



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL DRAMA AND THEATRE – COMPONENT 3

SUMMER 2023 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^[1]_[SEP]
 AO4:1d Evaluate the work of others

Assessment objective coverage in Component 3

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

SECTION A

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">9–10 marks</p> <ul style="list-style-type: none"> • A clear and detailed description of sound ideas demonstrating an excellent knowledge and understanding of the role of these in a performance. • A clear and detailed knowledge and understanding of the function of sound in communicating atmosphere in the given extract. • Highly relevant use of subject specific terminology.
4	<p style="text-align: center;">7–8 marks</p> <ul style="list-style-type: none"> • A clear description of sound ideas demonstrating a good knowledge and understanding of the role of these in a performance. • A clear knowledge and understanding of the function of sound in communicating atmosphere in the given extract. • Relevant use of subject specific terminology.
3	<p style="text-align: center;">5–6 marks</p> <ul style="list-style-type: none"> • A general description of sound ideas demonstrating a satisfactory knowledge and understanding of the role of these in a performance. • A general knowledge and understanding of the function of sound in communicating atmosphere in the given extract. • Generally relevant use of subject specific terminology.
2	<p style="text-align: center;">3–4 marks</p> <ul style="list-style-type: none"> • A limited description of sound ideas demonstrating some knowledge and understanding of the role of these in a performance. • A limited knowledge and understanding of the function of sound in communicating atmosphere in the given extract. • Limited use of subject specific terminology.
1	<p style="text-align: center;">1–2 marks</p> <ul style="list-style-type: none"> • Little or no description of sound ideas demonstrating a very limited knowledge and understanding of the role of these in a performance. • Little or no knowledge and understanding of the function of sound in communicating atmosphere in the given extract. • Little or no relevant use of subject specific terminology.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content
	<p>The answer should demonstrate knowledge and understanding of the function of sound and how it can be used to convey atmosphere. References might be made to: Location of the extract, type of sound effects used e.g. music or sound of a car horn, style of production e.g. abstract or naturalistic soundscapes of mixed sounds; the manipulation of sound to convey character's mental state, and the historical period / time frame e.g. genre of music. The use of sound to create atmosphere or create various time frames. How might these sound effects convey meaning to an audience? The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include:</p>
<p>1. (a) Saved</p>	<ul style="list-style-type: none"> • Atmosphere of the extract – The scene takes place in an exterior setting. “Park”. The Pam and Len fail to communicate about anything of purpose. Their conversation has no resolutions. Despite being surrounded by nature the characters show a disconnect with the world around them. This scene highlights the theme of how post war society is breaking down. e.g. dialogue shows breakdown of communication they appear to be almost in their own worlds. <ul style="list-style-type: none"> - E.g. Location – “Otherwise the stage is bare” – The sound must create the location. e.g. on a pond in a park. - Type of Sound – Music might be used to open the scene -perhaps pastoral light music evoking the abundance and energy of nature. This contrasts with the heavy / dull interchange of the characters. This ironic use of sound shows how not even nature can revive the youth. - The type of sound – sound effects of water lapping the boat, birds chirping in the trees, leaves rustling etc. This evokes the natural world. The sound of traffic – a bus passing might break this idyllic soundscape and show how the sound of the human world dominates. Len might even respond to this sound and look in that direction, but he ignores the natural sounds around him. This emphasises the effect of post war urbanisation. e.g. A “Church clock strikes” but it again ignored conveying the lack of religion / rejection of religion that has nothing to do with the lives they are living. Later Pam asks the time and this reinforces that she did not even hear the sound. - Throughout the scene there are moments of “<i>silence</i>”. No sound to be heard as if nature is waiting on their response. A sound of a bird might ‘try’ to break this awkward silence – creating a comedic break. Which the characters do not respond to but the audience share the joke. Even nature is trying to get them to communicate! - E.g. Intensity. A loud interruption of e.g. bus fails to break the slow pace of their awkward and emotionally disconnected dialogue. Quiet background sounds of nature struggle to be heard throughout the scene. - E.g. Length of cue. These sfx might continue throughout the scene and become almost undetectable by the end of it. This might show how nature has become insignificant in their lives and their worlds have shrunk down to almost nothing. - E.g. Style and period of production. The symbolic use of sound to show the characters thoughts that are not expressed in their dialogue. e.g. distorted sounds in the mind of Len whose thoughts are more optimistic than the slower paced thinking of Pam. Evoking the restlessness of the youth who lack direction in which to channel this energy.

2. (a)
***Accidental
Death of an
Anarchist***

- **Atmosphere of the extract.** The action of the scene is very frenetic and full of decision making. The indecision and dilemmas faced by the characters to make the best choice builds tension in the scene and adds to the energy and tempo of the scene.
 - At the beginning of the scene Superintendent, Pissani Bertozzo and constable all cry for help. They want to save their skins and rely of Felletti making the correct decision. Music might be used to accompany this e.g. silent movie music that accentuates the tension of the scene. Its suspenseful tempo. repetition and rhythm often imitates the “voices” of the characters. This style of music would also reinforce the farcical nature of the action.
 - The tempo of the scene is interrupted by moments of break in the action e.g. “*Felletti stands rigid with indecision*”. All sound might stop as the audience and actors await her decision then it resumes.
 - E.g. Type of sound. “*When the Maniac appears around the set. Talks to the audience*” The atmosphere changes and becomes relaxed as the 4th wall is broken. The sfx of an ‘audience’ might be mixed in to reinforce the false sense of security the Maniac wants to create. It also identifies how now the focus is on the audience’s decision. He says at the end of the play to the audience “*You have got to decide*”. Maniac says “*That’s what I call a happy ending*” *False Exit*” Music of finale / happy ending begins to play and as he returns is abruptly ended / record scratch.
 - rewinding time to replay the second version of the ending might be accompanied by a rewind tape sfx.
 - E.g. intensity. “*A massive explosion*”. How might this sound? Is it the type of sound that happens when buildings are demolished and therefore, like everything in the play out of place and over the top? or an anti-climax and just a “pop”.
 - E.g. Length of cue – the sound of the explosion goes on a little too long creating comedy out of tragedy.
 - E.g. Style and period of production. Very farcical style of this scene – like Mischief Theatre Company. They use the appearance of the crew to create a meta theatrical style. Part of this is the poorly timed sound effects which add to work against the action creating humour for the audience and “danger” and unpredictability for the actors.

3. (a)
Racing
Demons

- **Atmosphere of the extract.** The scene takes place in the Cathedral Crypt. Lionel arrives to hear what Southwark has to say about why Parishioners have complained about him. Southwark and Kingston appear to have the immediate urgency of a service to prepare for and they are reeling from the decision to allow the ordination of women as Bishop's – with which they do not approve. There is evident a clash between the larger concerns regarding the future of the Anglican church and Lionel's loss of faith.
 - Location. The extract is set in "*the crypt of the cathedral*". Usually reserved for quiet prayer and reflection in this scene it appears to be the dressing room of the Southwark. Crypts are situated beneath the choir of the church. It is distanced from what is happening above. e.g. Organ music / choir singing may be heard at a distance. This might add urgency to Southwark's lines as he hears the service above beginning and doesn't want to miss his cue.
 - The cathedral above is coming to life as the congregation arrive. e.g. hushed voices, clicking of footsteps on the stone floor, large door opening and "*the low tolling of a bell for the service*".
 - The crypt itself echoes the words and actions of the characters as it is bare, and its roof might be vaulted – which bounces the sound around the space. This sound contrasts with the convivial sounds heard at a distance above. When the attendants enter and dress Southwark the ceremony of putting on his mantel of Bishop is evident and might coincide with music suitable heard from above.
 - Silence – There are moments of "pause" or moments of "uneasiness" before a reply. This awkwardness develops throughout the scene. A sound designer might choose to have the intensity of the sounds above fade out to intensify the awkward nature of the character's inter change. Only to be broken by the dropping of an object by an attendant that echoes loudly in the crypt space.
 - Southwark's disgust at the imminent ordination of women as Bishop's may be seen in his reaction to a woman's voice above. His disgust in response is visceral. Kingston's last line "*Inside the Anglican Communion*" might be accompanied by another but now louder intensity bell toll – ominously reinforcing his anticipated downfall of the church.
 - E.g. Style and period of production. Naturalistic in its dialogue but there is a ritualistic component as Southwark dresses that might be emphasised by the symbolic use of sound. The choir sing a "*Hallelujah*" to coincide with his actions.

4. (a)
Love and
Information

• **Atmosphere of the extract.**

GOD'S VOICE – e.g. Dialogue possibly between two people. One who is a pragmatist and wants specific answers to things that can't be explained. God's voice is "*Firm. Kind*". Sound might be used in this scene to show the clarity of God's voice to the first speaker. e.g. a soundscape of talking that becomes a babble of words whispers and finally becomes silent as if the silence speaks. This conveys what the first speaker feels but the second speaker can't understand.

THE CHILD WHO DIDN'T KNOW FEAR – e.g. Told as if a fairy tale and thus has the moral that if a child doesn't know fear they cannot protect themselves from danger. Many sounds are heard by the child e.g. "*walking about*", "*screams*", "*music but not music*". These can be played to scare the audience with the use of volume, distortion, position of the sound in or around the audience – but the child does not respond. The final line – the moral is brutal but almost humorous and might be accompanied by a comic crash of cymbals.

STAR – e.g. In this scene time is fluid – what is now is the past. The scene might be entirely dark stage with only the disembodied voices of the actors accompanied by a soundscape that appears to be both airy and busy – as if time is rushing past physically. The actors' voices might be God like – echo applied or as if voices from a distant planet. Not necessarily of our world.

- Style and period of production. The style might be very symbolic to reinforce the meaning of the chosen scenes. e.g. The transition between the scenes. Sound might be used to link the subject matter.
- The scenes are about experiencing something that words cannot describe. The scenes might emerge from a blend of voices talking different languages with some that might be recognisable to the audience amongst them. This will enable the audience to understand some of what is said but not all. Evoking a sense of understanding but not entirely capturing the truth and a Non-specific time frame.

5. (a)
Chimerica

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

- **Atmosphere of the extract**
 - e.g. Location is on a plane flying from New York to Beijing. A long haul flight. The characters are tightly packed and as journalists they do not travel first class. Sounds indicate the location and that the plane is about to take off. Murmuring sounds of the in-flight safety drill taking place. Conversation of passengers as they wrestle their hand luggage into the overhead lockers. – apologies and interruptions of conversations. ‘Excuse me please’ ‘You’re in my seat’ ‘is this row D?’ etc. Sounds fade in and out and the intensity of them differs. The general atmosphere is of hustle and bustle as the plane readies itself for flight. This might cause anxiety in Tess.
 - e.g. Types of sound - Tess might begin the scene ringing the flight attendants bell - we know this because she talks to the F/A and later gets another drink. She is a nervous flyer. Other sounds might include the “bing” of the seat belt sign.
 - Contrast of the busyness of the plane and the talk of child soldiers in Somalia. This conveys the superficial understanding of Mel and Joe about the problems of other parts of the world. They look at the photos as if they are holiday snaps!
 - Pilot voice over – There might be a bit of feed back in his mike as he begins his prepared and dispassionate briefing. Its sounds automatic and formal contrasting with the casual and relax attitude of Mel & Joe.
 - E.g. Intensity. As the conversation continues between the three characters the sounds of the plane fade away focusing the audiences attention on the xenophobic attitude of Mel towards the Chinese. This might emphasise the theme of West v East and portrays a simplistic and tabloid attitude to a culture misunderstood. This silence also accentuates Joe’s apathetic attitude to Mel’s slurs. He does not challenge them.
 - E.g. “Tess sighs, closes her magazine” – all back ground noises stop to convey she has decided to focus on the conversation with Mel and Joe – that she might be interested in Joe.
 - E.g. Style and period of production. Perhaps naturalistic – creating a “realistic” location and associated tensions.

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)
5	<p style="text-align: center;">25–30 marks</p> <ul style="list-style-type: none"> • A mature and insightful answer clearly showing a detailed knowledge and understanding of the choices made by an actor in this extract. • Comprehensive knowledge and understanding of the motivation of the chosen character in the scene. • Imaginative use of vocal and physical skills to communicate meaning to an audience. • Highly relevant use of subject specific terminology.
4	<p style="text-align: center;">19–24 marks</p> <ul style="list-style-type: none"> • An insightful answer demonstrating knowledge and understanding of the choices made by an actor in this extract. • Clear knowledge and understanding of the motivation of the chosen character in the scene. • A definite link between the use of vocal and physical skills and the communication of meaning to an audience. • Relevant use of subject specific terminology.
3	<p style="text-align: center;">13–18 marks</p> <ul style="list-style-type: none"> • A general answer demonstrating some knowledge and understanding of the choices made by an actor in this extract. • A general knowledge and understanding of the motivation of the chosen character in the scene. • General links between the use of vocal and physical skills and the communication of meaning to an audience. • Generally relevant use of subject specific terminology.
2	<p style="text-align: center;">7–12 marks</p> <ul style="list-style-type: none"> • A limited answer demonstrating inconsistent knowledge and understanding of the choices made by an actor in this extract. • Limited knowledge and understanding of the motivation of the chosen character in the scene. • A few relevant links between the use of vocal and physical skills and the communication of meaning to an audience. • Limited use of subject specific terminology.
1	<p style="text-align: center;">1–6 marks</p> <ul style="list-style-type: none"> • A very limited answer demonstrating little or no knowledge and understanding of the choices made by an actor in this extract. • Very limited knowledge and understanding of the motivation of the chosen character in the scene. • Very few or no relevant links between the use of vocal and physical skills and the communication of meaning to an audience. • Little or no relevant use of subject specific terminology.
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

	Indicative content
	<p>Answers should explain in detail how an actor can communicate meaning to an audience in the given extract.</p> <p>Reference must be made to the extract and the named character identified in the question. References might be made to: Character motivation, vocal and physical skills, and interaction.</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>1. (b) Saved</p>	<p>Answers should refer to the given character of PAM. They must demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Characterisation. e.g. <i>“Twenty three. Thin, sharp busted. Heavy, nodal hips. Dark hair. long narrow face. Pale eyes. Small mouth. Looks tall from a distance but is shorter than she looks.”</i>. At the age of twenty-three – Pam seems to have not achieved much in her life. It might be an age where marriage is long overdue and instead of thinking about marrying someone she loves, she thinks it’s about time. Pam lacks ambition and seems to want to wander from one thing to the next. e.g. the subject matter of her conversation with Len. She is mostly lead by Len until she has the idea to knit him a jumper. • Character motivation-e.g. At the beginning of the scene Pam’s language is monosyllabic and mostly in response to questions asked by Len. This might show that she is a little shy and reticent to talk. She might not have been in a rowing boat and is fearful at first. Were as Len is more confident. Once they talk about the rent and her mother Pam becomes more confident and listens and responds to Len but then stalls. She waits for Len to prompt another question. <i>“she ever let on?”</i> <ul style="list-style-type: none"> - Pam is pragmatic and shows her feelings of disregard towards her Mum. <i>“Don’t ‘ave to. Your money comes in ‘andy.”</i> She doesn’t care what her Mum thinks it is the money that counts. - When Len probes her for more detail about her relationship with her Mother, Pam is dismissive.” never listen”. Conveying her apathetic attitude to life and family. - Pam is motivated by money. She offers a nice gesture to knit a jumper for Len – yet he has to pay for it! • Vocal skills <ul style="list-style-type: none"> - e.g. to at the beginning of the extract her tone of voice might be monotone to convey her reluctance to be in the boat. However When she starts talking about the jumper her voice becomes more animated. The pitch goes higher and her delivery of her lines speeds up. Finally when the subject reverts to sex she becomes flirty. <i>“You’ve got a dirty mind”</i> might be said in a teasing manner with increased volume to show her excitement. - Accent i.e. dropping her “Hs” e.g. <i>“oneymoon”</i> - shows an urban South London twang. Language has become more tribal after the war and the aspiration to speak R.P. has been rejected. Now the language and dialect identifies the youth as separate from the older generation. - e.g. she talks with her mouth stuffed with chocolate - conveys her gluttony.

	<ul style="list-style-type: none"> • e.g. Physical skills. Her posture as she sits in the rowing boat might look awkward to show her discomfort and fear. Her knees up tight to her body and holding on to the side of the boat as it rocks. This might change as she gets the idea to make a jumper and shows her enthusiasm for the project. She might sit more upright and release her hands from the boat and gesture about the jumper. She might eat chocolate all the way through. Stuffing it in her mouth inelegantly. • e.g. Interaction. She doesn't always respond to his questions "you 'adn't better be one of them niggers. "What colour's best". She keeps to her subject not listening or registering Len's comment. When Len suggests "<i>yer got a kid on the way</i>". She replies "<i>I ain</i>" – is dismissive about the idea but turning it into a flirtatious and sexual invitation to Len. • e.g. Acting style – Naturalistic e.g. language and structure of the dialogue conveys changes of subject matter and imitates the stream of consciousness conversation of everyday life.
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2. (b)
Accidental
Death of an
Anarchist

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

- **e.g. Characterisation.** Up to this point in the play the Maniac has played multiple eccentric roles. He has used them to confuse the other characters and to present opposing points of view about the murder case. However, at this point in the play he is at his most political. Dario Fo's point view is seen most clearly through the actions and words of the Maniac. The weight of responsibility in the scene lies with Felletti / the media. The Maniac places her in jeopardy in the scene. His persona changes as the play concludes.
- **e.g. Character motivation.** "*You can't stop me*" shows how the Maniac is determined to follow through the plan and no one can stop him. When Felletti blocks his way he decides to leave her the dilemma to decide the end of events and asks her "*have you the stomach for this?*" he mocks "*There's the keys to the handcuffs. I'm off*". He points out she can't through the bomb out the window and she can't release the corrupt officers. The Maniac enjoys this power. His exit leaves the actors and the audience at a loss. This is the most power he has been able to attain. When the Maniac "*appears round the set*". He has taken control of the play as if Fo himself. His demeanour might be calmer and more controlled. He enjoys the explosion of the bomb declaring it a "*happy ending!*". However, there is a twist and he initiates another version. The maniac watches the action from the audience until he has his final lines "*Oh Dio! Whichever way it goes, you see, you've got to decide. Good night*". He puts the onus on society/ audience. The once mad and frenetic Maniac has become a voice of reason and puts the chaos of the play into a wider context.
- **e.g. Vocal skills.** The voice he uses on stage when challenging Felletti "*you cant stop me !*". Might suggest a lunatic (James Cagney - White heat) defiance. His tone is overbearing, threatening and high pitched to show his desperation. This vocal quality might contrast with the Maniac who enters the auditorium and talks to the audience. His tone might be friendly and paternalistic. His delivery steady and controlled. When he says, "*That's what I call a happy ending!*" He might take on the voice of an M.C. where his register is that of someone winding up the end of a production and humbly eliciting applause from the audience. He changes again as he rewinds the action "*so let's see that version*". His tone here is knowing and he has everyone's fate in his hands (including the audience).
- **e.g. physical skills.** At first he is the manic and high energy character we have witnessed so far. He runs to the door but is blocked by Felletti. "*Gives the keys to her*" - he presents them courteously and slowly as he knows with her release, she will have to decide the outcome of events. "*Exit Maniac*" – he moves slowly as if released from the burden of decision making. His physical demeanour changes as he comes out into the audience. He becomes an observer of the action. He might move around to see the action from all areas of the auditorium – becoming one of the audience. His posture is tall and confident.

	<ul style="list-style-type: none">• e.g. Interaction. His interaction with Felletti is at first defiant. Once he sees he can put the dilemma onto her shoulders he becomes courteous but dismissive. He appears friendly and sociable with the audience until he puts the onus onto them at the end of the play. The third and final twist.• e.g. Acting style. At first he retains the farcical nature of the play. But as the scene progresses, he becomes more naturalistic in his style of acting. Once he breaks the fourth wall physically, he is like the audience. He might become like them for the wider meaning of the play to be evident.
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3. (b)
Racing
Demon

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

- **e.g. Characterisation.** The Rt. Rev. Gilbert Heffernan- Bishop of Kingston. The title takes its name after Kingston upon Thames, in south-west London. The bishop's role is to assist the diocesan bishops in the area since the Southwark scheme was founded in 1991. He has high status as a bishop in the Anglican church. As an assistant to Southwark he illustrates how hierarchical the church is. In this scene he appears to act as a "go between" having arranged this meeting for Lionel to meet Southwark. – he has his "ear" on important matters.
- **e.g. Character motivation.** KINGSTON acts "*busily*" and "*His manner is sober*". This shows he is trying to appear of use to all – vital even and embody the seriousness of both Lionel's position and that of the Anglican church.
 - He sets up the rules of the meeting for Lionel. Cautious about enraging or stressing Southwark. '*The Bishop will not have long*'.
 - Presses upon Lionel that this meeting is badly timed. i.e. Southwark is about to take a service at which he will declare his opposition to the Bishops and create a schism in the church. KINGSTON wants to smooth things over and not create more anxiety and drama than already exists.
 - He pleads with Lionel to "*not make matters worse*". He wants to keep the peace.
 - He feeds Lionel what he needs to say. He is a born diplomat. He wants him to keep things positive "*a very strong team ... a recent recruit... he likes him*". He knows how to use flattery to smooth the way with SOUTHWARK.
 - He builds up how anxious he is by saying "I *beg of you*" ... "*play this low key*". He tries to wind things up a little when he pushes Lionel to speak "*Go on, Lionel, please*".
 - He shows his loyalty to SOUTHWARK by showing his protection for him "*It's a bad day for Charlie*" and by pressing the seriousness of "*We're talking about a woman Bishop*" and his incredulity "*Inside the Anglican Church*".
- **e.g. Vocal skills.** The anxiety of the situation might be evident in the speed and hushed tones that KINGSTON talks in at first. He might want to let LIONEL know what a favour he has done him getting the meeting by using emphasis to tell him what to say. Putting words into his mouth "Be humble.... play this low key".
 - His final lines might be said in an incredulous tone of voice with a high pitch which makes him sound *old womanish* – this will reinforce the irony of the situation and the ridiculousness of the fear of women in the church.
- **e.g. Physical skills.** He is busy organising the preparation for the service and might move quickly about the stage. He might stop to reinforce the prompts he makes to Lionel. Whilst Lionel and SOUTHWARK talk KINGSTON says little, however his position so close to his boss might convey his loyalty and even a little "toadiness". He may even nod to show his agreement with SOUTHWARK.
- **e.g. Interaction** KINGSTON might convey his status at first in his posture and sober facial expressions towards Lionel. But as he starts to tutor LIONEL what to say he might become more conspiratorial.

	<ul style="list-style-type: none">• e.g. Acting style - Naturalistic e.g. language and structure of the dialogue. KINGSTON 's characterisation might be slightly exaggerated to emphasise his sycophancy towards SOUTHWARK and thus the politics of the church.
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4. (b)
Love and
Information

Answers should refer to the given character of **One person who tells a story to another** from the scene **THE CHILD WHO DIDN'T KNOW FEAR**. They must demonstrate knowledge and understanding of the chosen extract. For example:

- **e.g. Characterisation.** Who is the character reading? a teacher / parent/ sibling. or FEAR itself! Perhaps it's a bedtime story or even a story time choice to read to a school class at the end of the day.
- **e.g. Character motivation.** What is their purpose in telling the story? Perhaps they might want to evoke the sense of fear in the listener and make them experience fear, unlike the child in the story, this experience will protect them in the future.
- **e.g. Vocal skills.**
 - Register – the reader might be telling the story to a younger child and adjust the register of their voice to show this.
 - Intonation – “he wanted to find out” Raise the voice at the end of the line to draw the listener in and arouse their curiosity.
 - Emphasis – Add this to words to create a strong image in the minds of the listeners and make them have a physical response “*COLD shiver*”
 - Tempo – vary the tempo to be unpredictable “*your hands no not your hands yes your hands tingle*”.
 - Pausing to change mood “*good, that's what I want to know. PAUSE So in the morning his friends came back*”.
 - Different voices – for the reader, the friends and the child to characterise them.
 - tone of indignation as the child is disappointed they “*didn't feel anything*”
 - Pace – the end of the story performed quickly and cheerily as if a happy ending - but it is not. “*And on the way home he met a lion and the lion ate him*”. They might even accompany this with a loud roar to scare the audience.
- **e.g. physical skills.** Character. Use posture to convey the age and status of the character reading.
 - Use of a prop book. Turns the pages slowly to build suspense.
 - Eye contact with the listener. The reader watches / judges and gauges the response of the listener to see how scared they are becoming.
 - Standing or sitting – gesture used to tell the story e.g. “*your skin your skin creeps*”. They touch their skin and withdrawal suddenly from their own touch.
 - Imagine the position of the other characters on the story and move their head to indicate who is talking.
- **e.g. Interaction** change role – become the lion at the end of the story and chase the listener around as they scream in response.
- **e.g. Acting style** story telling / mime (Knee high) – illustrative emphasis on creating visual images in the way the voice and body are used to tell the story.

5. (b)
Chimerica

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

- **e.g. Characterisation** – “a recently divorced journalist – I’m no good for either”. Mel is middle aged and enjoying his new found freedom from marriage. He is competitive (“I have to find a new racquet ball partner”), energetic and a bit of a loud mouth. He doesn’t censor anything he says and has a flippant attitude to things he should consider more. Years in the press has hardened his attitude to the world and made him cynical.
- **e.g. Character motivation**. His objective on the trip is to make the most of the luxuries he can hustle. “*It’s a seven star hotel, Joe. Why wouldn’t you want to stay in a seven star hotel?*”. He fails to understand why Joe is anxious to see Zhang Li and only wants what he can get out of the situation. He dismissively says “*sure, right, your friend*”. When looking at the photos Joe shows him he is still distracted by how he is “*going to haggle them down. I gotta spend two days in a Chinese plastics factory, I want a seven - star mini bar to fall asleep with*”. His needs are at the top of his list.
- **e.g. Vocal skills**. He is brash – so the tone of his voice may be harsh and a little too loud. When he talks of the hotel, he may be wanting others to over hear what he is saying. He plays at being empathetic “Man that sucks.” about his paralysed friend - but then adopts a selfish and flippant attitude in the following comment “*I’ll have to find a new racquetball partner*”. He turns everything into a joke and he is the only one who laughs at them. He might follow this with a snorting chuckle.
 - **Volume** – He says “*(sotto) You know, that’s her third since we sat down?*” It is rare for him to be quiet as he likes to broadcast what he has to say. In this situation he makes an observation not out of concern but perhaps in a predatory way / or judgementally.
 - **emphasis** – he shows his pushy nature by asking blunt questions “*Business? Pleasure?*” – may be even with a leery tone of voice trying to flirt with Tess.
- **e.g. Physical skills**
 - **Gesture** – “*Mel immediately grins, friendly, raises his beer*”. He uses gesture to get Tess’ attention and engage with her.
 - **Movement** – “*switch seats with me*” “*Mel leans across Joe*”. He is attracted by Tess’ wit and wants to sit next to her – he may get up but is limited for space and falls clumsily back down -spilling his drink. He might never had had the intention of moving to Tess as he realises Joe has more of a chance than him. His brashness and over familiarity might be a bluff.
- **e.g. Interaction**. Although Mel is a friend of Joe’s he is distracted by his own intentions and wanting to be watched and heard. That is why he resorts to making inappropriate jokes and xenophobic comments. He doesn’t realise how that looks to others and maybe he doesn’t care.
- **e.g. Acting style**. Naturalistic - the dialogue changes subject matter and varies in Topic. An actor might choose to emphasise the “Comedian” in Mel. The type of person who laughs at their own jokes and uses comedy as a shield.

Section B

*Answer **one** question on **one** set text you have studied.*

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
5	17-20 marks <ul style="list-style-type: none"> • A mature response and understanding of their chosen theme, and its relevance to the interpretation of the text by a set and props designer. • 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 a set and props designer. • A mature and detailed interpretation of the text from the perspective of a set and props designer. • A mature and detailed knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A mature and detailed reference to two extracts chosen. • Highly relevant use of subject specific terminology 	17-20 marks <ul style="list-style-type: none"> • A comprehensive analysis of contemporary performance styles • A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation as a set and props designer.
4	13-16 marks <ul style="list-style-type: none"> • An effective response and understanding of their chosen theme, and its relevance to the interpretation of the text by a set and props designer. • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a set and props designer. • An effective interpretation of the text from the perspective of a set and props designer. • A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • An effective and detailed reference to two extracts chosen. • Relevant use of subject specific terminology 	13-16 marks <ul style="list-style-type: none"> • A clear analysis of contemporary performance styles • An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation as a set and props designer.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A general response and understanding of their chosen theme, and its relevance to the interpretation of the text by a set and props designer. • A general answer with some knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a set and props designer. • A general interpretation of the text for performance from the perspective of a set and props designer. • Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A general reference to two extracts chosen or a mature discussion of one extract. • Generally relevant use of subject specific terminology 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A general analysis of contemporary performance styles • A general evaluation of partially relevant live theatre, which makes general links with their own interpretation as a set and props designer.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Limited response and understanding of their chosen theme, and its relevance to the interpretation of the text by a set and props designer. • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a set and props designer. • A limited interpretation of the text for performance from the perspective of a set and props designer. • A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A limited reference to two extracts chosen. (Where one extract might be more detailed than the other) • Limited use of subject specific terminology 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited analysis of contemporary performance styles. • A limited evaluation of live theatre which makes some links with their own interpretation as a set and props designer.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work and) the work of others
1	<p style="text-align: center;">1–4 marks</p> <ul style="list-style-type: none"> • Very little response and understanding of their chosen theme, and its relevance to the interpretation of the text by a set and props designer. • A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a set and props designer. • A very limited interpretation of the text for performance from the perspective of a set and props designer. • A very limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Very limited reference to two extracts chosen, (Where one extract might be covered more than the other). • Little or no relevant use of subject specific terminology 	<p style="text-align: center;">1–4 marks</p> <ul style="list-style-type: none"> • Very little analysis of contemporary performance styles • Very little evaluation of live theatre, which makes few links with their own interpretation as a set and props designer.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

<p>All texts</p>	<p style="text-align: center;">Indicative content (Analysis and evaluation of live theatre)</p> <p>Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the set text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study.</p> <p>Reference to one theme of their choice e.g. a key message of the play that connects with a contemporary audience.</p> <ul style="list-style-type: none"> • Reference to two extracts. e.g. the choices of extracts might convey a development in the action or change in location. <p>Answers could include the following but are not limited to this.</p> <ul style="list-style-type: none"> • Research and understanding of period/culture/context <ul style="list-style-type: none"> - relevant in interpreting the play for a contemporary audience. - How the text has been interpreted in performance and its intended impact upon an audience. - The way contemporary society reacts to different kinds of texts, e.g. political. • Research an understanding of their chosen production style. The use of Contemporary techniques e.g. use of A.V. in productions/locations. • Set – Reference might be made to shape and type of stage, location, use of levels and dimensions, positioning and relationship of the space with the audience, constructions on stage, colour, painting techniques, dimension, pattern and motifs in décor, logistics and dynamics of the space for the actors and interpretation of the chosen scenes. • Props – reference might be made to: historical accuracy of the prop, its significance and importance in the action of the scene, the style of the prop e.g. oversized/ 2 dimensional, colour, texture and how they might be physically used in performance. • Evaluation and analysis of live productions and links to choices of a set and props designer for the two extracts chosen.
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	Indicative content
<p>6. <i>The Trojan Women</i></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"> • Reference to one theme of their choice. A key message of the play that connects with a contemporary audience. e.g. slavery, spoils of war, loyalty, equity, justice, clemency, blame, retribution, grief, loss of national identity, refugees of war, hope, shame, humility, war crimes, the victims of war and women’s role in war and its aftermath. • Research and understanding of period/culture/context – relevant in interpreting the play for a contemporary audience. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political. <ul style="list-style-type: none"> - Part of a trilogy of plays - First performed in 415 b.c. It came second in the Dionysia. - Written and performed at the end of Euripides’ career and is considered a controversial rhetorical drama. Plays reflected / befit the demands of the audience of the time as they were part of a competition and had to appeal to the audiences’ demands. Posing questions e.g. what is being? - Theatre was part of a religious and political event. - Audience members reflected the democracy of the time. - Male actors / masks/ large chorus / purpose built large theatre spaces. - Historical background was the on-going conflict with Sparta. - The play has been in a critical wasteland from renaissance time until 20th century where it has been revived more often and the themes it poses reflective of the current times. - Ideas for contemporary interpretation by a set and props designer. - Context of the scenes, establishing style and action. • Research and understanding of chosen production style. – 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 a set and props designer. • Set – location e.g. refugee camp / women’s prison. “In the round” so the audience trap the women and are close to the action, so they are complicit in their oppression. Levels used to convey the control the Greek have over the Trojan women. Colours used in the set are the same for the women’s area to deny them individuality. Greeks look down from sentry towers. • Props design – Guns on the sentry towers - to show how trapped and powerless the women are. Cameras and TV screens scrutinise the women close up to show they have no dignity and privacy anymore. <p>Evaluation and analysis of live productions and links to choices a set and props designer makes for the two extracts chosen.</p>

**7.
As You
Like It**

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

- **Reference to one theme of their choice.** A key message of the play that connects with a contemporary audience e.g. loyalty, courage, escape, liberty, identity, time, transformation, urban versus pastoral, court versus country (forest), and love.
- **Research and understanding of period/culture/context** – relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
The way contemporary society reacts to different kinds of texts, e.g. political.
 - First performed at The Globe theatre in 1600
 - Genre: Comedy – a parody of courtly love.
 - Set in France – although its location becomes vague as the play unfolds.
 - Written near the end of Elizabeth I's reign. England was thriving in trade, exploration, philosophical thinking and fresh from victories against long time enemies.
 - The 'Virgin queen' had not married. Despite the success of her reign love proved unobtainable for her, and created an uncertainty in the succession.
 - Purpose built theatres for the plays. Audiences reflected all social strata thus the plays catered for this in their content, character, language and entertainment e.g. song and music, diverse characters of all social levels. .
 - The play was popular with audiences at the time but has been played throughout history. The play has been adapted for film and is performed with regularity by theatre companies across the world.
 - Ideas for contemporary interpretation by a set and props designer.
 - Context of the scenes, establishing style and action.
- **Research an understanding of chosen production style.** – e.g. Naturalism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, Frantic Assembly/ Knee High and how this impacts on the choices made by an actor.
- **Set** – e.g. Type of stage – thrust. The court is represented upstage and the forest close to the audience. as the play progresses the influence of the court gets further away physically and metaphorically. Colours of the two locations contrast.
- **Props** – e.g. courtiers carry possessions from court that in the forest look incongruous. This represents the trappings of their rich life which in reality have no meaning.

Evaluation and analysis of live productions and links to choices a set and props designer for the two extracts chosen.

8.
Hedda
Gabler

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

- **Reference to one theme of their choice** A key message of the play that connects with a contemporary audience e.g. Class, status, emancipation denied, duty, responsibility, secrets and lies, roles for women in society and the consequences of breaking society's rules.
- **Research and understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
 - The way contemporary society reacts to different kinds of texts, e.g. political. First performed 1890
 - Genre: Tragi-comedy. The comedy is dark and focuses on the inappropriate behaviour of Hedda. Each act builds to a climax where Hedda's choices are comic or spiteful.
 - Contemporary response to the play was that it was universally condemned and called a "*hideous nightmare of pessimism*". Although a production in 1891 in London was received better.
 - Part of the theatrical reaction against the "well-made play". It has an unresolved end, changing motivations, has 4 acts, and symbolic action to convey his themes.
 - New type of play required the processes of naturalistic acting e.g. Stanislavski.
 - Naturalism reflected the changing times e.g. the search for psychological understanding and the predominance of scientific theory e.g. Darwin.
 - Ideas for contemporary interpretation by set and props designer.
 - Context of the scenes, establishing style and action
- **Research and understanding of chosen production style.** – E.g. naturalism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, Frantic Assembly and how this impacts on the choices made by an actor.
- **Set** – e.g. location. The sitting room appears very normal at first but as the action develops colours clash, items take on grotesque shapes and the space becomes cluttered. a reflection of Hedda's mental state.
- **Props** e.g. colours become more gaudy and props clutter the set to convey the middle class pretension that possessions show wealth.

Evaluation and analysis of live productions and links to choices a set and props designer makes in the two extracts chosen.

9.
Machinal

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

- **Reference to one theme of their choice** e.g. The individuals fight against society, duty, idealised view of life versus reality, role of women in society, the power of the system e.g. The church and The law, dislocation from human intimacy in a mechanised world and societal retribution.
- **Research an understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
The way contemporary society reacts to different kinds of texts, e.g. political.
 - First performed in 1928. Based on a real murder trial. Set at a time of industrial and technical development after the First World War and before the financial collapse of the Wall Street crash. Production line manufacture was being embraced and demand for and the consumption of products was increasing.
 - Style- expressionistic qualities. "Where mechanic movement or puppet like actions "were used. Developed out of the European influence of expressionism "*theatre of gesture, noise, colour and movement, theatre which is not psychological but plastic, physical, theatre which is anarchic and dangerous*". The play owes influences to contemporary cinema e.g. "Metropolis" Fritz Lang.
 - Ideas for contemporary interpretation by a set and props designer.
 - Context of the scenes, establishing style and action.
- **Research and understanding of chosen production style.** – e.g expressionistic. The influence of a theatre practitioner and company on the chosen style e.g. Brecht or Artaud – blending of naturalism with expressionistic sequences of action. How this impacts on the choices made by an actor.
- **Set** – e.g. levels of the stage represent the hierarchy in society almost like a snakes and ladders game. A revolve stage represents the wheels of the societal machine and enable the audience to engage in different aspects of the action.
- **Props** – e.g. use of proportion becomes distorted as the play progresses. Props become enlarged and take on bigger significance in the fate of the YOUNG WOMAN

Evaluation and analysis of live productions and links to choices a set and props designer makes for the two extracts chosen.

10.
***Cat on a
Hot Tin
Roof***

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

- **Reference to one theme of their choice.** A key message of the play that connects with a contemporary audience e.g. social habit, greed, jealousy, superficiality, mendacity, decay, sexual desire, repression and mortality.
- **Research and understanding of period/culture/context-** relevant in interpreting the play for a contemporary audience.
How the text has been interpreted in performance before and its intended impact upon an audience.
The way contemporary society reacts to different kinds of texts, e.g. political.
 - First performed in 1955 directed by Elia Kazan. Pulitzer Prize winner. It is set on a plantation home in the Mississippi Delta. Old traditions clash with the changing world of post war America. Southern fable where the truth is just out of reach.
 - Williams's part of the Modern American playwright such as Miller and O'Neill who took apart the society in which they lived and deconstructed the American Dream and its associated contradictions.
 - The title of the play suggests an uneasiness that pervades the action and atmosphere of the whole play. Actions and conversations are rarely completed either because of the interruptions of others seeking their own needs or due to the heavy censorship of the society in which they live.
 - Naturalistic style with strong symbolic motifs.
 - Film version was popular but Williams disliked this adaptation because due to the 'Hays Rule' it was unable to tackle the issues of homosexuality and sexism.
 - Throughout strong there are contrasting and contradictory images e.g. the fruitfulness of Mae "the monster of fertility" and the childless Brick and Maggie.
 - External 'modern' world breaks the dream of the old life e.g. the telephone calls and interruptions of other characters coming and going throughout the action.
 - Ideas for contemporary interpretation as a set and props designer.
 - Context of the scenes, establishing style and action
- **Research and understanding of chosen production style.** – E.g. American realism. The influence of a theatre practitioner and company on the chosen style e.g. Stanislavski, The group Theatre, Actor's studio and Lee Strasberg and how this impacts on the choices made by an actor.
- **Set** – e.g. location transforms subtly from act to act until the house represents a modern day version of it as former self. This might demonstrate the plays contemporary significance physically.
- **Props design** – e.g. historical accuracy as the set moves through different time frames.

Evaluation and analysis of live productions and links to choices a set and props designer makes for the two extracts chosen.

SECTION C

11.

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	A04 Analyse and evaluate (their own work and) the work of others.
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • Imaginative use and understanding of the given stage shape and how it informs movement and positioning. • Imaginative use of movement and positioning of the characters stated, in the extract. • Imaginative use of entrances and exits in the performance space. • Imaginative ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. All choices are fully justified. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A mature answer, which clearly analyses how the stage shape inform the movement and positioning of characters. • A mature understanding of how movement and positioning are used to create an effect upon the audience in performance. • Mature evaluation of appropriate live theatre; with highly relevant links to the decisions made by a director.
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Effective use and understanding of the given stage shape and how it informs movement and positioning. • Effective use of movement and positioning of the characters stated, in the extract. • Effective use of entrances and exits in the performance space. • Effective ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. Most choices are fully justified. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A clear answer, which analyses how the stage shape informs the movement and positioning of characters. • Detailed understanding of how movement and positioning are used to create an effect upon the audience in performance • An effective evaluation of appropriate live theatre with relevant links to the decisions made as a director.
3	<p style="text-align: center;">13- 18 marks</p> <ul style="list-style-type: none"> • General understanding of the given stage shape and how it informs movement and positioning. • General use of movement and positioning of the characters stated, in the extract. • General use of entrances and exits in the performance space. • Some ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. Some choices are justified. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general answer with some analysis of how the stage shape informs the movement and positioning of characters. • Some understanding of how movement and positioning are used to create an effect upon the audience in performance. • A general evaluation of appropriate live theatre with partially relevant links to the decisions made by a director.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO4 Analyse and evaluate (their own work and) the work of others.
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • Limited understanding of the given stage shape and how it informs movement and positioning. • Limited use of movement and positioning of the characters stated, in the extract. • Limited use of entrances and exits in the performance space. • Limited ideas for the interaction of characters, justified within the context of the whole text and the chosen scene. • (one aspect might be developed more than another). 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited answer, which shows little analysis of how the stage shape informs the movement and positioning of characters. • Limited understanding of how movement and positioning are used to create an effect upon the audience in performance • A limited evaluation of live theatre, with some links to decisions made by a director.
1	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • Very limited understanding of the given stage shape and how it informs movement and positioning. • Very limited use of movement and positioning of the characters stated, in the extract. • Very limited use of entrances and exits. • Very limited ideas for the interaction of characters, justified within the context of the whole text and the chosen scene • (one idea might be predominantly explored.) 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A very limited answer, which shows little analysis of how stage shape informs the movement and positioning of characters. • A very limited answer to how movement and positioning are used to create an effect upon the audience in performance. • A very limited evaluation of live theatre, with few links to decisions made by a director.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No worthy answer of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

Indicative content

This scene takes place in Ed's house and school. The movement between locations is seamless although time passes swiftly. The speeding up of time is to show a build up to the end of the play. Ed tries to reconcile with Christopher in the light of the truth about Wellington's death having been discovered. Judy acts as a mediator. Her presence reassures Christopher. Ed uses a timer to limit the length of their conversation so that Christopher does not become overwhelmed. He shows he is considering ways that work with Christopher's ASD. Ed has a peace offering for his son – a dog, which Christopher names Sandy. The timer goes off and Judy and Christopher leave. Immediately Siobhan speaks – now they are at school. They discuss Christopher's A level result, how Sandy has settled in and his plans to take "Further Maths for A Level" next year. Mrs Gascoyne, the Head teacher agrees.

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

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

Answers may include the following:

- Chosen production style for the extract. Reference to the original production and its being performed "**in the round**". [National Theatre, London, at the Cottesloe Theatre on August 2, 2012]
- **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. parts of the stage.
- Use of influences on the movement and positioning ideas connected to key moments in the scene. E.g. pace of movement: Ed slows down his movements and is more cautious as to where he positions himself so as not to overwhelm Christopher. Judy perhaps stands between them encouraging Ed and protecting Christopher.
- **The use of entrances and exits in the given stage shape. e.g.** through the audience from various directions.
- How the language and structure of the text conveys meaning e.g. Ed slows his pace verbally and physically e.g. "*Christopher, look... Things can't go on like this. I don't know about you, but this...*". He might even make small steps closer to Christopher on each break in his lines. Mrs Gascoyne's line at the end of extract punctuates the scene and adds humour.
- How the given stage shape and audience positioning can be used to engage / involve the audience in **Christopher's** experience. How the stage shape is used by the actors to convey the location and create tempo in the scene e.g. actors might be positioned ready for the next section and location of the scene. They may all enter with Ed at the beginning of the extract and take their places. The positioning of **Siobhan** and **Mrs Gascoyne**. E.g. are they placed on the stage and only become animated when they speak or do they enter quickly and talk as they enter the space?

- **Interaction between characters.** e.g. a contrast in Christopher's response to his Dad and the way he is more relaxed with Siobhan. He makes "small talk" with Siobhan, but is initially defensive with Ed. As the dog is introduced into the scene Christopher interacts with it - it sits on his lap. This might break the tension between Ed and Christopher and their proxemics become closer.
- **Alongside the text indicate your ideas for movement and positioning for *all the characters* in this extract.** These notes might connect to the moments of action in the dialogue. They are a way of the candidate being able to plan / visualise their ideas. They might take the form of a note indicating movement type and positioning, or a sequence of labelled diagrams showing movement type and positioning of the characters in the chosen space.
- **Explanation and justification of ideas.** These might refer closely to the movement ideas /alongside the text. They may enlarge upon the description of the type of movement and positioning, then justify their ideas within the context of the scene and knowledge of the whole play.
- **Analyse and evaluate how any live productions you have seen during the course have influenced your choices.** This refers to two (or more) live productions seen during the course with links made to the directors' choice of movement and positioning – 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 movement and positioning by the director, how it links to their own ideas or how they might develop their ideas.