



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

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 – UNIT 4

SUMMER 2023 MARK SCHEME

SECTION A

The grid below provides the relevant criteria for assessment of Section A, question (a) (i) (AO3) and question (a) (ii) (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	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent understanding of performance space and style for chosen extract. • An excellent choice of movement and interaction with a sophisticated link to performance style. • Highly relevant use of subject specific terminology 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of directorial performance choices for movement and interaction seen in live theatre. • An excellent analysis of how live theatre seen as part of the course influenced these directorial choices.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good understanding of performance space and style for chosen extract. • A good choice of movement and interaction with a good link to performance style. • Relevant use of subject specific terminology 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A good evaluation of directorial performance choices for movement and interaction seen in live theatre. • A good analysis of how live theatre seen as part of the course influenced these directorial choices.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory understanding of performance space and style for chosen extract. • A satisfactory choice of movement and interaction with some link to performance style. • Satisfactory use of subject specific terminology 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of directorial performance choices for movement and interaction seen in live theatre. • A satisfactory analysis of how live theatre seen as part of the course influenced these directorial choices.
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited understanding of performance space and style for chosen extract. • A limited choice of movement and interaction with little understanding of performance style. • Limited use of subject specific terminology 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited evaluation of how directorial performance choices for movement and interaction seen in live theatre. • A limited analysis of how live theatre seen as part of the course influenced these directorial choices.

1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited understanding of performance space and style for chosen extract. • A very limited choice of movement and interaction with little or no link to performance style. • Very limited use of subject specific terminology 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of directorial performance choices for movement and interaction seen in live theatre. • A very limited analysis of how live theatre seen as part of the course influenced these directorial choices.
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"> • Response not worthy of credit

	Indicative content: question (a) (i)
<p>1. <i>A Day in the Death of Joe Egg</i></p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: In the round • PERFORMANCE STYLE: Brechtian • POSSIBLE MOVEMENT & INTERACTIONS: Bri could be frantically attempting to seek approval from Freddie at his pretense of killing Jo. Freddie could be stood downstage right of the traditional proscenium arch stage, whilst Bri beckons on him from centre stage to understand that Jo's '...not alive. What can she do?' Freddie could turn away from Bri when he states, 'She should be put away' for an effective slap and tickle moment as Bri could then laugh and start galloping around the plants in the 60s style living room 'Living with Sheila, you get to welcome death.' Freddie could look on in disbelief while Bri directly addresses the audience with his take on the flea situation in their home as he contemplates the morality of killing Jo. Their interactions could always be wide as they aren't really listening to each other in this punctuated dialogue that ends with '<i>complete separation of all three on stage.</i>'
<p>2. <i>Sweeney Todd</i></p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: End-on • PERFORMANCE STYLE: Peter Brook • POSSIBLE MOVEMENT & INTERACTIONS: As the Judge sits in the infamous black leather seat of the Demon barber of Fleet Street within the white empty space, Sweeney Todd could attempt to lather and relax him as Mrs Lovett hides Tobias in an area above the main performance area. In keeping with Brook's style, the razors that Todd uses could be long sticks as he prods the Judge who begins to relax in the confines of this chair until he reveals that it is Johanna, his ward that he intends to marry. Todd's interactions could then become proxemically distant in the song 'Pretty Women' as his fury and disgust towards the Judge is show through an extended, longer stick razor. The stick could shorten at moments of tension within the song as he becomes close to killing the Judge. When Anthony ruins the intention of murder and the Judge regains his authority, he could cover over Todd as the extract ends shouting his desire to never set foot in the barbers again.

<p>3. <i>The Absence of War</i></p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: Minimalistic open space on an end-on stage with a montage screen cyclorama could allow the fast pace of the multi-locations to proceed. • PERFORMANCE STYLE: A symbolic Headlong physical theatre style to reflect Andrew's worries and Lindsay's questions. • POSSIBLE INTERACTIONS: Andrew 's stillness could dissolve as the hectic interactions he has with Lindsay; Jones's new PR agent gets more rapid as the extract progresses. Lindsay's strong, central posture could reflect the importance of her questioning 'But you meet George, you think: 'this man is dynamite'. So then you ask the next question. Why on earth does this never quite come across?' A slight gap in proxemics from the more hesitant and stumbling assistant Andrew could suggest his doubts about her, the sassy, self-made, strong and professional woman. 'Oh God has he gone walk about? (<i>he turns despairingly...</i>) Andrew's interactions could be fast, not staying still long enough to truly listen, hitting panic mode by rushing from pillar to post from the outset.
<p>4. <i>The Radicalisation of Bradley Manning</i></p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: Site specific prison area in a traverse staging • PERFORMANCE STYLE: Physical Theatre • POSSIBLE INTERACTIONS: Al could be surrounded by the Chorus on a higher level than Brad, who stare with intimidation at Brad as they comfort Marie. Al's interactions could be pleasant at the beginning of the extract, with a head tilted sympathetically to one side: the Chorus shadowing his movements. Bradley could be enthusiastically waving his hands at his new ideas until the 'beats' begin to change the tone when questioned why he shouted at Marie. On each beat, Al could snap his fingers for the rest of the work place Chorus to come closer to Brad who could be positioned centre stage of the work place area looking out to his end on audience as if speaking directly to Al who is puppeteering his work colleagues to surround him. As the extract intensifies in tension, Bradley could become smaller as he 'digests' the news that he is getting the sack and Al could look down at him from his higher level as the work colleague chorus surround him.

<p>5. Mametz</p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: End on • PERFORMANCE STYLE: Naturalistic • POSSIBLE INTERACTIONS: Wyn Griffiths (Young) could enter the performance space with his head bowed before enquiring ‘How’s the Major?’ Taylor could be overjoyed and relieved to see him return and could shake his hand and pat his back ‘Ah, Griffith. You got through.’ As Wyn Griffith asks a series of questions he could sit back from Taylor and General Evans, taking notes fervently. Taylor’s body language could be open and pleased to see Wyn Griffith. Their interactions could change to a hurried pace at the end of the extract as news of their imminent attack comes through. Before Taylor exits the clearing, Wyn Griffith’s orders ‘This has to get through. Whatever it takes’ could be met with a hesitant stare from Taylor, before he dons his caps and spins on his heel to leave. He could look back at Wyn Griffith, who could look away in the knowledge that he is going to a bloodbath.
<p>6. One Moonlit Night</p>	<p>Answers for question (a) (i) should suggest an appropriate choice of stage, performance style, character movement and interactions for this section. The following indicates some possible directorial ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • CHOICE OF STAGE: A Welsh village hall; end-on staging. • PERFORMANCE STYLE: Brechtian • POSSIBLE INTERACTIONS: The innocent boys could choke and splutter as BOY tries the cigarette; the innocent MOI tapping him on the back when he warns him of ‘cancer’. Moi could nudge BOY forward to encourage him to ask his Uncle and Mam’s permission to go up the field to gather pig nuts. When Uncle Now starts to become enraged, the familiar look of fear could cross Moi’s face as he encourages his friend to ‘Come away as fast as you can’ by leading his elbow to which a reluctant BOY could hesitate and stand firmly to enquire whether they should call for ‘Wil Bach the Policeman’s father’ to help. As Moi is used to his Uncle’s rages he could shrug his shoulders when suggesting he’s always like that before huddling with his friend BOY to narrate the violent scene that ensues directly to the audience ‘...with the blade right on the side of Mam’s throat...’ As they escape Moi’s house to play, Moi could lead the BOY and Huw out with a jolly pull of his arm ‘Cmon lads’

The grid below is for Section A, question (b). Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p>25-30 marks</p> <ul style="list-style-type: none"> • An excellent discussion of character motivations within the extract and how these relate to the play as a whole. • An excellent discussion of vocal and physical skills within the chosen extract and how these relate to the play as a whole. • Highly relevant use of subject specific terminology.
4	<p>19-24 marks</p> <ul style="list-style-type: none"> • A good discussion of character motivations within the extract. • A good discussion of vocal and physical skills within the chosen extract. • Relevant use of subject specific terminology.
3	<p>13-18 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion of character motivations within the extract. • A satisfactory discussion of vocal and physical skills within the chosen extract. • Generally relevant use of subject specific terminology.
2	<p>7-12 marks</p> <ul style="list-style-type: none"> • A limited discussion of character motivations within the extract. • A limited discussion of vocal and physical skills within the chosen extract. Vocal or physical skills not mentioned at all. • Limited use of subject specific terminology.
1	<p>1-6 marks</p> <ul style="list-style-type: none"> • A very limited discussion of character motivations within the extract • A very limited explanation of vocal and physical skills • Very limited use of subject specific terminology
0	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question (b)
<p>1. <i>A Day in the Death of Joe Egg</i></p>	<p>Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Character motivation in the extract: Pam simply wants to leave and get her husband Freddie away from this creature. She allows the audience to understand in an aside that she would quite simply eliminate the central problem, Joe. • How it relates to the play as a whole: Pam is introduced in the Second Act as a foil to Bri and Sheila's fractured marriage. Her comments to eradicate Joe could not be said aloud in the 60s household therefore serve as a commentary of the society to the audience. • Possible vocal skills in the extract: heartless tone, upper class accent of Standard English to prop up the vicious inequality of the class system that she represents. Fast tempo as she's reluctant to meet Joe and quite simply wants to escape. • How these relate to the play as a whole: Joe's cerebral palsy has been introduced as the central focus of Bri and Sheila's relationships. As a friend to the couple, Pam and Freddie feel that if they place Joe in a home, their marriage could improve. Pam's impatient and callous approach however serves to comment on the way people with disabilities were treated. • Possible physical skills in the extract: Pam could be positioned away from the others to reflect her coldness towards the couple, towards Joe and towards her husband for putting her in this situation. She could signal for Freddie to leave repeatedly, and her facial expression could be one of disgust when she shares her heartless thoughts with the audience in her aside. • How these relate to the play as a whole: Pam's stiff gait and separation from the other characters could be further emphasized when Grace arrives later in the second act. She wants to avoid being near the disabled child and her movement and look down her nose at the family could heighten as the metaplay develops. • Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.

2.
Sweeney
Todd

Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Character motivation in the extract:** To be alone with Todd and to show her admiration regardless of his moral ambivalence
- **How it relates to the play as a whole:** Her infatuation with Todd is shown throughout the musical, even to her final moment.
- **Possible vocal skills in the extract:** She could have a calm and motherly tone when sending Tobias on his way at the beginning of the extract, which could change to a more seductive tone when seeing Todd. There could be an element of shock in a high pitch when she sees the blood.
- **How these relate to the play as a whole:** Her tone could often change to being seductive when in close proximity to Todd and any anxiety in the tremor of her voice when a killing has occurred could turn to a high pitch glee when she becomes excited at the prospect of the meat for her pies.
- **Possible physical skills in the extract:** Mrs Lovett could be cautious when with Tobias, offering a protective arm to hurry him along. When alone with Todd she could show her adoration in her facial expressions and open gestures although she could halt and step back at the sight of the blood.
- **How these relate to the play as a whole:** Her flirtatious movement could become wilder as the musical progresses; enjoying the thrill of Todd's actions.
- **Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.**

3.
***The Absence
of War***

Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Character motivation in the extract:** To question the decisions of George and his team.
- **How these relate to the play as a whole:** His desire for power could become more Machiavellian in nature as the play progresses.
- **Possible vocal skills in the extract:** Serious and questioning tone with a fast tempo to show his power.
- **How these relate to the play as a whole:** The faster tempo could be indicative of the fast, political environment.
- **Possible physical skills in the extract:** A strong posture could be held with a feeling of stillness incorporating his stance with the mad flurry of activity that occurs around him.
- **How these relate to the play as a whole:** These strong and bold movements could show how he has a lust of power and is disrespectful of George.
- ***Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.***

**4.
The
Radicalisation
of Bradley
Manning**

Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Character motivation in the extract:** To gain Bradley's trust and to set a positive environment at the school.
- **How it relates to the play as a whole:** Mrs Stokes resembles a protective figure for Bradley throughout the play as a maternal teacher that represents safety and fairness.
- **Possible vocal skills in the extract:** A comforting and reassuring tone with a clipped tempo to show her teacher nature. She could snap at the child in the extract with a stronger tone and higher pitch to bring an element of comedy to her delivery.
- **How these relate to the play as a whole:** As a maternal figure for Bradley, her voice could be calm and loving in all her interactions with him.
- **Possible physical skills in the extract:** Her gait could be open to Bradley to reflect her warm nature. She could quickly turn around and point a finger at a member of the chorus playing the school child misbehaving.
- **How these relate to the play as a whole:** Mrs Stokes is quick on her feet and a central influence on Bradley therefore her strong presence through her movements could be reflected throughout her interactions with the inquisitive boy. Her sharp spin and snap at the naughty school child could be reflected during the play bringing the comedic value.
- **Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.**

5.
Mametz

Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Character motivation in the extract:** To set the scene of the horrors of Mametz. 'Men of my old battalion were lying dead and destroyed everywhere.'
- **How it relates to the play as a whole:** His reflective narrator style paints the imagery needed in the audience's mind.
- **Possible vocal skills in the extract:** A conversational, hushed narrative tone could be adopted from the outset 'Men of my old battalion were lying dead and destroyed everywhere.' The tempo, slow and solemn. It could change to a low tone and faster tempo as he lists the graphic images 'Limbs. Mutilated torsos.'
- **How these relate to the play as a whole:** As the factual voice of a War Survivor; his matter-of-fact tone could balance the shocking atmosphere of the trenches and the clearing.
- **Possible physical skills in the extract:** He could position himself leaning against an oak tree on the side of the cyclorama, pointing towards No Man's Land with a weak arm 'Death had been warped by us from a thing of sadness into a screaming horror.' Stage directions state '*Wyn Griffith (Old) watches his younger self take in the scene.*' His gaze could be longing and distant, agonized facial expressions and hunched posture.
- **How these relate to the play as a whole:** He could slowly reduce in posture and stance as the play develops. His role as reminiscent, reflective narrator looking back at the horrors of Mametz Wood, could even become too much for Wyn Griffith (Old).
- **Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.**

6.
**One Moonlit
Night**

Answers for question (b) should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Character motivation in the extract:** The Man's motivation is to reflect on his memories that inextricably get him involved in the action as he multi-roles the jealous and violent Uncle Now. Uncle Now wants to control Moi's Mam when he hears of the man returning from America in a jealous rage.
- **How it relates to the play as a whole:** The Man needs to jump from one memory to the other, informing his audience of his tale and his community. The violence shown when he plays Uncle Now reflects the society in which they were living and the normality of such outbursts 'They're always like that'.
- **Possible vocal skills in the extract:** The Man's voice could be deep and cheerful as he reminisces his childhood at the beginning of the extract 'But first of all we went to Moi's house to ask for some bread and butter' As he joins the scene to become Uncle Now, he could use the same wistful tone as he takes his place at the dinner table placed by the Company. 'But he didn't lift his head from the potatoes.' When he becomes Uncle Now "And don't you wink at them' could be snappy and a fast tempo before he starts 'growling like a dog'
- **How these relate to the play as a whole:** The change from joyful narrator to 'carving-knife' wielder could reflect his position as Brechtian narrator with tickle and slap of witty projection with a dark undertone.
- **Possible physical skills in the extract:** The Man could have a relaxed stance when jumping up to go back to Moi's house in his memories. When he becomes the jealous and violent Uncle Now he could trash the plates to the floor, grab Moi's Mam's hair 'pulling her head right back so you could see her throat.' He could viciously grab the carving knife in his right hand and drop it as soon as Huw enters the scene carrying the snuff. He could then retreat to his relaxed posture of the present that looks up at the moonlit night 'Same as tonight...'
- **How these relate to the play as a whole:** His miming of the violence whilst narrating the story could reflect the narrative style of this memory-based play.
- **Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.**

SECTION B

The grid below is for Section B, **questions 7-12**. Indicative content for questions 7 (i) to 12 (i) for each text follows. The grid below provides the relevant criteria for the assessment of questions 7-12.

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	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent interpretation of one theme linked perceptively to set and props. • An understanding of the play in its historical, cultural and social context. • Sophisticated set and prop design ideas for two extracts that are relevant for a contemporary audience. • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of live theatre seen as part of the course • An excellent analysis of how live theatre influenced their own interpretation.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good interpretation of one theme well linked to set and props. • Good set and prop design ideas for two extracts that are relevant for a contemporary audience. • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good evaluation of live theatre seen as part of the course • A good analysis of how live theatre influenced their own interpretation.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory interpretation of one theme with some link to set and props. • Satisfactory set and prop design ideas for two extracts or sophisticated ideas for one extract that are relevant for a contemporary audience. • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of live theatre seen as part of the course • A satisfactory analysis of how live theatre influenced their own interpretation.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited interpretation of one theme with limited link to set and props. • Limited set and prop design ideas with little relevance for a contemporary audience. • 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. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of live theatre seen as part of the course • A limited analysis of how live theatre influenced their own interpretation.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited interpretation of one theme with little link to set and props. • Very limited set and prop design ideas with little or no relevance for a contemporary audience. • 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. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of live theatre seen as part of the course • A very limited analysis of how live theatre influenced their own interpretation.
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"> • Response not worthy of credit

	Indicative content: Section B, questions 7 (i) – 12 (i)
<p>1. <i>A Day in the Death of Joe Egg</i></p>	<p>Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Historical social and cultural context: Originally performed in 1967 in Glasgow, it transferred to the traditional proscenium arch stages of the West End and Broadway. The liberality of 1960s Britain and its lack of compassion for Joe and her disabilities is a far cry from a millennial’s grasp on the theme of disabilities and family relationships that surround it. Originally performed naturalistically with the main location of Bri and Sheila’s living room throughout • Possible design style and theme for contemporary audience: Possibly keep the 60s theme but on an Epic Theatre / Brechtian style stage. In order to convey Nichols original frustration at raising a disabled child and the effect on his family relationships, the Brechtian style could further emphasise this theme with larger than life puppets craning above the performance space on a thrust stage, like shadows for the protagonists, Bri, Sheila and Joe. The way the tabloid press dramatize family and relationships could take up the floor space of the set, with the symbolic disabled chair as a prop centre stage • Design extracts could include: Act One, living room. Act Two, cage down when Grace enters. • Possible set design: A black and white monochrome theme could depict the 1960s period in the opening Act as the protagonists share their hopes and fears for their future whilst attempting to care for their 10-year-old daughter with cerebral palsy. Newspaper article headlines of Moral panic headlines about disabilities and fractured families who are ruled by their children could cover the performance space to portray Bri and Sheila’s inability to function in their cold and empty living room. When Sheila and Bri share their inner feelings with us an audience in the aside, the fourth wall broken by the epic shadows that lower a black and white title on a string while the actors address us: eg ‘A human Parsnip’ ‘My only hope’ • Possible props: A silver wheelchair with black leather cushion always on stage to symbolize the stem of the theme; family relationships. In Act Two, when the over-protective grandmother appears, metal bars in the same style as the wheelchair could begin to come down from the ceiling to show how trapped this family are.

2.
Sweeney
Todd

Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately.

- **Historical social and cultural context:** Sondheim's musical of the play premiered on Broadway in 1979 and the West End a year later. The original director focused on an epic style following the Industrial Revolution 'Hal's metaphor is that the factory turns out Sweeney Todds. It turns out soulless, defeated, hopeless people.'
- **Possible design style and theme for contemporary audience:** Taking inspiration from the large-scale original production, Todd could be performed in a Katie Mitchell multi-media style against heightened naturalism. Her experimental design could capture the nightmarish atmosphere and melodramatic style of the horror musical through gory multi-media images on hanging screens of the barber's shop. End-on stage.
- **Design extracts could include:** Pirelli's murder in Act One and the final murder of Mrs Lovett at the end of the musical.
- **Possible set design:** A live stream of Mrs Lovett at the furnace could play on the squares, reflecting the chaotic nature of the barber and pie shop.
- **Possible props:** The props could suggest the naturalism of the 18th century villain; sharpened razors and metallic chair; Pie shop projected onto the screens. The furnace could burn on the screens during the final dance of Todd and Mrs Lovett before they pull back to reveal the central monster that will take Mrs Lovett.

3.
***The Absence
of War***

Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately.

- **Historical social and cultural context:** Originally performed in 1993 National Theatre, London. The play was hugely controversial when it was first presented as a Labour leader doomed to failure in a country that had been stripped of it's identity in Thatcher's age.
- **Possible design style and theme for contemporary audience:** Headlong Theatre Influence: A party torn between past principles and future prosperity is hugely significant in a Boris Johnson led country on the brink of Brexit with a left party that's struggling to find it's voice. A minimalistic style with block colour screen at the back could have a ripped central horizontal line to represent how the country has been torn under the current government. Possible theme: Torn relationship between the governors and the governed.
- **Design extracts could include:** Opening cenotaph scene, lobby of House of Commons, the television studio.
- **Possible set design:** The set could have torn newspaper images projected onto it's cyclorama with a red block colour stage left and a Conservative blue block colour stage right. The screen could depict the change of location from government office, cenotaph, lobby of House of Commons to Television studio. The white flooring and wings could allow the design style to be reflected from the cameras that view the politicians.
- **Possible props:** A central metal table could hold the reems of white papers that drowns George and add to the metal bullet proof feel. Metal chairs around it could symbolize their position
GEORGE: What can I say? All Labour leaders are subject to attack. Cameras could be strewn around the auditorium to zoom in on their conversations which are under continuous scrutiny.

**4.
The
Radicalisation
of Bradley
Manning**

Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately.

- **Historical social and cultural context:** performed by NT Wales in 2012, this play tackles the real-life Bradley Manning's controversial political beliefs before his imprisonment for leaking US state secrets
- **Possible design style and theme for contemporary audience:** Tim Price was haunted by Manning's tale since he heard of it in 2010 and therefore the design style could be symbolic to reflect his obsession with telling Bradley's story to a current audience. **THEME:** Human morality behind the frame of a proscenium arch stage.
- **Design extracts could include:** His treatment at Quantico, his more naïve school days, his Intel Office at the US Army.
- **Possible set design:** The symbolic set design could reflect the human morality under the microscope. There could be red ladders that represent levelled areas similar to the prison that he now inhabits. A noose could hang from the centre, slowly dropping as the play progresses. The areas could represent Bradley's journey from schoolboy to soldier to whistleblower- classroom to prison to training base.
- **Possible props:** There could be a variety of intel technology equipment dotted on wooden traditional classroom desks. Morality under technology. There could be small microscopes, symbolically strewn among the areas and CCTV cameras around the perimeters of the proscenium arch. These props could emphasise the theme of human morality.

5.
Mametz

Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately.

- **Historical social and cultural context:** Originally performed by National Theatre in an open-air forest in Monmouthshire, Wales. Sheers bases his play on real life WW1 soldiers at Mametz Wood.
- **Possible design style and theme for contemporary audience:** Promenade on a traverse stage. Home/ Wales on one side. Trenches as the traverse leading through No Man's Land to Mametz Wood. Theme could be Horrors of war.
- **Design extracts could include:** Act Two where the tour guide can lead the audience across the torsos of No Man's Land to the trenches. On either side of the traverse, a screen could project the images of the location in black and white.
- **Possible set design:** The traverse trench could have fresh soil and sandbags alongside it to reflect the horrors of war. The No Man's Land area of the stage could highlight the theme with stuffed bodies and limbs, amputated arms and vacant rifles. The screens on either side of the traverse could have images of WW1 footage to bring the theme home to the modern audience. The other screen could have Sheers' words 'For years afterwards the farmers found them- the wasted young, turning up under their plough blades.' To emphasise the atrocities of war. The clearing could have a homely feel as they set up for war, sandbags propped as seats, intel on papers, canteens for water as they take a break from the horrors of war.
- **Possible props:** For the trench on the traverse, rifles, ammo box, sackcloth, sandbags lined across the black stage strewn with fresh soil. Letters and sketchbooks of the war hero's poetry and sketching. Letters lovingly sealed for their loved ones yet covered in dirt.

6.
***One Moonlit
Night***

Answers should offer a set design with props for two extracts linked to one theme which is relevant to a contemporary audience. Answers should show an understanding of how the play was originally designed in its original historical, social and cultural context. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately.

- **Historical social and cultural context:** The culture of the hard-working quarry men of this devout North Walian village between 1915-1920 shows how the community crack under the strain, go to asylums and commit suicide.
- **Possible design style and theme for contemporary audience:** Design style could be Peter Brook's empty white space reflecting the theme of insanity to a modern audience.
- **Design extracts could include:** Boy's home when his mother's ironing and the car in the street when they take her away to the asylum.
- **Possible set design:** The white space could reflect the theme of insanity as a never-ending box of despair. Some satin ropes of bright primary colours could hang like a swinging rope within the empty space for the MAN to swing between when moving from one memory to another. A rug of Welsh grey and black tapestry could be rolled out when in BOY and MAM's home to imply the traditional North Walian home that's empty to her. When we take Mam to the asylum the tapestry rug can be replaced with a red silk block cover, with metallic chairs and 60s steering wheel to suggest the car; the style and design concept of an all-white stage conveying the theme of insanity.
- **Possible props:** The props in the home could be block colours of red to suggest the theme of insanity (red iron, red ironing cover, red sheets being ironed) The props in the Asylum scene could include the Company Chorus bringing on the wrought iron heavy gates of the Asylum with the words 'Denbigh Asylum' written across it and allowing the car to enter and a small brown parcel wrapped in white string carrying the Mam's worldly goods further emphasising her tragic insanity.