



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS A LEVEL DRAMA AND THEATRE STUDIES

SUMMER 2018 MARK SCHEME

SECTION A

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	9–10 marks <ul style="list-style-type: none"> • A clear and detailed description of lighting ideas demonstrating knowledge and understanding of the role of lighting in a performance • A clear and detailed knowledge and understanding of the function of the atmosphere and how the location of the scene affects the lighting choices. • Clear and detailed links between the lighting and the way the contemporary audience reads the atmosphere and style in performance • Highly relevant use of subject specific terminology
4	7–8 marks <ul style="list-style-type: none"> • A clear description of lighting ideas demonstrating knowledge and understanding of the role of lighting in a performance • A clear knowledge and understanding of the function of the atmosphere, and how the location of the scene affects the lighting choices • Clear links between the lighting and the way the contemporary audience reads the atmosphere and style in performance • Relevant use of subject specific terminology
3	5–6 marks <ul style="list-style-type: none"> • A general description of lighting ideas demonstrating some knowledge and understanding of the role of lighting in a performance • A general knowledge and understanding of the function of the atmosphere, and how the location of the scene affects the lighting choices • General links between the lighting and the way the contemporary audience reads the atmosphere and style in performance • Generally relevant use of subject specific terminology
2	3–4 marks <ul style="list-style-type: none"> • A limited description of lighting ideas demonstrating a little knowledge and understanding of the role of lighting in a performance • A limited knowledge and understanding of the function of the atmosphere, and how the location of the scene affects the lighting choices • Tenuous links between the lighting and the way the contemporary audience reads the atmosphere and style in performance • Limited use of subject specific terminology
1	1–2 marks <ul style="list-style-type: none"> • Little or no description of lighting ideas demonstrating very little knowledge and understanding of the role of lighting in a performance • Little or no knowledge and understanding of the function of atmosphere and how the location of the scene affects the lighting choices • Very few links between the lighting and the way the contemporary audience reads the atmosphere and style in performance • Little or no relevant use of subject specific terminology
0	0 marks <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative Content
1a Saved	<p>Answers should include a description of lighting in relation to the location and atmosphere. The answer should also demonstrate knowledge and understanding of the function of atmosphere and location and how the lighting will be received and read by a contemporary audience. 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: This is an interior scene e.g. a cell in a Police station. • Change of atmosphere from violence of previous scene • Stage directions indicate a minimalist set – so focus on lighting to create atmosphere and location is important. E.g. “<i>A cell. Left centre a box to sit on. Otherwise, the stage is bare.</i>” • The atmosphere is stark, cold and exposed. Atmosphere between the characters is awkward and the duplicity of PAM could shock the audience. • Reference to colour and intensity of light e.g. bright white, may be expected to express this atmosphere. • Type of light and positioning. E.g. Interior, strong electric light from above. No sense of the time of day. • Style and period of lighting might influence choices made. E.g. 1965 or modern day or an expressionistic style. E.g. Use of shadows and exaggerated physical shapes created by lighting.
2a Accidental death of an anarchist	<p>Answers should include a description of lighting in relation to the location and atmosphere. The answer should also demonstrate knowledge and understanding of the function of atmosphere and location and how the lighting will be received and read by a contemporary audience. 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: This is an interior scene e.g. an office in a police station. • Type of light e.g. daylight and interior light. Stage directions indicate a window which the “<i>MANIAC rushes to and throws open</i>”. It might suggest that daylight has to come into the interior room from this location. • The atmosphere of the scene is very chaotic. There is much movement and re- enacting of events and manipulation of the characters by the MANIAC. This might be indicated in the choice of lighting e.g. changes of light and colour to focus attention on the guilty officers in a non-naturalistic way. • Reference to colour and intensity of light e.g. red spot light as the MANIAC demands they jump out of the window could express this atmosphere.” <i>Jump you dishonourable worms!</i>” • Style and period of lighting might influence choices made. E.g. 1980 or modern day or an expressionistic style. E.g. Use of silent movie lighting effects to capture the farcical nature of the scene.

	Indicative Content
3a Racing Demons	<p>Answers should include a description of lighting in relation to the location and atmosphere. The answer should also demonstrate knowledge and understanding of the function of atmosphere and location and how the lighting will be received and read by a contemporary audience. 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: Interior scene; <i>The Espy's kitchen</i>. Cosy and homely location indicated by • Type of light e.g. interior light. <i>"It is evening"</i> outside and raining. This might be indicated through the kitchen window in contrast to the interior scene. • The atmosphere of the location is cosy and homely indicated by choice of colour and intensity of the light e.g. yellow light at half intensity. This contrasts with the underlying tension between Lionel and Frances. • Style and period of lighting might influence choices made. E.g. 1990 or modern day or a Brechtian reading using projections and an open space.
4a Love and Information	<p>Answers should include a description of lighting in relation to the location and atmosphere. The answer should also demonstrate knowledge and understanding of the function of atmosphere and location and how the lighting will be received and read by a contemporary audience. 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"> • Locations of each scene might change e.g. MOTHER takes place in a kitchen / bedroom. Or locations can be abstract and only indicated by the mood of the scene e.g. colour of the light • Type of light e.g. Exterior – AFFAIR may take place on a park bench. The scenes may have no specific location but only be identified by a symbolic use of coloured light indicating the predominant theme or mood of the scene e.g. IRRATIONAL – bright white tight spot light - representing "Standing out for ideas like Hippasus " they drowned him because no one wanted to know about things like that." • Contrast in the use of light between scenes to show change of location, atmosphere or theme. • Style and period of lighting might influence choices made. E.g. 2012 or modern day or a timeless and symbolic reading of the scene e.g. using projections and lighting effects to show time changing forward and backwards in no specific continuum.

	Indicative Content
<p>5a Chimerica</p>	<p>Answers should include a description of lighting in relation to the location and atmosphere. The answer should also demonstrate knowledge and understanding of the function of atmosphere and location and how the lighting will be received and read by a contemporary audience. 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: Outside “<i>Somewhere near a kettling. New York.</i>” • Type of light – daylight • Atmosphere of the location: a suggestion of being overcast to indicate the oppressive and claustrophobic atmosphere of the kettling. TESS has been pepper sprayed. There could be smoke still in the air the various colours of light might be diffused through the smoke the show confusion out of which she emerges. Or images of her distorted vision on a screen. • Contrast in atmosphere of the location and action of the scene. Awkwardness between JOE and TESS juxtaposed against the tumult of the kettling. • LX effect of taking her image at the end of the scene reinforcing the photo journal theme in the play and capturing a moment in time.” <i>JOE puts his camera to his eye, takes her picture again. Pause.</i>” • Style and period of lighting might influence choices made. E.g. 2013 or more abstract setting using film footage on a screen or projected against a stylised skyline of New York.

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)
5	<p style="text-align: center;">25–30 marks</p> <ul style="list-style-type: none"> • A mature and insightful answer clearly showing a detailed knowledge and understanding of the physical acting skills required, and how they can be used to explore the text to communicate meaning. • Comprehensive knowledge and understanding of how the vocal skills of an actor can be used to unlock the meaning of language in dialogue/speech. • An imaginative link between the understanding of character motivation and interaction with others on stage to communicate meaning. • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">19–24 marks</p> <ul style="list-style-type: none"> • An insightful answer demonstrating knowledge and understanding of physical acting skills required, and how they can be used to explore the text to communicate meaning. • Clear knowledge and understanding of how the vocal skills of an actor can be used to unlock the meaning of language in dialogue/speech. • A definite link between the understanding of character motivation and interaction with others on stage to communicate meaning. • Relevant use of subject specific terminology
3	<p style="text-align: center;">13–18 marks</p> <ul style="list-style-type: none"> • A general answer demonstrating some knowledge and understanding of the physical acting skills required, and how they can be used to explore the text to communicate meaning. • A general knowledge and understanding of how the vocal skills of an actor can be used to unlock the meaning of language in dialogue/speech. • General links between the understanding of character motivation and interaction with others on stage to communicate meaning. • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">7–12 marks</p> <ul style="list-style-type: none"> • A limited answer demonstrating inconsistent knowledge and understanding of the physical acting skills required, and how they can be used to explore the text to communicate meaning. • Limited knowledge and understanding of how the vocal skills of an actor can be used to unlock the meaning of language in dialogue/speech. • A few relevant links in the understanding of character motivation and interaction with others on stage to communicate meaning. • Limited use of subject specific terminology
1	<p style="text-align: center;">1–6 marks</p> <ul style="list-style-type: none"> • A very limited answer demonstrating little or no knowledge and understanding of the physical acting skills required and how they can be used to explore the text to communicate meaning. • Very limited knowledge and understanding of how the vocal skills of an actor can be used to unlock the meaning of language in dialogue/speech. • Very few or no relevant links between the understanding of character motivation and interaction with others on stage to communicate meaning. • Little or no relevant use of subject specific terminology
	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

	Indicative Content
1b Saved	<p>Answers should explain in detail how an actor might employ their vocal and physical skills to overcome difficulties in: characterisation motivation and relationships with others on stage for the character FRED. These skills could include:</p> <ul style="list-style-type: none"> • How choices made in the use of: pitch, tone, volume, pausing, emphasis and rhythm of speech can convey meaning, motivation of the character and style of performance. • How choices made in the use of: gesture, posture, facial expression, eye contact, physical tempo can convey meaning and motivation of the character and style of performance. • How choices made in the use of: spatial proxemics with others on stage and the audience can convey meaning and style of performance. <p>All other valid acting choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> • Context of the scene. What events have led to Fred being in a cell? • Fred is incredulous/ scared / guilty at the beginning of the scene in response to how the crowd have attacked him. • Does he regret being persuaded to join in the stoning of the baby? • He mimics PAM <i>"Are yer all right?"</i> with an ironic tone and purpose. • Conveys his desperation <i>"Right bloody mess!"</i> • He looks to blame PAM <i>"Yer ruined my life"</i> • He builds his accusations when she doesn't give a purposeful response. <i>"Why the bloody 'ell bring the little perisher out that time a night?"</i> • Changes the mood as he doesn't get anywhere with his recriminations. Use of language <i>"Bring any burn?"</i> • Final frustration breaks when she hasn't got any cigarettes <i>"Yer're bloody useless."</i> • Conveys his frustration and agitation in his movements in the space. <i>"(He goes right)"</i> shortly followed then <i>"(a few more)"</i> and finally <i>"he sits on the box."</i> Perhaps he is moving away from PAM? • When she approaches him he gives in and <i>" he puts his arms around her waist and leans his head against her"</i> showing some vulnerability. • Fred's reaction to LEN's entrance. He wants to emphasise his relationship with PAM. • He cools off her as the scene progresses with LEN as <i>"he pats her back"</i> - possibly in a patronising manner and does not give her the comfort she wants. He gets rid of her with a nod. • Audience reaction to how FRED says, <i>"It was only a kid"</i>. They have witnessed his violence in the previous scene. <p>All valid answers should be marked appropriately.</p>

	Indicative Content
<p>2b Accidental death of an anarchist</p>	<p>Answers should explain in detail how an actor might employ their vocal and physical skills to overcome difficulties in: characterisation motivation and relationships with others on stage for the character the MANIAC. These skills could include:</p> <ul style="list-style-type: none"> • How choices made in the use of: pitch, tone, volume, pausing, emphasis and rhythm of speech can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: gesture, posture, facial expression, eye contact, physical tempo can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: spatial proxemics with others on stage and the audience can convey meaning and style of performance. <p>All other valid acting choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> • MANIAC is playing the part of a Magistrate in this scene. He could adopt the posture and vocal register of a stereotypical judge and move conveying his status. His function is to play devil's advocate. • He builds counter arguments by using the others characters words against them. <i>"Naturally there was no evidence at all against the poor railway man 'Right?'"</i> This is ridicule and catch them out. • He uses an interrogatory and accusatory delivery of his lines. <i>"And then you, Inspector, round off with a coup de grace"</i> • The pace of his speech is used to catch out the other characters. The others are rarely given the chance to make detailed intercessions. He uses short quick fire sentences often using rhetorical phrasing. • Irony and humour in the language of the scene and MANIAC. <i>"We're dealing with a campaign of sustained psychological violence..."</i> he accuses them of exactly the approach he is taking. How could this be communicated to the audience? • "There has been a re writing of events" • Play with words in the scene by all characters <i>"MANIAC: The lies? SUPERINTENDENT: Er deception strategy"</i>. The interaction of the characters builds this to comic effect in the scene and with physical skills would intensify the humour for the audience. • Listening and responding between the characters • The farcical nature of the scene, is orchestrated by the MANIAC. • The MANIAC delivers the message of the scene. <i>"They don't give a tinker's fart about your sacrifice. This is politics."</i> How is this conveyed? • Throwing open of the window. He begins by persuading them to jump, then undermines their status in society, pushes them then insults them "Jump. You dishonourable worms!" <p>All valid answers should be marked appropriately.</p>

	Indicative Content
3b Racing Demons	<p>Answers should explain in detail how an actor might employ their vocal and physical skills to overcome difficulties in: characterisation motivation and relationships with others on stage for the character FRANCES.</p> <p>These skills could include:</p> <ul style="list-style-type: none"> • How choices made in the use of: pitch, tone, volume, pausing, emphasis and rhythm of speech can convey meaning and motivation of the character and style of performance. • How choices made in the use of: gesture, posture, facial expression, eye contact, physical tempo can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: spatial proxemics with others on stage and the audience can convey meaning and style of performance. <p>All other valid acting choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> • Frances objective in visiting Lionel is to warn him and break the news about the case being brought against him. She is anxious to break it the right way. • She frames the conversation by starting to show concern about Tony. • Lionel and her share a joke about Southwark “<i>(He grimaces, She smiles)</i>”. She acknowledges Lionel’s irony. • She uses pacing in the scene to break the news gently. “<i>(Slows down) And that’s when Southwark began to talks about you.</i>” • A lot of eye contact and unstated acknowledgement in the scene. <i>(Lionel looks at her)</i> – does she meet his look? “<i>(she waits for his reaction- But after a while he is quiet).</i>” • Frances manipulates the conversation and changes subject – talks about Tony’s assault. Her feelings towards his actions are incredulous. • Tries to use getting Lionel on board to help with Tony as a way of drawing him in to her warning. But has to end up being blunt “<i>Southwark is assembling a case against you</i>” • Her silent denial of her relationship with Tony. • Frances becomes more restless and frustrated with Lionel “<i>not understanding</i>” • Frustrated by Lionel’s lack of concern for himself. “<i>Do it this week</i>” she urges him. • She leaves a final warning that resonates with the audience “<i>LIONEL: I give help, I don’t need it</i> <i>FRANCES: Not yet.</i> “– How is this done appropriate to the chosen style? <p>All valid answers should be marked appropriately.</p>

	Indicative Content
<p>4b</p> <p>Love and Information</p>	<p>Answers should explain in detail how an actor might employ their vocal and physical skills to overcome difficulties in: characterisation motivation and relationships with others on stage. These skills could include:</p> <ul style="list-style-type: none"> • How choices made in the use of: pitch, tone, volume, pausing, emphasis and rhythm of speech can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: gesture, posture, facial expression, eye contact, physical tempo can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: spatial proxemics with others on stage and the audience can convey meaning and style of performance. <p>All other valid acting choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> • Identify who the characters might be or the chosen character type appropriate for the style of drama chosen. • MOTHER: distinct age difference between these characters but not emotional maturity. <ul style="list-style-type: none"> - Adolescent pattern of talk <i>"I'm listening, fuck off. Is this goin' to take long?"</i> - Little emotional outburst at first about the disclosure. - Adolescent becomes agitated and incredulous <i>"You were thirteen?"</i> - Feeling of loss – dislocation to who she once was. <i>"I don't have a sister"</i>. - <i>Final immaturity of second speaker "I can tell her to leave you alone because I'm your MUM" "I don't think that works"</i> - Role reversal of status and maturity. <p>All valid answers should be marked appropriately.</p>

	Indicative Content
5b Chimerica	<p>Answers should explain in detail how an actor might employ their vocal and physical skills to overcome difficulties in: characterisation motivation and relationships with others on stage for the character of TESS. These skills could include:</p> <ul style="list-style-type: none"> • How choices made in the use of: pitch, tone, volume, pausing, emphasis and rhythm of speech can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: gesture, posture, facial expression, eye contact, physical tempo can convey meaning and motivation of the character, and style of performance. • How choices made in the use of: spatial proxemics with others on stage and the audience can convey meaning and style of performance. <p>All other valid acting choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> • Tess physical reaction to the pepper spray. Eyes hurt, she cant see. Struggles to get the milk to wash it out of her eyes. • Pregnant 6 months – but is still trying to move normally is wearing “<i>Stiletto heels</i>”. In denial about her condition? • She isn’t able to see JOE at first can only hear him. • Urgency in taking off her jacket “<i>Rummages in her handbag</i>”. • Uses jokes to cover up the awkwardness of meeting Joe again. Puts herself down – Joke about Tesco. • She continues to make light of things but this becomes more desperate “<i>my hair looks like a fucking Pantene advert so</i>”. Laughs off being pregnant because she knows she is face ti face with the father and is trying to work out how to tell him or if she should. • She keeps busy to avoid having to really engage with Joe e.g. finding chewing gum in her bag. • She tries to fish for information about Joe’s relationship status. But not really interested when he tells her about her. • She mocks Joe as a way of getting back at him “<i>The four words every girl wants to hear! My darling It’s cheaper this way!</i>” • To wound him she implies he has sold out to big business by his photography exhibition being “<i>sponsored by American Express</i>”. • Tess finally changes the tone of the conversation and tells Joe he is the father. “<i>I did try to call you ... I called ... quite a few times</i>”. • Joe feels guilty and claims he still loves her but they both realise this isn’t true and she makes the excuse she has someone in her life to make the situation less difficult for them both. • What pose does she take when he takes her picture – how does she feel? <p>All valid answers should be marked appropriately.</p>

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 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 for performance • A mature and detailed knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience. • 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 performance styles • A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • 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 • A clear knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience. • 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 performance styles • An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation

3	<p>9-12 marks</p> <ul style="list-style-type: none"> • 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 • Some knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience • Generally relevant use of subject specific terminology 	<p>9-12 marks</p> <ul style="list-style-type: none"> • A general analysis of contemporary performance styles • A general evaluation of partially relevant live theatre which makes general links with their own interpretation
2	<p>5-8 marks</p> <ul style="list-style-type: none"> • 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 • A limited knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience • Limited use of subject specific terminology 	<p>5-8 marks</p> <ul style="list-style-type: none"> • A limited analysis of contemporary performance styles • A limited evaluation of live theatre which makes some links with their own interpretation
1	<p>1-4 marks</p> <ul style="list-style-type: none"> • 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 • A very limited knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience • Little or no relevant use of subject specific terminology 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very little analysis of contemporary performance styles • Very little evaluation of live theatre which makes few links with their own interpretation
0	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

<p>All texts</p>	<p style="text-align: center;">Indicative content (Analysis and evaluation of live theatre)</p> <p>Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the set text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study. Answers could include the following but are not limited to this. All valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Approach to period/culture • Contemporary techniques e.g. use of a.v. in productions/locations • How the text has been interpreted in performance and intended impact upon an audience • The way contemporary society reacts to different kinds of texts, e.g. political.
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All texts	Indicative content for set texts
<p>6 Trojan Women</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"> • Part of a trilogy of plays • First performed in 415 b.c. It came second in the Dionysia. • Written and performed at the end of Euripides' career and is considered a controversial rhetorical drama. Plays reflected / befit the demands of the audience of the time as they were part of a competition and had to appeal to the audiences' demands. Posing questions e.g. 'what is being? • Theatre was part of a religious and political event. • Audience members reflected the democracy of the time. • Male actors / masks/ large chorus / purpose built large theatre spaces. • Historical background was the on-going conflict with Sparta. • The play has been in a critical wasteland from renaissance time until 20th century where it has been revived more often and the themes it poses reflective of the current times. • Euripides' themes of the play include: slavery, spoils of war, loyalty, equity, justice, clemency, blame, retribution, grief, loss of national identity, refugees of war, hope, shame, humility, war crimes, the victims of war and women's role in war and its aftermath. • Ideas for contemporary staging e.g. use of LX/SFX • Context of the scenes, establishing style and action e.g: • The fate of the innocent children of war seen in the talk of Polyxena, Andromache and Hecuba's enslavement and the impending tragedy about the befall Astyanax. • Punishment of each generation the bearers of the on-going grief and pain here are the women and children. • Atmosphere of dread and the inability to affect a change on their fate. • Format of the dialogue. E.g. Hecuba and Andromache finish off each other's lines as they are united in grief. They resume normal dialogue as their opinions differ. Hecuba: "But while there's life there is hope" • Andromache: "<i>It is better to die than to live in misery</i>". Line 637. • Hecuba's attempt to hold onto hope versus her daughter's despair. • War has robbed them of grace and dignity "<i>those who have fallen from good fortune into misery are heart- sore because of the prosperity they have lost.</i>" Line 639-641. "<i>Nobility has been transformed and has turned into slavery</i>". Line 617. • Building of the grief through language and imagery e.g. impact upon pacing and rhythm of speech. • Reference to quotation.

All texts	Indicative content for set texts
<p>7 As You Like It</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"> • First performed at The Globe theatre in 1600 • Genre: Comedy – a parody of courtly love. • Set in France – although its location becomes vague as the play unfolds. • Written near the end of Elizabeth I's reign. England was thriving in trade, exploration, philosophical thinking and fresh from victories against long time enemies. • The 'Virgin queen' had not married. Despite the success of her reign love proved unobtainable for her, and created an uncertainty in the succession. • Purpose built theatres for the plays. Audiences reflected all social strata thus the plays catered for this in their content, character, language and entertainment e.g. song and music, diverse characters of all social levels. . • The play was popular with audiences at the time but has been played throughout history. 1741 turned into an Opera, and the "Breeches" parts were much admired in the 18th century theatre. The play has been adapted for film and is performed with regularity by theatre companies across the world. • Shakespeare's themes in the play are various, they include: loyalty, courage, escape, liberty, identity, time, transformation, court versus country (forest), and love. • Ideas for contemporary staging e.g. use of LX/SFX • Context of the scenes, establishing style and action e.g: Celia and Rosalind have read the poor poetry of Orlando "<i>Some of them had in them more feet than the verses would bare</i>". • The love of Orlando versus pessimism and melancholy of Jacques. Orlando cannot bare Jacques "<i>I am weary of you</i>". • Rosalind and Celia listen in to the conversation. "<i>Stand back</i>". • Rosalind dressed as Ganymede • Atmosphere after Rosalind's stepping forward contrasts to the first part of the scene. She makes light and plays with Orlando. She vouches to "<i>Play the knave with him.</i>" • Level of anxiety felt by Orlando is exacerbated by Rosalind's reference to the slow passing of time – she controls this and manipulates his feelings in a light-hearted way. "<i>Time's pace is so hard that it seems the length of seven year.</i>" • Dialogue is witty and the language used has double meanings e.g. Rosalind's speech lines 310 onwards. • Rosalind builds her manipulation and entrapment of Orlando and the audience's involvement in the deceit grows. This intensifies the comedy. He is being mocked without knowing it! • Reference to quotation.

All texts	Indicative content for set texts
<p>8 Hedda Gabler</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"> • First performed 1890 • Genre: Tragi- comedy. The comedy is dark and focuses on the inappropriate behaviour of Hedda. Each act builds to a climax where Hedda's choices are comic or spiteful. • Contemporary response to the play was that it was universally condemned and called a "<i>hideous nightmare of pessimism</i>". Although a production in 1891 in London was received better. • Part of the theatrical reaction against the "well made play". It has an unresolved end, changing motivations, has 4 acts, and symbolic action to convey his themes. • New type of play required the processes of naturalistic acting e.g. Stanislavski. • Naturalism reflected the changing times e.g. the search for psychological understanding and the predominance of scientific theory e.g. Darwin. • Ibsen's themes in the play include: Class, status, emancipation unattained, duty, responsibility, secrets and lies, roles for women in society and the consequences of breaking the rules. • Ideas for contemporary staging e.g. use of LX/SFX • Context of the scenes, establishing style and action e.g: • Time has elapsed from the previous Act, as the two women have been waiting for the return of the men. Mrs Elvsted retains her anxiety; Hedda is bored with having to fabricate this and has given up being concerned. Mrs Elvsted's anxiety is carried over from the last scene. "<i>Broad day. And not home yet</i>". Hedda wakes later confused but she had a good nights sleep and bemoans staying up "<i>we might have saved ourselves the trouble</i>". • Arrival of the letter - Props used to forebode events in the future or act as a conscience always present to torment Hedda. • Hedda has little concern for Mrs Elvsted and makes excuses for the men they "<i>didn't want to come home and wake is all up</i>". • Hedda takes the high ground and her elevated status is clear in the way she talks to Bertha at the end of the scene compared to how Mrs Elvsted talks to her at the beginning. • The culture of deceit and lies in society and that pervade Hedda's everyday conversation. She lies about getting "<i>up very easy this morning</i>" and implies that Mrs Elvsted is still asleep and has been for some time. • Language and register is used in the scene to denote status e.g. between Hedda and Bertha. • Tempo of Mrs Elvsted's anxiety compared to the slow control of Hedda and her affected gestures; "<i>stretches rubs her eyes.</i>" • Tesman tiptoeing toward to doorway "<i>is about to slip through the curtains</i>", shows many of the characters operate in a world of half-truths. This behaviour is childish and focuses on the relationship between him and Hedda not being equal and immature. What is shown to the outside world contradicts the truthful inner world of the play. • Reference to quotation.

All texts	Indicative content for set texts
<p>9 Cat on a Hot tin Roof</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"> • First performed in 1955 directed by Elia Kazan. Pulitzer prize winner .It is set on a plantation home in the Mississippi Delta. Old traditions clash with the changing world of post war America. Southern fable where the truth is just out of reach. • Williams part of the Modern American playwright such as Miller and O'Neill who took apart the society in which they lived and deconstructed the American Dream and its associated contradictions. • The title of the play suggests an uneasiness that pervades the action and atmosphere of the whole play. Actions and conversations are rarely completed either because of the interruptions of others seeking their own needs or due to the heavy censorship of the society in which they live. • Naturalistic style with strong symbolic motifs. • Film version was popular but Williams disliked this adaptation because due to the 'Hays Rule' it was unable to tackle the issues of homosexuality and sexism. • Themes include: social habit, greed, jealousy, superficiality, mendacity, decay, sexual desire, repression and mortality. • Throughout strong there are contrasting and contradictory images e.g. the fruitfulness of Mae "the monster of fertility" and the childless Brick and Maggie. • External 'modern' world breaks the dream of the old life e.g. the telephone calls and interruptions of other characters coming and going throughout the action. • Ideas for contemporary staging e.g. use of LX/SFX • Context of the scenes, establishing style and action e.g: Focus on scene. • Scenes are full of tension, anticipation and suspicion as a "mysterious family conference" is orchestrated. However the moment is never quite right to really break the news about Big Daddy's illness to Big mama. • The pace of the scene. E.g. "quick. Great Southern animation" . • Open conflict between Maggie and Mae conveys their rivalry and jealousy. "Maggie's climbed up in her family tree!" and the direct outburst against their husband at the bottom of page 72. • Traditions being maintained regardless of how appropriate " we had a real country dinner" . e.g. Gooper's eagerness to tackle the situation and tell Big mama about her husband's illness acts like a beat through the scene repeating " I hope he don't have to pay for it later!" e.g. Mae's orchestration and reading of events. "A breeze! A breeze!" and finally it is her who calls and end to Gooper's revelation "Now Wait!" e.g. Inside / outside action and the room becomes stifling in its atmosphere and tension" Reverend Tooker will <i>you</i> please open the door!" • Reference to quotation.

All texts	Indicative content for set texts
<p>10 Machinal</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"> • First performed in 1928. Based on a real murder trial. Set at a time of industrial and technical development after the First World War and before the financial collapse of the Wall Street crash. Production line manufacture was being embraced and demand for and the consumption of products was increasing. • Style- expressionistic qualities. “Where mechanic movement or puppet like actions “were used. Developed out of the European influence of expressionism <i>“theatre of gesture, noise, colour and movement, theatre which is not psychological but plastic, physical, theatre which is anarchic and dangerous”</i>. The play owes influences to contemporary cinema e.g. “Metropolis” Fritz Lang. • Themes of the play include: The individuals fight against society, duty, idealised view of life versus reality, role of women in society, the power of the system e.g. The church and The law, dislocation from human intimacy in a mechanised world and societal retribution. • Ideas for contemporary staging e.g. use of LX/SFX • Context of the scenes, establishing style and action e.g: • This scene deals with the consequences of the previous scene where the HUSBAND is murdered. • Language is used to imitate the mechanised world – short sentences and staccato “telegram style” sounding words. <i>“The words and movement of all these people except the YOUNG WOMAN are routine – mechanical. Each is going through the motions of his own game.”</i> The dislocation of their actions towards each other sanitizes the action of the scene. • The short sentences e.g. page 62 which are interrupted create pace and also add to isolate the YOUNG WOMAN from the legal arguments is taking place ‘over her head’ . e.g. Clicking of the telegram instruments throughout the scene create a frantic tempo and rhythm building tension and adding to the image of being trapped in the machine of society. Stereotypical representatives of the law. <i>“He is a verbose eloquent typical criminal defense lawyer”</i> e.g. Emotionless procedure of the court as the JUDGE dismisses a stay of execution in a matter of fact way. e.g. The characters of the FIRST AND SECOND REPORTER act to connect the audience directly to the action by breaking the fourth wall. They become narrators. They comment on the action but also convey media bias that highlights how fact can be sensationalised into fiction by the media. • Happiness defined by whether she and her husband quarrelled. <i>“Then it was a happy marriage, wasn’t it?”</i> “empathy for the YOUNG WOMAN is built up ion the audience as we have witnesses the loveless relationship in previous scenes.

All texts	Indicative content for set texts
	<p>e.g. The process of law takes over and the language of the LAWYERS acts to hem in the YOUNG WOMAN and not allow her to develop her responses. She becomes rendered almost speechless by the ‘machine of the law’. Even their legal uniforms act to reduce her significance and make her vulnerable reinforcing Treadwell’s intention” The woman is essentially soft, tender, and the life around her is essentially hard, mechanised”</p> <ul style="list-style-type: none"> • The JUDGES intermittent denial of evidence “Sustained” adds to punctuate the action and act as a verbal motif. But also his partiality towards the LAWYER FOR THE PROSECUTION. • Reference to quotation.

SECTION C

Question 11

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	A04 Analyse and evaluate (their own work and) the work of others.
5	25-30 marks <ul style="list-style-type: none"> Imaginative starting and ending positions showing knowledge of the use of space for actors and highly effective positioning of entrances and exits in relation to the action. Ideas for movement, positioning and proxemics are fully explained and justified within the context of the whole text and the chosen scene. All choices are fully justified. A mature knowledge and understanding of how theatre is developed and performed is demonstrated. 	9-10 marks <ul style="list-style-type: none"> A Mature answer which clearly analyses how a director would create mood and atmosphere and build relationships with characters through the use of movement, positioning and proxemics. Mature evaluation of appropriate live theatre with highly relevant links to the decisions made by a director regarding the use of movement, positioning and proxemics.
4	19-24 marks <ul style="list-style-type: none"> Effective starting and ending positions showing knowledge of the use of space for actors and highly effective positioning of entrances and exits in relation to the action. Ideas for movement, positioning and proxemics are explained and justified within the context of the whole text and the chosen scene. Choices are justified. A clear knowledge and understanding of how theatre is developed and performed is demonstrated. 	7-8 marks <ul style="list-style-type: none"> A clear answer which analyses how a director would create mood and atmosphere and build relationship with characters through the use of movement, positioning and proxemics in performance. An effective evaluation of appropriate live theatre with relevant links to the decisions made by a director regarding the use of movement, positioning and proxemics.

3	<p>13- 18 marks</p> <ul style="list-style-type: none"> • General starting and ending positions (one may be more detailed than the other) demonstrating knowledge of the use of space for actors and some effective positioning and entrances and exits in relation to the action. • Some ideas for movement, positioning and proxemics are explained and justified within the context of the whole text and the chosen scene. (Some areas may be developed in more detail than others). Some knowledge and understanding of how theatre is developed and performed. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general answer with some analysis as to how a director would create mood and atmosphere and build relationships with characters through the use of movement, positioning and proxemics. • A general evaluation of and partially relevant live theatre with general links to the decisions made by a director regarding the use of movement, positioning and proxemics.
2	<p>7-12 marks</p> <ul style="list-style-type: none"> • Limited starting and ending positions showing inconsistent knowledge of the use of space for actors and partially planned positioning of entrances and exits in relation to the action. • Explanation and justification of directing approach is limited (with some areas developed better than others). Little justification of choices made and demonstrating limited knowledge and understanding of how theatre is developed and performed. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • A limited answer which shows little analysis of how a director would create mood and atmosphere and build relationship with characters through the use of movement, positioning and proxemics. • A limited evaluation of live theatre with some links to decisions made by a director regarding the use of movement, positioning and proxemics.
1	<p>1-6 marks</p> <ul style="list-style-type: none"> • Very limited starting and ending positions showing limited knowledge of the use of space for actors and limited positioning of entrances and exits in relation to the action in performance. • Explanation and justification of the director's approach is very limited with no justification of choices made. Demonstrated limited knowledge and understanding of how theatre is developed and performed. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A very limited answer with very little analysis of how a director creates mood , atmosphere and interaction in a performance • A very limited evaluation of live theatre with few links to movement, positioning and proxemics.
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

The scene is set at the Police station. There are two possible areas of action in this scene. They are: at the Duty Sergeant's desk, and to one side in a waiting area. The Duty sergeant and Christopher are on stage at the beginning. Christopher is there because he hit a policeman.

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.

Initial starting and ending positions, basic layout of stage shape and locations should be laid out with clear entrances and exits. Drawings of movements throughout the scene can be included alongside justification by the candidate. The live production selected for analysis and evaluation must allow for appropriate links to be made with directing choices for **The Curious Incident of the Dog in the Night- Time**. Answers may include the following:

- Director's style of performance in this scene.
- Context of the scene- to establish the tension of the scene.
- Drawings of starting and ending positions in the stage shape selected.
- Locations of entrance and exits e.g. where Ed appears and where the Voice come from
- Appropriate use of terminology.
- Reference to the ground plan in the justification
- Use of influences on the directing ideas
- The Duty Sergeant's motivation at the start of his questioning, his building frustration and his realisation that Christopher needs to be spoken to clearly and precisely. Ed's Motivation as he arrives to pick up Christopher and his own frustrations aroused by the situation. Where does he appear from?
- In the first scene The Duty Sergeant treats Christopher as other detainees. He uses confusing language and might appear physically intimidating and demonstrative. Consideration here regarding proxemics will be important. *"He looks at him for a beat"*.
- The middle part of the scene changes tempo as Christopher becomes confident talking about Space and displaying his knowledge. Ed however stays silent and replies briefly. He stares at Christopher. How? Why?
- The Duty Sergeant tries to talk the watch. This has been building throughout the scene as he becomes frustrated with Christopher and reaches out without thought. Christopher's reaction. Of screaming, causes the Duty Sergeant to stop and assess the situation.
- Ed and Christopher touch hands and this physical communication is important to calm Christopher and for his father to make a connection with him.
- The final section changes again as the Duty Sergeant deals with the caution. Christopher becomes calmer as he follows the directions of the Duty Sergeant. The Duty Sergeant now knows how to deal with Christopher and the atmosphere is calmer and more consolatory. Ed watches silently.
- Ground plan related to explanation and justification.