can reinforce the journey he is on e.g. passing by other locations, posters projected on walls etc. This will link to the wider metaphor of Christopher’s “Journey”.

- **Various types of sound cues** e.g. the manipulation of sound to create a threatening world for Christopher. The voice of the Station Policeman might be distorted to convey lack of comprehension of the situation by Christopher. Christopher feels he is being forced to do something he doesn't want it. It also exacerbates his condition as plans are changing. Therefore, an increasing heartbeat might build alongside the Station Policeman's dialogue to show this reaction.
- **Alongside the text indicate your ideas for lighting choices 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 type of lighting, intensity and colour of the cue, or a sequence of labelled diagrams showing the lighting choices an "end on" stage. They might describe the **LX** (colour, type of light, direction of light etc) and **SFX** effect, (type of sound, direction of sound, its length, and its intensity.) Candidates may consider how the two elements work together to create atmosphere and location. e.g. The final **stage direction** "*Station Policeman grabs him*" and "*Christopher screams*". LX could create a slo-mo. sequence using a strobe light to break down this action and add emphasis. The SFX could be manipulated to show from Christopher's P.O.V. his emotional and physical reaction e.g. an exaggerated screaming in his head to convey his sensual overload.
- **Explanation and justification of ideas.** These might refer closely to the lighting choices alongside the text. They may enlarge upon the description of the type of lighting cue 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 lighting designer's choice of types of light, colour and intensity. – 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 lighting choices of a lighting designer, how it links to their own ideas or how they might develop their ideas further.