



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL (NEW)
DRAMA AND THEATRE – UNIT 4
1690U40-1**

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.

GCE A LEVEL DRAMA AND THEATRE – UNIT 4

SUMMER 2025 MARK SCHEME

Section A

The grid below provides the relevant criteria for assessment of Section A, questions 11-61 (AO3) and questions 12-62 (AO4). 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	13-15 marks - An excellent understanding of how a director can communicate character relationships through movement - Highly relevant use of subject specific terminology	9-10 marks - An excellent evaluation of how movement seen in live theatre can communicate character relationships - An excellent analysis of the influence of live performance on the choices made as a director
4	10-12 marks - A good understanding of how a director can communicate character relationships through movement - Relevant use of subject specific terminology	7-8 marks - A good evaluation of how movement seen in live theatre can communicate character relationships - A good analysis of the influence of live performance on the choices made as a director
3	7-9 marks - A satisfactory understanding of how a director can communicate character relationships through movement - Satisfactory use of subject specific terminology	5-6 marks - A satisfactory evaluation of how movement seen in live theatre can communicate character relationships - A satisfactory analysis of the influence of live performance on the choices made as a director
2	4-6 marks - A limited understanding of how a director can communicate character relationships through movement - Limited use of subject specific terminology	3-4 marks - A limited evaluation of how movement seen in live theatre can communicate character relationships - A limited analysis of the influence of live performance on the choices made as a director
1	1-3 marks - A very limited understanding of how a director can communicate character relationships through movement - Very limited use of subject specific terminology	1-2 marks - A very limited evaluation of how movement seen in live theatre can communicate character relationships - A very limited analysis of the influence of live performance on the choices made as a director
0	0 marks Response not worthy of credit	0 marks Response not worthy of credit

Indicative Content: questions 11-61

Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.

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

Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

Answers should suggest how a director communicates the relationship between the characters through the use of movement. The following indicates some possible points regarding the character's motivation and some possible performance ideas.

All valid approaches should be considered and marked appropriately.

Answers could include:

**11
A Day in the Death
of Joe Egg**

- **Characters' relationship:**
At the beginning of this extract, Bri imitates the vicar's religious miracle cure on Joe's disability. His wife Sheila looks up to this 'preacher' in hope. At the end of the extract, Bri drops his imitation to justify the personas he and his wife have created for his daughter as they play to the audience the characters they have created for Joe. Their hyperbolic movements reflect their farcical pretense in their relationship as parents/carers.
- **Possible movements:**
All movements could be hyper-sensitive to sympathise with Bri and Sheila's difficult situation. Bri's posture as the vicar at the beginning of the extract could be straight with large gestures as he becomes overcome with his religious powers '*(falls elaborately clutching his chest)*'. His interaction with Sheila could be domineering to persuade her to believe his religious suggestions to 'cure' Joe. She could look up at him in awe ('How fantastic') as he 'dances and sings'. He could collapse when he drops the imitation with a heavy facial expression, only to jump back into a jack-in-the-box style performance of the several characters that both he and Sheila have 'created' for Joe. 'SHEILA: (to audience)... We saw she had even less character than the other children. So we began to make them for her.' They could use jazz hands and Vaudeville before slapping back to reality with a thump at the end. 'I'm supposed to be making her tea. In this play we started doing'. She could busy herself by putting a bib on Joe and wheeling the food tray in.

**21
Sweeney Todd**

- **Characters' relationship:**
Mrs Lovett's motivation in this extract is to seduce Todd into her devious plan of cutting up the residents outside for her pie shop in their duet 'A Little Priest'. Todd becomes infatuated and mesmerized by her.
- **Possible movements:**
At the beginning of the extract, Mrs Lovett's movement could be comic as she points to the priest outside her shop window and pauses before she wittily sings 'It's Priest. Have a little Priest', offering him pie from her oven. As the song progresses, her facial expression could become more fixated and wide-eyed as she imagines all the residents that

	could fill their pies. Todd's movement could become haunting as the tempo quickens and he seemingly follows Mrs Lovett's waltz around the pies, as if magnetised by her hypnotic trance. He could stroke his beard and stare at her in awe ('Is that squire on the fire?'), the mechanisms of his brain working overtime as he darts faster and faster around the shop, eating parts of pie and licking his devilish lips.
31 The Absence of War	• Characters' relationship: Lindsay's motivation in this extract is to question why George should take the interview when his words have already been stated by his shadow chancellor, Malcolm, about the falling pound. Oliver becomes agitated with her questioning: 'That's not the point! We have to do it'. • Possible movements: Lindsay's movement could be purposeful and cautious yet demanding attention by using pauses before her questions at the beginning of the extract: 'Why is George agreeing to be interviewed?' As she continues to be bombarded with the advisers' painting of George's image, her posture and facial expression could acquire a stillness that makes her stand out from the bumbling advisers. Her static, strong pose at the edge of a seat with controlled crossed legs and hands placed strongly on her document polls, could imply her strong status within a male dominated world. 'Oliver has turned, not that interested in the TV...' His movement could be more tired and nonchalant, looking down at Lindsay's suggestions with a smirk as a facial expression, 'This is the Labour party. We all have to say the same thing.' He goes on to repeat that 'we' have discussed and 'we agreed this strategy'. As a result, he could be directed to move closer towards Lindsay in a threatening manner, standing tall, in an attempt to belittle her.
41 The Radicalisation of Bradley Manning	• Characters' relationship: Bradley's motivation in this extract is to fit into this class of teenagers and allow Mark Pritchard to teach him the ins and outs of High School life in Haverfordwest. He ends the extract defending Mark from the school bullies whilst his relationship with Mrs Stokes, his teacher, is to try to learn from her whilst he also tries to teach her about the injustices he sees. As an inspirational History teacher, she does manage to regain control of her class. • Possible movements: Bradley wants to fit into the classroom and attempt to answer Mrs Stokes' questions so he could sit upright at his desk with a strong posture at the beginning of the extract. This slowly deteriorates as the class begin to throw paper at him and Mark. He could begin to shuffle, agitated in his seat. He could stand inquisitively, before strongly lobbing the papers back at his peers following the injustice of the attack, leaving him in a vulnerable position when caught by Mrs Stokes. She could have a strong posture to show her authority and could look inquisitively down her spectacled nose at this newcomer. She could hold up her hand as a

	barrier between them as he attempts to explain, allowing him to snap in frustration at the lack of justice, 'WHY WON'T YOU LISTEN?'
51 Mametz	Characters' relationship: Both Wyn Griffith Young and Taylor are trusted comrades in the depths of this shocking War. We see the horrors of the war through the eyes of Wyn Griffith, an officer who gave orders and had to live with the consequences. Taylor, twenty years his senior, has high respect for Wyn Griffith, but also the wisdom of experience (<i>Wyn Griffith lets Taylor look... Taylor comes away from the periscope and smiles at the younger man.</i>) Possible movements: There could be a serene stillness to these two respectable officers in the calm of the storm and setting the scene. Wyn Griffith's movements could be sharp and intense as he studies through the periscope and takes the weight of responsibility on his heavy shoulders. Taylor could '<i>begin preparing a pipe while Wyn Griffith continues to survey the ground</i>', leaning back with a more relaxed posture against a makeshift table and seat of wooden pallets, his toe-capped boots perched on the table. Wyn Griffith could be packing to leave with a shocked expression and with slower movements as he hears that Morgan, whom he trained with, has been killed in battle. Then he could straightening his posture; he must live with the consequences of this brutal war.
61 One Moonlit Night	Characters' relationship: Boy's motivation in this extract is to understand his Mam's strange behaviour and to protect her as she is to be collected and taken to the Asylum. Possible movement: As Boy runs to his Mam at the beginning of the extract and gives her a kiss, his large exuberance and joy could be shown in his innocent speed. When he becomes concerned about his mother's welfare and his attempt to understand her illness, his actions could become slower and he could change his posture to become manly and protective, suggesting he has had to grow up quickly. Mam could show her confusion by spinning around and running away from Boy, pointing at imaginary followers with a stalked, pained expression. She could hold a cross to her lips and look up to her God for reassurance, with the Boy attempting to reach out to her. She is scared of him. He could hold onto her elbow and arm gently to coax her into the car. S may look into the depths of his eyes: 'I'm ready now.' She could stare directly to the audience as she sings, only to start 'shaking' when they reach the asylum and reality hits: 'Sylum!'

The grid below is for Section A, questions 13-63. Indicative content for each text follows.

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	25-30 marks - Highly detailed and creative ideas regarding costume for both characters - Highly detailed and creative ideas regarding hair and make-up for both characters - The costume, hair and make-up ideas reflect an excellent understanding of both characters within the specified extract - Highly relevant use of subject terminology.
4	19-24 marks - Detailed and creative ideas regarding costume for both characters - Detailed and creative ideas regarding hair and make-up for both characters - The costume, hair and make-up ideas reflect a good understanding of both characters within the specified extract - Relevant use of subject terminology.
3	13-18 marks - Satisfactory ideas regarding costume for both characters - Satisfactory ideas regarding hair and make-up for both characters - The costume, hair and make-up ideas reflect a satisfactory understanding of both characters within the specified extract - Generally relevant use of subject terminology.
2	7-12 marks - Limited ideas regarding costume for both characters - Limited ideas regarding hair and make-up for both characters - The costume, hair and make-up ideas reflect a limited understanding of both characters within the specified extract - Limited relevant use of subject terminology.
1	1-6 marks - Very limited ideas regarding costume for both characters - Very limited ideas regarding hair and make-up for both characters - The costume, hair and make-up ideas reflect a very limited understanding of both characters within the specified extract - Very limited relevant use of subject terminology.
0	0 marks Response not worthy of credit.

Indicative Content: questions 13-63

Where the candidate's work **completely** meets the descriptors, the highest mark should be awarded.

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

Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

Answers should suggest appropriate costume, hair and make-up ideas for both characters. Ideas should reflect an understanding of both characters. The use of colour, texture and quality should be discussed. The following indicates some possible design ideas.

All valid approaches should be considered and marked appropriately.

Answers could include:

13

A Day in the Death of Joe Egg

- **Possible costume ideas:**

Originally naturalistic sixties costume could have Bri in a teacher suit with leather elbow patches on his blazer and a sleeveless brown pullover to reflect his monotony in this extract. Sheila, as a sixties housewife, in a three quarter length plain navy skirt and yellow polka dot blouse to reflect her warm, yet unpredictable character in this extract.

A modern interpretation could be hyper-realism of the 60s, with a heightened costume choice to reflect the dated views of Bri and Sheila, which could be a green tank top, check shirt and tight drainpipe trousers for Bri, to visually imply his dated views, and a garish cerise-pink blouse and a mismatched red three-quarter length skirt that clashes with Bri's costume to reflect their 'performing' roles and the obvious differences and clash in their personalities.

- **Possible hair and make-up ideas:**

Originally, both Bri and Sheila could have tatty hair styles to reflect their despair in this extract. Bri could have an unkempt facial beard that he fiddles with when imitating the vicar and Sheila could have long, voluminous hair to reflect the 60s style, but to convey her scattiness, her hair could be frizzy and unkempt". Sheila's make-up could have false 60s eyelashes to imply the characters she creates for Joe, and Bri could have loose white powder to reflect his tiredness.

A modern interpretation could have Sheila sporting a 60s beehive style bob wig in a bright shade of red and a yellow polka dot ribbon on the fringe to further imply the clash between the characters. Her make-up could have sharp contouring on her cheekbones and stark pink lipstick to reflect how she is easily influenced by the vicar. Bri's hair could be severely gelled into a side parting to reflect his dated views, and his make-up could include black eyeliner to imply his 'performance' as the vicar and later in the extract as different personas.

23 Sweeney Todd	• Possible costume ideas: Originally designed on Broadway in the 1970s, basing Mrs Lovett and Todd in their original 19th century period, in a Grand Guignol style. A modern interpretation could have Mrs Lovett dressed in a brown dress and cream hard-wearing apron with dirt marks from her baking. The brown could imply her murky and sinister desires, whereas the cream apron could suggest her innocent façade to seduce the residents of Fleet Street into the barbers and pie shop. Todd could wear a smart brown suit and crisp-white collared shirt and thin black tie to link his association with his partner in crime. The black tie could imply that he is dressed for a funeral, indicating his murderous character. • Possible hair and make-up ideas: Originally, Mrs Lovett could have had large 19th century bouffant hair tied in a low bun and Todd could have had a small ponytail under his smartly waxed hair. He may have a close shaven face to entice his clients. His loose white powder could have been mimicked on Mrs Lovett's sallow white complexion. Her hint of red lipstick could imply her passion for Todd and her lust for blood. A modern interpretation could have short, soft pixie hair for Mrs Lovett to reflect her masculine side but with a feminine edge of intrigue. Her make-up could be slightly built up with foundation and blusher to highlight her feminine qualities. Todd could have a trendy beard that has been trimmed immaculately and bright contouring under his eyes to show how Mrs Lovett has bought him to life in this song.
33 The Absence of War	• Possible costume ideas: Originally performed in 1993 at Royal National Theatre to highlight Labour's unsuccessful campaign of 1992, Lindsay could dress in a typical 90s female grey power suit with long blazer and knee-length straight skirt, while Oliver could have a similarly grey suit with a red tie and a white shirt to show his connection to the Labour party. A modern interpretation could have Lindsay's costume as a direct contrast to the rest of George's advisers in order to imply her desire to stop blending into the background. She could have a sharp red frilly blouse with dramatic long sleeves over three quarter length cream trousers and high black wedges. This could imply her desire to tower above her cautious colleagues and advisers, with the bright red block colour making her stand out from their bland black suits. As Oliver has become stifled by his office, his costume could be a dated black blazer in a light silk wool material and heavy black wool trousers with a limp red tie that has been tightly pulled into a knot under his open buttoned collar. This could imply his desire to get on with his job and ignore Lindsay's different suggestions and the texture of the fabric could reflect his status. His shoes could be plain brown Chelsea boots. • Possible hair and make-up ideas: Originally, Lindsay's hair was dyed red and tightly brushed back into an organised ponytail to reflect her ambition. Oliver's greying hair could be slightly disheveled at this point in the

	play as the campaign heats up. A modern interpretation could have a sassy sharp long fringe cut for Lindsay with a shaved back and sides to reflect her strength and power. Lindsay's make-up could have a touch of natural class with lip-gloss and sharp mascara to reflect that she can see how the party are being sucked into the party's tendencies. Oliver could have some fake tan to brighten his tired complexion, with some grey shadowing contouring to suggest his tiredness. His pale complexion of white powder against her sharp makeup could reflect how he has become whitewashed by his campaign.
43 The Radicalisation of Bradley Manning	Possible costume ideas: Originally performed in 2012 in Tasker Milward VC School, Haverfordwest by National Theatre Wales, Bradley could be wearing the traditional High School uniform with smart blazer, red and grey striped school tie loosely flung over his white shirt and grey trousers, while Mrs Stokes could typify the Welsh History teacher with a smart brown three-quarter jacket and three-quarter length skirt. A modern interpretation could have Bradley in non-school uniform of black skinny jeans and black hoody as he typifies the trapped teenage boy who is attacked as the new boy. Mrs Stokes could have black trousers, flat shoes and a striped black and white woollen jumper to reflect her role as a History teacher and her understanding of fact and fiction. Possible hair and make-up ideas: Originally, Bradley could have had smartly gelled hair which stood out from the rest of his classmates whilst Mrs Stokes could have white short hair with a softer wave to show her status as a teacher but also her hidden compassion. Her make-up could have harsh cheekbones and sharp black eyeliner to reflect her strict tones whilst Bradley could have a hint of rouge on his cheeks and lips to imply his desire to be his real self. A modern interpretation could have Bradley with gothic make-up of black eyeliner and black lipstick and black tattoos up his fore arms to reflect his trapped and troubled soul. His hair could be severely spiked to make him stand out from his soft and uniformed peers. Mrs Stokes could have a sharp lipliner with softer rose lipstick to reflect her strict nature but also her warmth.
53 Mametz	Possible costume ideas: Originally, Wyn Griffith, a young officer in his twenties, could have been dressed in the traditional woollen green Royal Welsh Fusiliers uniform of green woollen blazer and trousers with black knee length boots, black leather belt and officer cap. Taylor could have worn the green soldier outfit of the 15th Royal Welsh Fusiliers with metal toe capped boots, with two medals on his lapel to reflect his higher status and age as he has gained more experience. A modern interpretation could have them both in black army outfits defending Mametz Wood; a dark symbol of the horrors of the war. They could have black laced steel toe capped leather boots, black belts with silver buckles and black and silver rimmed metal helmets.

	Possible hair and make-up ideas: Originally, both Wyn Griffith and Taylor could have slightly disheveled hair under their helmets to convey the futility of war, although Taylor's could be greying slightly. A modern interpretation could have them both with clean cut shaved hair, but their facial hair growing to symbolise time passing in the trenches. Their cheeks could have dark mud to reflect their struggles and their fingernails could be dirty. They could have white loose powder to give ghostly contouring again signifying their shock at hearing of comrades dying and informing their fathers. Their sallow complexion could imply how the war has taken its toll with some specialist trauma make-up of faint red scratches and bruises and red eye-liner under their eyes.
63 One Moonlit Night	Possible costume ideas: Originally performed with a naturalistic costume design, the Boy could have worn woollen grey shorts, dirty off-white shirt and braces with grey knee-high socks and scuffed shoes to convey his boyish school boy innocence in a dark, confusing world. Mam could have worn a stereotypical 60s mother costume of a long brown skirt and white blouse which could become disheveled as she sees imaginary characters around her. A modern interpretation could have the young Boy still wearing innocent black shorts to show the dated treatment of his mother and a white sports t-shirt to reflect his youth and innocence. His trainers could be scuffed to reflect their poverty and his baseball cap could be worn and faded. Mam could wear an oversized black cardigan over a floral skater dress to imply her desire for freedom but that an over-riding dark cloud envelops her. Possible hair and make-up ideas: Originally, Mam could have had straggly long hair to reflect her deteriorating mental state, with worn make-up, smudged red lipstick to reflect her tragic fear of the world around her. The Boy could have had brown marks on his cheeks to show he has been outside playing and a white complexion to reflect his youth. A modern interpretation could have Mam with braided hair, trying to keep herself together during her decline. Her make-up could also be bright and alluring as she puts a face of pastel eyeshadow and lipstick onto the world as she battles her demons within. The Boy could have rouge on his cheeks to imply his warm nature and love for his mother.

Section B

The grid below provides the relevant criteria for assessment of Section B, questions 14-64 (AO3) and questions 15-65 (AO4). 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 • An excellent understanding of character motivation within the chosen extracts and how this relates to the play as a whole • An excellent interpretation for a contemporary audience • An excellent choice of vocal and physical skills • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.	17-20 marks • An excellent evaluation of how performance skills seen in live theatre can communicate character • An excellent analysis of the influence of live performance on the choices made as an actor.
4	13-16 marks • A good understanding of character motivation within the chosen extracts and how this relates to the play as a whole • A good interpretation for a contemporary audience • A good choice of vocal and physical skills • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.	13-16 marks • A good evaluation of how performance skills seen in live theatre can communicate character • A good analysis of the influence of live performance on the choices made as an actor.
3	9-12 marks • A satisfactory understanding of character motivation within the chosen extracts and how this relates to the play as a whole • A satisfactory interpretation for a contemporary audience • A satisfactory choice of vocal and physical skills • The answer is partly organised with some use of appropriate subject terminology, and generally accurate grammar, punctuation and spelling.	9-12 marks • A satisfactory evaluation of how performance skills seen in live theatre can communicate character • A satisfactory analysis of the influence of live performance on the choices made as an actor.
2	5-8 marks • A limited understanding of character motivation within the chosen extract(s) and how this relates to the play as a whole • A limited interpretation for a contemporary audience • A limited choice of vocal and physical skills • The answer shows a limited level of organisation and basic use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication.	5-8 marks • A limited evaluation of how performance skills seen in live theatre can communicate character • A limited analysis of the influence of live performance on the choices made as an actor.

1	1-4 marks - A very limited understanding of character motivation within the chosen extract(s) and how this relates to the play as a whole. - A very limited interpretation for a contemporary audience - A very limited choice of vocal and physical skills - The answer shows a very limited level of organisation and very limited use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication.	1-4 marks - A very limited evaluation of how performance skills seen in live theatre can communicate character - A very limited analysis of the influence of live performance on the choices made as an actor.
0	0 marks Response not worthy of credit.	0 marks Response not worthy of credit.

Indicative Content: questions 14-64	
Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. <i>Answers should suggest a relevant interpretation of the character for a contemporary audience. Answers should refer to two extracts, whilst also showing how ideas relate to the play as a whole. Answers should balance discussion regarding character motivation and relationships with relevant performance ideas. The following indicates some possible performance ideas.</i> All valid approaches should be considered and marked appropriately. <i>Answers could include:</i>	
14 A Day in the Death of Joe Egg	Two extracts that may be discussed: Extract 1: Act Two (page 65) Extract 2: Act Two (page 68) Character motivation and relationships: Grace's introduction to the audience of her lonely existence, knitting for her granddaughter, is to show how she, like Bri, masks the reality of Joe's condition. In the second part of this scene, her relationship with Sheila becomes strained as she wittily believes that their cat has passed on fleas to her and it should be 'put down'. Possible use of vocal and physical skills: Grace's voice could be at a judgmental high pitch and a fast tempo as she describes her trip to town and to the Odeon cinema. Her monologue is littered with hyphens; the pauses could reflect her ageing character and the pregnant pauses of her delivery could add to the comic scene. In the second extract, her confusion could become more obvious as she stutters and talks over Sheila whilst smiling fakely at Joe and staying close to her beloved Bri. Her posture could be painfully upright to reflect her stance as she directly addresses the audience, holding onto her clutch handbag and looking around at the neighbours, giving a short wave every now and then. To show her maternal instincts in the second extract, she could fuss and coo over to Joe whilst holding onto Bri's arm when she considers that she may have contracted lice.

	• Possible interpretation for a contemporary audience: Whilst the theme of treatment of those with disability would be shocking for a contemporary audience, Grace's archaic attitudes towards catching something from her granddaughter are unfortunately still prevalent in old-fashioned communities today. • Relationship to the play as a whole: Grace's role as a social commentator and as a reality check for Bri and Sheila is suggested in both extracts. Her maternal role towards Bri is evident as she treats him as a child and her 1960s stereotypical post-war attitude is portrayed throughout.
24 Sweeney Todd	• Two extracts that may be discussed: Extract 1 (page 57- post Pirelli death) Extract 2 (page 124 - Song with Mrs Lovett) • Character motivation and relationships: Tobias's motivation in the first extract is to get his master to the tailor and to adhere to his orders. He is polite and friendly with Todd, who has just strangled his master unbeknown to the young servant, and he begins a close relationship with the maternal pie feeder and gin giver, Mrs Lovett. By the second extract, she has become like a surrogate mother to Tobias and he is earnest and adores her: 'You know Ma'am' there's nothing I wouldn't do for you.' • Possible use of vocal and physical skills: Tobias's voice in the opening extract could be a rushed tone as he tries to obey his master Pirelli in somewhat of a panic as he believes they are late. He could have a hunched posture to show how badly he is treated by his Italian master which could become relaxed and open by the second extract as he believes the Lord sent Mrs Lovett to save him. His voice in the song in the second extract, "Not While I'm Around", could have a legato smooth tone and an adoring high pitch as he tries to protect his saviour, Mrs Lovett, from the demon that could be Todd. • Possible interpretation for a contemporary audience: The timeless relationship of the Oedipus complex, where the young man craves a maternal figure, is equally prevalent in today's society. Fragile youngsters in lower status crave safety and protection. • Relationship to the play as a whole: Tobias is Pirelli's servant at the beginning of the musical but has progressed to the role of adopted son and protector to Mrs Lovett by the end of the musical.
34 The Absence of War	• Two extracts that may be discussed: Extract 1: Scene One - (Page 1) Extract 2: Act 2, Scene 3 (page 67 - TV interview) • Character motivation and relationships: Linus Frank's motivation in the opening extract is to set the scene of the politicians outside the cenotaph for the national television broadcast. In the second extract, his motivation is to bring George Jones down in his political television interview and take no hostage. • Possible use of vocal and physical skills: The 'discreet voice' of the broadcaster in the opening extract could be hushed and reserved to reflect the circumstance of the two-minute silence. In contrast, in the interview, his tone could be louder and more questioning. (<i>LINUS is not looking at GEORGE's answer but already consulting his clipboard for the next question which he brings in</i>)

	<i>straight away.</i>) He could cut across his interviewee and have a more hounding attack in his relatively neutral interviewer seat as if pouncing on his prey. • Possible interpretation for a contemporary audience: The recent television debates between Trump and Biden, and Sir Keir Starmer and Rishi Sunak, show Linus Frank from the outside world as the media pack of wolves hungry for a story. • Relationship to the play as a whole: The opening extract establishes the context and tone of the play as political independent commentator in the opening of the play and pre-empting his role as a catalyst for George's downfall. This progresses to an independent interviewer who is out to intelligently manipulate George.
44 The Radicalisation of Bradley Manning	• Two extracts that may be discussed: Extract 1: Scene 12 - Protest - page 38, Extract 2: Scene 24 page 76 • Character motivation and relationships: When Tyler first meets Bradley at the protest, he is attracted and hides his lower status: <i>'I don't even know what shoes to wear and you have two careers mapped out'</i>. He initiates going for a drink but we later see how Bradley's work smothers their relationship. When at Tyler's student house, he begs Bradley not to take up his leave on visiting him. • Possible use of vocal and physical skills: Tyler's innocence and youth could be portrayed in his bright tone and fast tempo in the opening extract, while the stereotypical student could sigh at the hint of 'boring' speeches. His walk could be a direct and confident swagger in the protest as he attracts Bradley which turns into a less active and cooler interaction in the second extract when his stillness and looking away from Bradley, as he rants about the Wiki-leaks, could convey his <i>'non-committal'</i> attitude: <i>'Okay, just stop / for a minute.'</i> He could quietly try to speak with Bradley who isn't listening until his voice becomes irate: <i>'Don't look at me...'</i> • Possible interpretation for a contemporary audience: The acceptance of gay couples in a contemporary society is still a fight that LGBTQ+ protestors continuously fight for. Bradley's obsession with his job brings a wedge between them as we see in today's society where the cost-of-living crisis means that people are working tirelessly at the expense of relationships. • Relationship to the play as a whole: Tyler's role as Bradley's love interest and the development of their love interest is apparent in both extracts. <i>'You're a soldier...(Silence)... I'm just a student'</i> heralds Tyler distancing himself from Bradley after previously looking up to him.
54 Mamet	• Two extracts that may be discussed: Extract 1: (Page 9), Extract 2: (Page 65) Map • Character motivation and relationships: Wyn Griffith Young's motivation in his opening extract is to survey the enemy through the periscope and discuss tactics with his older comrade, Taylor. He's shocked to hear of Morgan's death. In the second extract, he returns battered to take orders from the General in the Headquarters and sends Taylor out with a message, although he is wary of the consequences. • Possible use of vocal and physical skills: His voice could be measured and calm as he surveys the wood and

	their plan of attack. He steadily takes his audience on the soldier's journey with an innocent tone. By the second extract, when he returns from witnessing the blood bath, his voice could become more hesitant, quieter. His physicality in the opening extract could be confident, tall, fresh and straight, but later he could be less positive in his movement: as <i>'he hands the message to Taylor he seems to be silently willing him not to.'</i> • Possible interpretation for a contemporary audience: With the War in Ukraine and Israel fresh in a contemporary audience's mind, the futility of war, symbolised by Wyn Griffith, would make this timeless piece evocative. • Relationship to the play as a whole: As the protagonist, he takes the audience on the journey through his eyes. He also reflects Wyn Griffith Old's reflection.
64 One Moonlit Night	• Two extracts that may be discussed: 1: Ironing (page 18), 2: Asylum (page 48) • Character motivation and relationships: MAM's motivation in her opening extract is to introduce the stereotypical housewife at the ironing board, reflecting the strong Christian values of their Welsh community to her son. She tells him and us of 'the voice' that the community hears and sees. By the second extract her motivation is to get away from (<i>someone who appears to be behind her</i>), reflecting the decline of her mental health. • Possible use of vocal and physical skills: There could be a sharp difference in the confident tone and fast tempo of her opening extract (as she reminisces of the characters of her community with her son) to the 'mumbling' MAM (who argues incoherently with an imagined character) in the second extract. Whereas she could stand with a tall posture as she irons in the opening extract, with warm eye contact with her son, her movement could be jiggered and threatening as she <i>'takes no notice of him'</i> in the second extract. She could hauntingly battle with her own shadow and voices (<i>'It was you...you killed him...'</i>) as her hunched posture, running from one side of the stage to the other, will mean her being taken into the car as she looks around and enters the asylum. • Possible interpretation for a contemporary audience: With mental health illnesses at an all-time high post Covid, a contemporary audience would identify and sympathise with the Mam's collapse. • Relationship to the play as a whole: To reflect the decline in the mental wellbeing of the poor single mother and the treatment of women during the period.