



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 MARK SCHEME

General information

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each text and/or question when assessing a candidate's response.

Band descriptors

In Sections A and B there is one generic assessment grid for each question which covers every text in the section and one grid for Section C. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as drama and theatre specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

A LEVEL DRAMA and THEATRE

Assessment objectives

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed

AO3:1a Demonstrate knowledge of how drama and theatre is developed

AO3:1b Demonstrate knowledge of how drama and theatre is performed

AO3:1c Demonstrate understanding of how drama and theatre is developed

AO3:1d Demonstrate understanding of how drama and theatre is performed

AO4 Analyse and evaluate their own work and the work of others

AO4:1c Analyse the work of others

AO4:1d Evaluate the work of others

Assessment objective coverage in Component 3

Assessment objective	Section A		Section B	Section C
	a	b		
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	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	9-10 marks <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 and location in the given extract. • Highly relevant use of subject specific terminology.
4	7-8 marks <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 and location in the given extract. • Relevant use of subject specific terminology.
3	5-6 marks <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 and location in the given extract. • Generally relevant use of subject specific terminology.
2	3-4 marks <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 and location in the given extract. • Limited use of subject specific terminology.
1	1-2 marks <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 and location in the given extract. • Little or no relevant use of subject specific terminology.
	0 marks <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. diegetic / non-diegetic sound, volume and intensity, style of production e.g. abstract or naturalistic including such things as; the manipulation of sound to convey character's mental state, and the historical period / time frame e.g. the choice of Jazz music. 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>
1a The Trojan Women	<p>Answers should include a description of sound in relation to the given extract. 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.</p> <ul style="list-style-type: none"> Location and atmosphere of the extract e.g. it is <i>"before the city of Troy in front of the tents where the captive Trojan women have been quartered"</i>. Close to the coast where the ships Greek ships are awaiting the prisoners, to take them to their final captive destination (non-diegetic sound). Perhaps there is a feeling of defeat but defiance amongst the women. Talthybius' entrance is formal as he is to declare the ruling on the fate of Astyanax. Andromache anticipates the news to be bad <i>"Your first words hint at bad news"</i> perhaps a sense of dread and foreboding. Talthybius's description of Astyanax's fate is protracted and broken up by the exclamations of Andromache. There might be a feeling of suspense as he struggles to do this. Talthybius reminds the women they are powerless – <i>"You have no power – so do not delude yourself that you have"</i>. He reinforces their oppression and reminds them of the Greek's status, <i>"You are conquered, we are capable of fighting against a single woman."</i> Astyanax is present throughout and his actions are described by his mother <i>"are you weeping? Are you conscious of your misfortunes? Why have you grasped me with your hands clinging to my dress falling under my protecting wings like a young bird? "</i> <i>"This might suggest a sense of panic, fear and vulnerability.</i> Andromache turns her anger on the Greeks and the atmosphere with filled with hate and bitterness. <i>"My curse on you! With your lovely eyes, you brought shameful destruction on the famous plains of the Phrygians."</i> Andromache <i>"goes off in the wagon"</i> resigned to her own fate and that of her son. E.g. Type of sound. The use of background or mood music, the weeping of the women or sounds from the sea/ nature might highlight the atmosphere of the extract. Andromache's defeated exit on a creaky rumbling old wagon (diegetic sound) might show contrast to the entrance of Talthybius which might be heralded by buglers, (diegetic sound) at the beginning of the scene, to show him as a pompous and powerful Greek. E.g. Volume and intensity. The building of the sound intensity through mood music or the weeping of the women might highlight the bitterness of Andromache then fade away to convey the total oppression and defeat of the women. E.g. Style and period of production. All sound might be generated by the actors on stage as in the original production conditions or be staged in a modern context where sound effects of war or soundscapes to convey emotion might be used. An expressionistic style of production might use sound to emphasise the emotion or meaning in the scene e.g. Oppression.

	Indicative Content
2a As You Like It	<p>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.</p> <p>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.</p> <ul style="list-style-type: none"> Location and atmosphere of the extract The scene takes place at court sound ideas might suggest formality and status. E.g. formal music used at court in Elizabethan era. The scene begins Rosalind declaring her affection for Orlando, which is abruptly interrupted by the arrival of the Duke. The atmosphere immediately changes as Celia observes that the Duke's "eyes (are) <i>full of anger</i>". The change in atmosphere might be shown through an abrupt stop in the sound cue. The duke arrives with an entourage of Lords which gives the feeling of being outnumbered to the girls. There is a sense of foreboding. The Duke does not mince his words and immediately tells Rosalind to "<i>dispatch you with your safest haste. / And get you from court</i>". This might come as a shock to both girls contrasting with their earlier mood. Rosalind is in disbelief "<i>Never so much as in a thought unborn / did I offend your highness</i>". The Duke's contempt is evident even when Rosalind tries to defend herself; "<i>treason is not inherited</i>". Celia adds to the defence, but the Duke paints Rosalind as a manipulator. "<i>She is too subtle for thee, and her smoothness/ Her very silence, and her patience/ speak to the people.</i>" The atmosphere is combative and both girls are diminished as manipulative or unknowing. The duke's final declaration "<i>I you outstay the time, upon mine honour / And in the greatness of my word, you die.</i>" The final exit of the Duke is abrupt and shows his overbearing power. He is again followed by his retinue, who might seem to give him power and status. In contrast with the girls he shows his lack of compassion and his need to rule -absolutely. The girls are left dumbfounded and in a panic. E.g. Type of sound the use of background / mood music might show the change in the atmosphere from hope to desperation. The arrival and departure of the Duke and his retinue might be accompanied by heralds. This might make almost ridiculous his need to assert his power as they seem to overpower the girls on stage. E.g. Volume and intensity of sound might be used to convey the sudden change from optimism to pessimism in the scene and the heavy-handed power of the Duke and his court. E.g. Style and period of the scene might be played in a melodramatic style with music accompanying the extremes of action to ridicule the Duke and his court. The period may be of the original production conditions - with diegetic sounds created by the courtiers to intensify the power of the court-they might, as a chorus, sycophantically "mock" Celia as she says she must be banished as well. "<i>pronounce that sentence on then on me.</i>"

	Indicative Content
3a Hedda Gabler	<p>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.</p> <ul style="list-style-type: none"> Location and atmosphere of the extract The scene takes place at the Tesman house. In the drawing room. There may be the sound of the crackling fire to represent homely security, which suffocates Hedda. Brack has a hold over Hedda and there is an atmosphere of tension. Hedda wants to escape but feels trapped by Brack and by the fact that Tesman no longer needs her. He has found another muse in Mrs Elvsted. The extract begins with a very fraught atmosphere as Hedda realises her position. Both Hedda and Brack exchange eye contact “returns his gaze”. Hedda begins to decide her next course of action. Sound might be used to show how her thought processes are becoming more agitated and the pace of her thinking is increasing. Hedda retreats to the inner room and “<i>begins to play frenzied dance melody on the piano</i>”. This music is her way of breaking through and exorcizing her feelings of being trapped. Once she is behind the curtain sound might be used to indicate what the audience can't see. “<i>A shot is heard from the rear of the room</i>” this might be shocking ‘ E.g. Type of sound. The building of Hedda's mania might be represented in a continued sound that becomes unbearable to the audience. E.g. Volume and intensity. The sound effect of the shot might be intense to shock the audience E.g. Style and period. A naturalistic style might be selected and diegetic sounds would be more evident. However should a more abstract style be chosen sound could be used to represent the inner thoughts of Hedda e.g. through soundscape / abstract sounds or repeated words from the text building up in layers of sound effects.

	Indicative Content
4a Machinal	<p>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.</p> <ul style="list-style-type: none"> Location and atmosphere of the extract The scene takes place in the sitting room. The Woman is staring at the newspaper. She is trying not to engage with her Husband. There has been an awkward silence. Using background sound of “white noise” creating an uncomfortable feeling and an underlying sense of tension might create this. This is broken when the Woman says, “Woman finds husband dead”. It is prophetic and might be emphasised by sound or the stopping of the background sound. The husband wants to control the Woman and she tries to break the tension by changing the subject “I want to go away!” partially to herself but her husband hears it. The pace of the woman’s dialogue and interchange with her husband speeds up as her anxiety builds. “I can’t sleep – I haven’t slept.” This might be accompanied by sound to intensify the agitation felt by the Woman. The music of the hand organ intrudes on the Woman’s thinking. Her imagination and reality begin to blur as she hears the voice of her lover. They build in intensity “mingle – increase” building to a crescendo. e.g. Type of sound. The use of a single continuous sound or clock ticking throughout could merge with the Woman’s heartbeat as she becomes more and more agitated. The clock connects with the Husband’s need to get the Swiss watch on their travels. e.g. Volume and intensity. Change of the volume of sound could be used to emphasise key phrases and / or build to the final climax of the scene. The final sound cues “the music – and the dim voices” might decrease in intensity to create the transition into the next scene “continue until the scene lights for Episode eight”. e.g. Style and period. The expressionistic style of the play might use exaggerated soundscapes and news broadcasts interrupting the Woman’s thinking and merging the real world that of her tormented imagination.

	Indicative Content
5a Cat on a Hot Tin Roof	<p>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.</p> <ul style="list-style-type: none"> Location and atmosphere of the extract Same set as Act One. Bed sitting room of a plantation home in the Mississippi Delta. An evening in summer. There might be a constant whirring of a ceiling fan to give a rhythm to the scene. The extract begins with an explosion of emotion as Big Daddy takes the crutch from Brick. Then Big Daddy confronts Brick with why he drinks. The atmosphere of this part of the extract is highly charged and confrontational. There is a sense of threat as Big Daddy keeps Brick helpless without his crutch. Big Daddy is in control but here his bullish attitude is used to get Brick to confront the truth. Brick is helpless without his crutch (which is a metaphor for his alcoholism). Big Daddy's sadistic attitude increases as he says "<i>I'm glad you're not too numb with the liquor in you to feel the pain!</i>". Sound might be used to intensify this aggression e.g. through music or a screeching ear deafening sound to represent the searing pain Brick is experiencing. The chiming of the clock breaks this tension but it is its "sweetness" that distracts Big Daddy and foretells the ticking away of time for him. The atmosphere of the extract quietsens and calms down as Brick resigns himself to Big Daddy's interrogation. But again, just when there is about to be a confession or break through in their communication sound from offstage breaks this. The children's chanting could be almost mocking Brick. Gooper opens the door adding to the farce of the situation and is violently rebuffed by Big Daddy. E.g. Type of sound. The incessant ticking of the clock might be heard throughout the scene and its sweet chime is incongruous with the oppressive ticking throughout. E.g. Volume and intensity. The extremes throughout the scene could be emphasised by using volume to imitate the overbearing quality of Big Daddy's interrogation and then contrasted with the silence as "<i>The old man pours him a drink</i>". E.g. Style and period. Soundscapes might be used to express the original production ideas. Where the set is described as blending into the sky. Perhaps the sound effects do likewise and merge outside and inside sounds. The period might be represented in the refrains of a song / music played to firmly set the piece in the Southern States.

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>25–30 marks</p> <ul style="list-style-type: none"> • A mature and insightful answer clearly showing a detailed knowledge and understanding of the challenges for an actor in this scene. • Comprehensive knowledge and understanding of the chosen character; through discussion of character motivation and interaction with other characters 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>19–24 marks</p> <ul style="list-style-type: none"> • An insightful answer demonstrating knowledge and understanding of the challenges for an actor in this scene. • Clear knowledge and understanding of the chosen character; through discussion of character motivation and interaction with other characters in the scene. • A definite link between the use of vocal and physical skills to communicate meaning to an audience. • Relevant use of subject specific terminology.
3	<p>13–18 marks</p> <ul style="list-style-type: none"> • A general answer demonstrating some knowledge and understanding of the challenges for an actor in this scene. • A general knowledge and understanding of how the chosen character; through discussion of character motivation and interaction with other characters in the scene. • General links between the use of vocal and physical skills to communicate meaning to an audience. • Generally relevant use of subject specific terminology.
2	<p>7–12 marks</p> <ul style="list-style-type: none"> • A limited answer demonstrating inconsistent knowledge and understanding of the challenges for an actor in this scene. • Limited knowledge and understanding of how the chosen character; through discussion of character motivation and interaction with other characters in the scene. • A few relevant links between the use of vocal and physical skills to communicate meaning to an audience. • Limited use of subject specific terminology.
1	<p>1–6 marks</p> <ul style="list-style-type: none"> • A very limited answer demonstrating little or no knowledge and understanding of the challenges for an actor in this scene. • Very limited knowledge and understanding of how the chosen character; through discussion of character motivation and interaction with other characters in the scene. • Very few or no relevant links between the use of vocal and physical skills to communicate meaning to an audience. • Little or no relevant use of subject specific terminology.
	<p>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 might interpret the action of the extract to communicate meaning to an audience. The character motivation and interaction in the scene will inform choices of vocal and physical skills. 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>
2a The Trojan Women	<p>Answers should also link closely to the text and demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Character motivation – ANDROMACHE <ul style="list-style-type: none"> – Concern for her son first. She cuts Talthybius' lines with her wails of sorrow. – She feels bitterness toward Odysseus who has made this decree. She wishes such a fate on his children. "I pray that such views may win the day when it comes to his children." – She ignores Talthybius' advice as nothing can be worse than her son's murder. – Her bitterness is sustained as she laughs ironically that her son is "Extravagantly honoured" with the promise of a burial. – She is driven by her maternal urge to protect and comfort her child. She cannot help but feel he is a victim of her marriage to Hector. She shows her regret. – She feels defeated and abandoned "None of your father's kinsmen will come, none of the mighty Phrygians" – She cries out at the Gods. She blames them for her son's fate. "Why are you killing my innocent boy?" She is powerless. – Finally she shows submission - "Take him, carry him off, fling him down, if that is what you have decided. – She gives no last reassurances to her son because there are none to give. • Character interaction <ul style="list-style-type: none"> – Horror in response to the opening line of the extract – "You bring me word of something even more appalling than my marriage" – She interrupts his announcement "O sorrow, sorrow! " – her response might be incredulous as Talthybius tries to justify the judgement "But let this happen and you will appear the wiser" and further drives home the hopelessness of her situation "You have no power – so do not delude yourself that you have." – Her response to his threats "You have no power – so do not delude yourself that you have. There is nowhere you can turn for help" – She might run to embrace / cradle her son "O my dearest one" she reacts to "O my child, are you weeping? " – Her reaction to her son "Why have you grasped, me with your hands, clinging to my dress, falling under my protecting wings like a young bird?" – She instructs him to "Cling to the woman who gave you birth. Wind your arms around my back. Fasten your lips to mine" – Calls out in vain to the Gods. "My curse on you!" – she relinquishes her son to his fate "Feast on his flesh" – As she exits she might react defiantly. Resigned to the loss of her son.

	<ul style="list-style-type: none"> • Vocal and physical skills. <ul style="list-style-type: none"> – E.g. Use of tone, pitch, volume, pausing to convey meaning e.g. an ironic tone of voice on the words-” <i>Extravagantly honoured</i>” / desperation and defeat “<i>all my labour was in vain</i>”. <i>Exclamation and horror expressed in high pitch and loud volume “O sorrow” etc.</i> – E.g. Use of facial expression, gesture and posture e.g. cradling of her son/ facial expression in reaction to the sentence / defeated posture as she realises that the Gods have abandoned her. • How these ideas communicate meaning to an audience
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<p>2b As You Like It</p>	<p>Answers should also link closely to the text and demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Character motivation -DUKE <ul style="list-style-type: none"> – The Duke's entrance is elaborate and determined. He is serious and brooding "his eyes full of anger." – He has a purpose to fulfil. He gets straight to the point" Mistress, dispatch you with your safest haste/ And get you from the court." – He is determined to stick to his decision. Perhaps his heavy-handed determination might a sign that he is fearful of Rosalind or is uncertain of his argument for her banishment. "Thou diest for it" – His use of the word "traitor" might seem excessive. This might be to show his determination and his hatred of the Old Duke. He uses this to fuel his decision of banishing Rosalind. – He chooses not to use Rosalind's name but uses "cousin" "Traitor" "her" "she". He is distancing himself from the relationship he has had with her as his niece. – He shows more sympathy in his words to Celia his daughter "Ay, Celia, we stayed her for your sake" this contrasts with the stern attitude he has towards Rosalind. – He feels compelled to justify his reasons to Celia. He tries to persuade her that, she too, has been tricked by Rosalind. – He regains his resolve "then open not thy lips". – He might exit: disgusted by Celia's reaction/ in a rage / frustrated as this was the only challenge he had not anticipated that is why he resorts to calling Celia a "fool". • Character interaction <ul style="list-style-type: none"> – He is direct and speaks first to Rosalind formally and with a sense of authority. Not expecting a challenge. – In response to Rosalind words "Me Uncle? "his reaction might be bitter as he realises she is emphasising their familial relationship – so he replies "cousin" to He is not drawn in to discussion – again he is firm "I trust thee not." To show he understands her intent and his own disregard for her relationship to him. – His response to Rosalind's pleading of her case might be to become more determined and angrier at her challenge or to inwardly begin to see the weakness of his own argument. Giving a reason for his use of the word" traitor" – which is very excessive. – In reply his only justification is she is her father's daughter. He makes this final with "there's enough". Trying to cut any response dead. – Rosalind continues to plead and he might turn a deaf ear to her. – His response to his own daughter is at first empathetic (if a little patronising), but when she aligns herself with Rosalind he reacts by trying to persuade her she doesn't see what he does, and then insulting her too. Finally, his response is to shut her down "the open not thy lips". – His reaction to Celia's words" Pronounce that sentence on me" is horror and he asserts his total control over her too – perhaps desperately. – His exit is a final sign of his power and how he asserts it.
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	<ul style="list-style-type: none"> • Vocal and physical skills <ul style="list-style-type: none"> – The use of tone, pitch, volume, pausing to convey meaning e.g. Bitterness on the word “cousin” / Volume as the Duke becomes more angry “You are a fool” “Then open not they lips” “Firm and irrevocable is my doom”. He adopts a more persuasive tone of voice towards Celia. – The use of facial expression, gesture and posture e.g. “His eyes full of anger” / He might find looking at Rosalind difficult, so avoids her gaze, to assure himself of his certainty in his judgement. He is determined. – He may move closer to Celia and gesture towards her more affectionately when he tries to reason with her. • How these ideas communicate meaning to an audience
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<p>3b Hedda Gabler</p>	<p>Answers should also link closely to the text and demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Character motivation -HEDDA <ul style="list-style-type: none"> – She is anxious to keep her conversation with Brack private – but Tesman and Mrs Elvsted are in the same room. – Hedda understands how she is losing her power over the others in the room. She begins sitting down but when she rises, she becomes defiant and “returns his (Brack’s) gaze” – Her desperation to maintain her status is evident when she mocks her husband “(she says in Tesman’s voice) Well George. Think you’ll be able to manage? What?” – She doesn’t know how to react to Tesman side lining her for his work with Mrs Elvsted. So, she exits the room to “lie down on the sofa” – but this is far from the truth. She cannot rest. She might be enraged and paces behind the curtain and sees the piano which she uses to demand the attention of the others next door. • Character interaction <ul style="list-style-type: none"> – At the beginning of the scene Hedda “looks up at him (Brack)”. The use of levels here shows her lack of power, but she will not accept this for long and stands up. – The mocking of her husband shows her desperation and it belittles her to behave this way – but it fails to provoke her husband who does not realise he is being mocked. – Finding she cannot stir a response verbally she runs her hands f through Mrs Elvsted’s hair. In this interaction she reminds the audience of her jealousy of Mrs Elvsted’s hair as school girls, and how she has harboured this resentment into adulthood. She becomes more frustrated as even this physical intervention does not provoke a response. – Although the audience cannot see Hedda behind the curtain we might be aware of her movement and interaction with piano / furniture, opening of drawers, and frenetic pacing. – Tesman dismisses Hedda “You’ll have to keep Hedda company from now on judge and see she doesn’t get bored”. These words are said as if Hedda were a doll or pet. This reinforces that Hedda has little power in this world of the Men. This is the final insult. – Her only response she can muster is “the only Cock on the dunghill -”. This response is beneath Hedda and shows how trapped she finally is by the men in society. Her final insult is crude. • Vocal and physical skills <ul style="list-style-type: none"> – Hedda’s position at the beginning of the scene is sedentary as she is trapped by Brack. But she physically tries to escape the claustrophobia of the room and his gaze. “She rises passionately”. – her use of a sarcastic tone of voice to mock the others in the room in a desperate attempt to be heard and draw their attention. E.g. “Possibly they do” – stressing “they” to belittle
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	<p>others she sees as below her. This is exaggerated further when she (<i>puts her head through the curtain</i>) in an almost comedic way and then proceeds to mock the grief of Aunt Juju: “and all the rest of them”. This conveys her jealousy even of those at their most grief stricken. Her desperation is heightened by this.</p> <ul style="list-style-type: none"> – Her movement behind the curtain might reflect her frenetic state of mind e.g. sounds of her foot steps and opening and closing of drawers convey she is out of control. This is heightened by an actor might choose to play the piano. And the melody chosen. – Her voice offstage shows although not physically present she is still in the room in her mind. Trying to shake the others into listening to her. E.g. her tone of voice might show her increasing agitation and breathlessness as she flits around the inner room. <ul style="list-style-type: none"> • How these ideas communicate meaning to an audience
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<p>4b Machinal</p>	<p>Answers should also link closely to the text and demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Character motivation- YOUNG WOMAN <ul style="list-style-type: none"> – throughout the scene the Young Woman is trying to be heard and get her husband to really listen to her. She appears to be in a completely different emotional state to him. – she makes excuses to not be physically close to him – she has to think quickly and makes excuses to pacify her husband. – She changes the subject “I’m scared” to try to draw her husband into her world and get him to see how she feels – but his reactions only close down the lines of communication she is trying to open. – She persists with this tactic “I can’t sleep - I haven’t slept”/ “I don’t see it! I feel it! I’m afraid!” – she struggles to put into words that she wants to be alone and go away from her Husband- maybe she can’t find the words or she is scared to open up to him.” I want to go away!” / “Alone”. – She feels defeated as the conversation returns back to reading out the paper Headlines and articles. – However this time the article interests her as it refers to the Rio Grande and she thinks of her “brave” lover. On the words ‘All free?’ her thoughts are back with her lover. If he is free she too can feel a sense of freedom. – She begins to sink more and more into the memories of her lover as the music plays and she hears his voice. She is persuaded by the voices to take action “head stones- head stones- head stones” – Her urgency for freedom builds physically within her and explodes as she flies from the chair. • Character interaction <ul style="list-style-type: none"> – Young Woman replies to her husband with “Woman finds Husband dead”. This might be a provocative response to try to get her husband to engage. But he isn’t listening. She reacts by going “toward the door”, trying to get out of the situation. Similarly, she “recoils” when he “holds out his arm” – She reacts to his apathy by trying to build her exaggeration “I can’t sleep I haven’t slept” / “I don’t see it, I feel it! I’m afraid!”. His response is to trivialise her needs “Nonsense”. – When asked to wait she “<i>desperately</i>” responds “what?” as if it is impossible for her to do. She is bursting with the need to escape. – In response to the newspaper headlines about the Rio Grande – here questions are urgent as she wants to discover if anyone (her lover) has been hurt. – She might respond to the music as it begins to play e.g. turning to where the sound comes from. At first she enjoys recalling the memories but as it develops she becomes tense and this builds within her until she can contain it no more and she reacts to the soundscape by flying” from her chair and cries out in terror”
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	<ul style="list-style-type: none"> • Vocal and physical skills – <ul style="list-style-type: none"> – The use of tone, pitch, volume, pausing to convey meaning e.g. her desperate tone of voice as she tries to get her husband to see it as she does. “I don’t see it I feel it! I’m afraid” and increase in volume as she shows her frustration. – Use of facial expression, gesture and posture e.g. Her recoiling from her husband’s touch / her physical reaction to the voices she might stiffen, grasp at her neck to get breath and draw tension in to her body until she explodes into a scream. • How these ideas communicate meaning to an audience
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<p>5b Cat on a Hot Tin Roof</p>	<p>Answers should also link closely to the text and demonstrate knowledge and understanding of the chosen extract. For example:</p> <ul style="list-style-type: none"> • Character motivation – BIG DADDY <ul style="list-style-type: none"> – His main objective in the scene is to get Brick to tell him what is wrong with him; that might cause him to rely on drink so much. Big Daddy enacts a type of intervention. – Uses words to bully Brick by calling him “Son of a – tub of – hog fat” in an attempt to make him cross and rile him. Big Daddy wants to provoke a response from Brick and make him break. – “He throws the crutch out of reach” – he does this to make Brick struggle and deprive him of what he needs so he has to answer the question. – Big Daddy persists in taking control over Brick “First you answer my question” ... “Why are you throwing your life away?”- but shows some realisation of Brick’s fate and care – even if it is overbearing! – He has no sympathy for Brick’s physical pain “Good! I’m glad you’re not too numb with the liquor in you to feel some pain!” He uses this to insight guilt in Brick. – He ignores Brick’s pleas and is fixed on making a bargain with him to tell him why he drinks. “You tell me why you drink, and I’ll hand you one. I’ll pour you the liquor myself and hand it you” – Big Daddy builds his pressure on Brick “DISGUST WITH WHAT! and becomes exasperated that he can’t get a clear answer out of Brick. – He is incredulous about Brick’s dependency on alcohol: “you want liquor so bad?” – Big Daddy understand the word mendacity but not in practise and is unable to see what Brick is getting at “has someone been lying to you?” – He is furious when Gooper enters and breaks the tension of the scene, because he has been building brick up to a confession and now the opportunity might have gone. • Character interaction <ul style="list-style-type: none"> – Big Daddy’s interaction with Brick is very forceful and bullying. He shouts abuse at him, shows little sympathy at his injury, uses repetition to drum out the truth. – In making a bargain with Brick he tries to encourage a response which works. – He becomes frustrated in response to Brick’s line “I said to kill my disgust” and explodes with his rage. He wants a plain answer. – He shows a sense of protection and care “Has someone been lying to you? “ – Big Daddy’s reaction to Gooper’s entrance is to slam the door. The interruption has broken the moment when he thought Brick was going to tell the truth and now feels the time has gone.
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	<ul style="list-style-type: none"> • Vocal and physical skills <ul style="list-style-type: none"> – The use of tone, pitch, volume, pausing to convey meaning e.g. Big Daddy's bullying tone of voice and his need to shout to enforce his power over Brick. This changes when he strikes the bargain with brick his voice might soften in tone as he tries to be persuasive and reassuring. – Use of facial expression, gesture and posture e.g. His higher status shown in standing over Brick who is on the floor. His frustration with not getting a direct answer, he might go red in the face, posture become tense and even feel as if his hands want to grab Brick and shake him. – When he pours the drink for brick Big Daddy waits calmly for his response, perhaps all tension has dissipated from his body as he waits patiently for his son's reply. This gentle resolve is broken by Gooper's entrance – when the anger becomes physical and vocal and he slams the door – this might be done with all the frustration and conveys his volatile nature. • How these ideas communicate meaning to an audience
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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	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • A mature response and understanding of the two stated themes and their relevance to the interpretation of the text for performance by a designer. • A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text • A mature and detailed interpretation of the text from the perspective of a 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. • Mature and detailed references regarding the chosen extract. • Highly relevant use of subject specific terminology 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • A comprehensive analysis of contemporary design styles • A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation as a designer
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • An effective response to the two themes stated with clear evidence of their impact upon the interpretation of the text by a designer. • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text. • An effective interpretation of the text for performance from the perspective of a designer. • A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Detailed references regarding the chosen extract. • Relevant use of subject specific terminology 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A clear analysis of contemporary design styles • An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation as a designer.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A general response to the stated themes and some evidence of its impact upon the interpretation of the text for performance as a designer. • A general answer with some knowledge and understanding of the social, historical and cultural context of the text • A general interpretation of the text for performance from the perspective of a designer. • Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Some general references regarding the chosen 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 design styles • A general evaluation of partially relevant live theatre, which makes general links with their own interpretation as a designer.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Limited response to the stated themes and limited evidence of their understanding of the themes relevance to their interpretation of the text as a designer. • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text. • A limited interpretation of the text for performance from the perspective of a designer. • A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Limited references regarding the chosen extract. • 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 design styles. • A limited evaluation of live theatre which makes some links with their own interpretation as a designer.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • Very little response to the themes given and little or no evidence of its impact upon their interpretation of the text and their ideas as a designer. • A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text • A very limited interpretation of the text for performance from the perspective of a 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 references regarding the chosen extract. • 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 design styles • Very little evaluation of live theatre, which makes few links with their own interpretation as a 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

All texts	<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> <ul style="list-style-type: none"> • Reference to one extract <p>Answers could include the following but are not limited to this.</p> <ul style="list-style-type: none"> • Approach to 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. • How a designer could interpret the selected themes. <ul style="list-style-type: none"> 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 design – 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. Costume, hair and make-up design – reference might be made to: historical accuracy and chosen period, colour, texture and material and embellishments, how costume conveys class, status and gender, style of the play e.g. naturalistic, how they might be used in performance by an actor to convey meaning. Lighting design – reference might be made to: style of lighting e.g., historical period, location, atmosphere and changing mood, use of types of lighting effect e.g. wash / spotlight, colour, intensity, use of projection, angles and position of lights. Sound design – reference might be made to: period and style of the play, atmosphere, mood and location, type of sound (e.g. 'diegetic/ non diegetic, background, music), volume, intensity <ul style="list-style-type: none"> – Contemporary techniques e.g. use of a.v. in productions/locations – The contribution made by all the Design Team to the overall impact of the scene. How design elements complement each other - (e.g the use of sound and lighting together to create light and soundscape or practitioner style - Katie Mitchell)

	Indicative content
6 Saved	<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"> Approach to period/ culture/context relevant in interpreting the play for a contemporary audience. Context of the play e.g. culture of mid-sixties and the changing social landscape including censorship, e.g. original production under club conditions. Style and politics of the author e.g. left-wing political views Audience reaction to the original production e.g. performed as a private production Comparison to other contemporary playwrights that have shocked whose work they might have seen e.g. Ravenhill, Ridley, Kane, including how they shocked and questions this poses about shock value today Staging conventions in contemporary theatre practice e.g. German theatres reinterpret his work expressionistically Understanding of likely audience reaction to their production, e.g. Brechtian arguments/discourse Bond's popularity in Europe Themes of POWER and POVERTY and how they might have changed or become more relevant for a contemporary production. How they are expressed in the text and how a designer might interpret them. <ul style="list-style-type: none"> Context of the scenes chosen and choice of dramatic style Structure of the scenes chosen and impact upon an audience to communicate the theme. How language is used in the play to convey themes e.g. social alienation, brutality of life and the lack of meaningful intimacy. Ideas for contemporary design and /or the use of modern-day technology. E.g. <ul style="list-style-type: none"> Set. The colours chosen might convey the basic living conditions of the characters. E.g. Scene four: <i>Living room. Dark.</i> The 'bland' decoration and use of distressed wall coverings might reflect the post war poverty of the working class characters. The lack of motivation of the characters to take a pride in their living conditions might reflect the aimlessness and lack of hope the characters convey. The use of entrances and exits to show how there is no privacy on the house and no sense of individual respect for space. E.g. Scene One Harry enters twice breaking the intimacy of Pam and Len. The toing and froing of the characters imply that the house is just for everyone's use and not a home. Scene two – The rowing boat perhaps on a duckpond that is littered and unkempt. Len and Pam are trying to be like boyfriend and girlfriend but just like the boat they are stuck going nowhere – abandoned by society until Fred calls their boat in.

	<p><i>Scene Ten: A Cafe. Chairs and three tables, one up right, one right and one down left, Apart from this the stage is bare. Minimalist set reflects the poverty of their community.</i></p> <ul style="list-style-type: none"> – Costume make up & hair. In scene Three. Park. the male characters mainly wear Jeans and shirts but Pete is in his “court suit “Brown suit and suede shoes. The jacket is short in the seat and tight on the shoulders. His tie is black”. This ill-fitting suit shows how unusual it is for these boys to wear a suit. He has had to look respectable for the court but otherwise he would not care. Pete uses his suit to add to his swagger as he tells the other boys about the coroners court. This coroner-twit says ‘e’s sorry for troublin’ me”. Here he tries to show that he was in control and had the power over the court, but his ill-fitting suit contradicts this. – Props – are used by characters as a way to establish their status. Pete smokes a pipe to impress his friends or to convey the frustration of lack of power women have. Scene Eleven: <i>“She hits him with the teapot. The water pours over him. Pam is too frightened to move”</i> – sfx – noises of the TV blaring out – could create a sense of confusion. As if the characters are being shouted down by the sounds in their life. Traffic is busy but they are going nowhere. – lx –Images of working-class scenes from industrial cities and towns might form a projected backdrop to reinforce the context of the play. In a more abstract style, the feeling of being trapped that poverty and lack of power imbue in the characters might be seen through how the space is limited by the use of lighting and tight spotlights restricting their movement. Diegetic lights used for interior scene e.g. standard lamp/ bare light bulb in the house. Several characters sit in the dark and are revealed when the lights are switched on by another character. <ul style="list-style-type: none"> • Evaluation and analysis of live productions and links to set design choices within the chosen extract.
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**7
Accidental
Death of an
Anarchist**

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:

- **Approach to period/ culture/context** relevant in interpreting the play for a contemporary audience.
 - The culture of the time e.g. the social strife in Britain, strikes/three-day week
 - The political situation which underlines the play e.g. the political situation in Europe, the rise of Communist party in Italy and bombings in various cities
 - Fo's work and style e.g. his purpose in writing plays and the influence of commedia concepts and his work in Italy with his wife and touring company
 - The reaction at the time of performance e.g. political opposition to its satirical content
 - Understanding of themes and how they might have changed for contemporary production
 - Theatre as an illusion/process of play making – Meta theatre. e.g. criticism of Dario Fo and the Maniac equating himself with an actor.
 - Production style: Anarchic subject matter Satirical treatment of the themes, stereotyped roles: Maniac resembles Freud, building farcical nature of the scenes, impact on the choices as a set designer e.g. placement of entrances and exits / use of colour and dimension.
- **The themes of DECEIT and TRUTH.** How they are expressed in the text and how a designer might interpret them. Understanding of themes and how they might have changed or become more relevant for a contemporary production e.g. absurdity and satire of the legal system corruption of those in power and /or government.
 - Meta theatre used to criticise the process of theatre and acting. "Art reflects life" and by extension begins to deconstruct itself.
 - Context of the scenes chosen and choice of dramatic style
 - Structure of the scenes chosen and impact upon an audience to communicate a theme through set design ideas.
- Ideas for contemporary design and /or the use of modern day technology. E.g.
- *Set. The Office in the central Police HQ Milan.... Two doors. the view from the window indicates an office on the first floor." Drab and bureaucratic". Scene two office much the same as the first. On the wall a portrait of the President. Window open. A designer may make little attempt to show the set is different to reinforce metatheatrical deceit.*
 - Costume make up & hair – The many disguises of the Maniac e.g. Judge convey how easily the police are deceived. The ludicrous exaggeration of the costumes stretches the credulity of the role and intensify the power he has over the policemen. E.g. false leg / false hand / glasses without any glass in them. The audience here are complicit in the ridicule as they are part of the deceit. The police officers might wear stereotypical

	<p>police uniforms / attire to further ridicule them and add to the conceit that things are not what they seem.</p> <ul style="list-style-type: none"> – Props- The use of the files with evidence in them being thrown ludicrously out of the window convey lack of respect for the truth. Farcical interaction with filing cabinet of the sergeant – sfx – the countdown waiting for the bomb to be explode, then the rewind for the alternative ending. Use of comedic music to ridicule the policemen and expose them for the clowns they really are. The playing of the dialogue from earlier in the play that the Maniac has recorded (Act two scene one) – lx. This might be used to reinforce the deceit and illusion of the performance. Act two scene as the maniac breaks the fourth wall “however the drama critics won’t go along with that” He might control the change of lights. <ul style="list-style-type: none"> • Evaluation and analysis of live productions and links to set design choices within the chosen extract.
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**8
Racing
Demon**

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:

- **Approach to period/ culture/context** relevant in interpreting the play for a contemporary audience.
 - The cultural mood of the time and the rise of conservative values in society e.g. the confusion faced by the older generation who did not understand the ‘yuppies’ or crippling need for money
 - The changing role of the church in the 1980’s e.g. confusion over the way society exists and runs itself and Thatcher’s edict that there is no such thing as society
 - The play’s part in the trilogy e.g. how the three institutions were changing and in a state of confusion and Hare’s political standpoint is clear in the texts
 - The first production and how it started in the small Cottesloe studio and moved onto the Olivier stage e.g. how what appeared to be an intimate text could exist on a large stage and be successful? How the choice of space will determine choices made by a set designer.
 - The audience/critical reaction to the production e.g. the audience created a hit, reasons why the audience reacted so well to a play about the Church of England and the interest in a play which affected many of the audience
- The themes of **POWER** between the needs of the **CHURCH** and **THE INDIVIDUAL**.
 - Understanding of chosen themes and how they might have changed or become more relevant for a contemporary production
 - Context of the scenes chosen and choice of dramatic style
 - Structure of the scenes chosen and impact upon an audience to communicate a theme and the impact upon set design choices. E.g. Entrances exits and choices of production style.
- Ideas for contemporary design and /or the use of modern-day technology. E.g.
 - Set – The power of the church might be presented in the locations of the church, Southwark’s palace garden or the “chamber of the Synod” taking up the majority of the acting space juxtaposed against the more homely and personal location of Harry’s flat.
 - Costume make up & hair. Contrast of ecclesiastic attire and the casual clothes of the individuals/ How Tony tries to blend both formal wear and his more relaxed clothes to show he is less traditional / or trying to be less traditional. Legal wigs and gowns worn during the synod hearing.
 - Props- Ecclesiastic symbols compared to the chess board that Frances and Lionel play with in scene three. Metaphoric use of these props.
 - sfx- The church organ” plays subliminally “to show the persistence presence of the church and its power over Tony

	<p>and Lionel scene twelve</p> <ul style="list-style-type: none"> – lx- Colour of lights might represent the stained glass windows of the churches which almost dazzle with their grandeur contrasting with the diegetic placed lamps in Harry's flat. In scene nine the cosiness of this location is stripped bare and perhaps the light through the bedroom window lets in coloured light. This might convey how the church has stripped Harry of all that he loves. • Evaluation and analysis of live productions and links to set design choices within the chosen extract.
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<p>9 Love and Information</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"> • Approach to period/ culture/context relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> – The cultural climate at the time of writing. – The concern for society and an information overload. – The cultural changes e.g. development of technology and its advances and effects on our lives. – The concern about communication between people e.g. lack of communication, the way communication effects our relationships and our attitude to love. – Churchill and her work e.g. the influence of Brecht and contemporary theatre, Churchill's interest in contemporary issues both politically and morally. – The original production at Royal Court e.g. the critical/audience reaction, e.g. audiences came out discussing the themes within the play. • The themes of KNOWLEDGE and COMMUNICATION. Context of the chosen scenes. Establishing style and action <ul style="list-style-type: none"> – Structure: Scenes can be played in any order within the section and any of the random scenes in the appendix added. Juxtaposition of scene to create meaning. Intimacy versus authority in how scenes can be juxtaposed. This might be connected with the choice of the two key scenes. • Ideas for contemporary design and /or the use of modern-day technology. E.g. <ul style="list-style-type: none"> – Set – the use of the acting space to convey the themes. The physical transitions between each scene. The location change from Savant to Ex. These capture the contrast between communicating knowledge and then communication of emotion. They communicate history is different ways. Both contradictions are might be shown within one scene focusing on Last scene – Facts. – Costume make up & hair- Mother – the use of costume to communicate age and attitude of the “mother” and how young and immature she is. It poses the question why did she choose to communicate this? – Props- Recluse – the use of the door to separate the means of communication and how your story is communicated. – sfx Affair. The use of whispering and gossiping to create an atmosphere of secrecy which stops suddenly as the truth is stated and the thrill of knowing the secret is crushed by the knowledge of the truth. – lx - The use or Lx intensity / colour and projections to communicate the intense atmosphere and fear of the story told in The child who didn't know fear. Then contrast to full stage lights bright to break the illusion as the child “didn't feel anything”. • Understanding of chosen themes and how they might have changed or become more relevant for a contemporary production • Evaluation and analysis of live productions and links to set design choices within the chosen extract.
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<p>10 Chimerica</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"> • Approach to period/ culture/context relevant in interpreting the play for a contemporary audience. <ul style="list-style-type: none"> – The global east/west relationship at the beginning of 21st century e.g. tension between east and west, mistrust on all levels, growth of China as a world economy and issues of human rights – The political outcome and reaction to Tiananmen Square e.g. abuse of human rights, the image of the student in front of the tank, the moral role of the reporters working in the country – The original production and the production values e.g. the way the design of the production created meaning and how the director had utilised technology – The critical/audience reaction to the text/performance e.g. won Best Play award for the young dramatist – Ideas for contemporary set design e.g. use of multi-location set or boxes as in the original performance. Use of split scenes, juxtaposition of the action. China/America locations. • The themes of FREEDOM and OPPRESSION. How they are expressed in the text and how a set designer might interpret them. <ul style="list-style-type: none"> – Structure of the scene e.g. reporting of events and silent but urgent action – Mood of: anxiety, danger and urgency. Context of the chosen scenes, establishing style and action • Ideas for contemporary design and /or the use of modern-day technology. E.g. <ul style="list-style-type: none"> – Set – The acting space could be used to transition from one scene to another to convey the two themes juxtaposed. Scene four – The Beijing interview room into scene five (Oppression) – Joe's apartment (Freedom). This can also be used to create 2-time frames as in scene three. Or the split scene in Act two scene seven between Joe and Zhang Lin. – Costume make up & hair – The westerners costume is clearly a way of self-expression compared to the Chinese soldiers Act one scene three. Or Zhang Wei wearing neon Nikes as a symbol of the capitalist world he admires. – Props- Joe's phone used as a symbol of his freedom to speak. Zang Lin's is used to silence him. Act five scene four. The contents of the carrier's bags is all Zang Li has of his wife compared to the wealth of the Gallery – Act five scene four. – sfx The oppression of the Chinese stereotype in the west conveyed by the use of the music "China girl" that Mary has to dance to in the strip joint. – lx- Use of projected images throughout to reinforce the contrast of the life in the west with that of China. Recurring image of the Tankman and the imposing image of Chairman Mao (scene four). Lx to show Past and present e.g. Act four scene six – old and young Zang Lin. • Evaluation and analysis of live productions and links to set design choices within the chosen extract.
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SECTION C

11.

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;">25-30 marks</p> <ul style="list-style-type: none"> • Imaginative use and understanding of the given stage shape and audience positioning. • Imaginative use of set layout throughout the scene. • Imaginative use of entrances and exits • Imaginative ideas for the stage design justified within the context of the whole text and the chosen scene. All choices are fully justified. • A mature knowledge and understanding of the use of props in the scene. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A mature answer, which clearly analyses how stage design creates atmosphere, storytelling and location. • A mature understanding of how stage design skills are used to create an effect upon the audience in performance. • Mature evaluation of appropriate live theatre; with highly relevant links to the decisions made by a stage designer.
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 audience positioning. • Effective use of set layout throughout the scene. • Effective use of entrances and exits • Effective ideas for the stage design justified within the context of the whole text and the chosen scene. Most choices are fully justified. • A clear knowledge and understanding of how props might be used in the scene. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A clear answer, which analyses how stage design creates atmosphere, storytelling and location. • Some understanding of how stage design skills 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 by a stage designer.

3	<p>13-18 marks</p> <ul style="list-style-type: none"> • General understanding of the given stage shape and audience positioning. • General use of set layout throughout the scene. • General use of entrances and exits • Some ideas for the stage design justified within the context of the whole text and the chosen scene. Some choices are justified. • A clear knowledge and understanding of how props might be used in the scene. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general answer with some analysis of how stage design creates atmosphere, storytelling and location. • Some understanding of how stage design skills 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 stage designer
2	<p>7-12 marks</p> <ul style="list-style-type: none"> • Limited understanding of the given stage shape and audience positioning. • Limited use of set layout throughout the scene. • Limited use of entrances and exits • Limited ideas for the stage design justified within the context of the whole text and the chosen scene. (one aspect might be developed more than another). • Limited knowledge and understanding of the how props might be used in the scene. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • A limited answer, which shows little analysis of how stage design creates atmosphere, storytelling and location. • Limited understanding of how stage design skills 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 stage designer.
1	<p>1-6 marks</p> <ul style="list-style-type: none"> • Very limited understanding of the given stage shape and audience positioning. • Very limited use of layout throughout the scene. • Very limited use of entrances and exits • Very limited ideas for the stage design justified within the context of the whole text and the chosen scene (one idea might be predominantly explored.) • Very limited knowledge and understanding of how props might be used in the scene. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A very limited answer, which shows little analysis of how stage design creates atmosphere, storytelling and location. • A very limited answer to how stage design skills 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 stage designer.
0	<p>0 marks</p> <ul style="list-style-type: none"> • No worthy answer of credit 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

Indicative content

This scene takes place in Christopher's house. He is looking for his book. He searches many places in the house both down and upstairs. He comes across various items but not his book, until he gets to his father's room. In a cupboard, underneath a box, was a shirt box. In this box Christopher finds his book and also an envelope. He is interrupted from opening the envelope by the sound of his Father's van pulling up outside and his father shutting the van door.

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 stage design choices for **The Curious Incident of the Dog in the Night-Time**.

Answers may include the following:

- Chosen production style for the extract.
- Context of the scene- to establish the tension of the scene.
- Appropriate use of terminology.
- Use of influences on the stage design ideas connected to key moments in the scene.
- How the language and structure of the text conveys meaning
E.g. Christopher is hunting for his book and move around from room to room. The listing of items helps to build up the tension as he gets closer and closer to where the book is hidden.
- How the given stage shape and audience proximity can be used to engage/ involve the audience in Christopher's hunt.
- How the layout of the set can be used to tell the story of the extract. E.g. The use of levels and entrances and exits might give energy to Christopher's movement. The suggestion of rooms can be achieved by using a floor plan taped out on the floor, a painted floor covering or by dividing the stage shape through the use of an under lit floor / lighting effects / projections. Door frames might be used to create a puzzle through which Christopher moves. These might be static and fixed in the space or moved around by other actors to add to the building pace of the scene. An obstacle course of rostra, frames, ladders might be used to create a snakes and ladders type puzzle which he has to work through. His Father's room might be elevated as if it were the "special" place discovered on his hunt. This could represent the building up of tension as he works his way through the house "detecting"
- The use of props. E.g. There are many items that Christopher finds these could be contained within each room space – like Cluedo or be pulled from boxes. They might also be given to him by the ensemble as he finds them. The box within a box idea might be created by the use of props. As he removes each box the anticipation in the audience builds until he discovers the shirt box. Christopher might also choose to assume a detective's persona using a magnifying glass to hunt for clues.