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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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 STUDIES**

## **SUMMER 2019 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.

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
	<b>9–10 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• A clear and detailed description of hair and make-up ideas demonstrating knowledge and understanding of the role of these in a performance.</li> <li>• A clear and detailed knowledge and understanding of the function of hair and make-up in conveying character to communicate meaning in the given scene.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul>
	<b>7–8 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• A clear description of hair and make-up ideas demonstrating knowledge and understanding of the role of these in a performance.</li> <li>• A clear knowledge and understanding of the function of hair and make-up in conveying character to communicate meaning in the given scene.</li> <li>• Relevant use of subject specific terminology.</li> </ul>
	<b>5–6 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• A general description of hair and make- up ideas demonstrating knowledge and understanding of the role of these in a performance.</li> <li>• A general knowledge and understanding of the function of hair and make-up in conveying character to communicate meaning in the given scene.</li> <li>• Generally relevant use of subject specific terminology.</li> </ul>
	<b>3–4 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• A limited description of hair and make- up ideas demonstrating knowledge and understanding of the role of these in a performance.</li> <li>• A limited knowledge and understanding of the function of hair and make-up in conveying character to communicate meaning in the given scene.</li> <li>• Limited use of subject specific terminology.</li> </ul>
	<b>1–2 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Little or no description of hair and make- up ideas demonstrating knowledge and understanding of the role of these in a performance.</li> <li>• Little or no knowledge and understanding of the function of hair and make-up in conveying character to communicate meaning in the given scene.</li> <li>• Little or no relevant use of subject specific terminology.</li> </ul>
	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

	Indicative Content
	<p>The answer should demonstrate knowledge and understanding of the function of hair and make-up and how it can be used to convey character, age, status, production style, period and meaning to an audience. References might be made to <b>Hair</b>: Colour, texture, length, accessories, hairpieces, extensions and wigs, product use to sculpt style and historical silhouette of hair. <b>Make up</b>: ideas might refer to: emphasis of facial features through contouring, highlighting, prosthetics, age spots/ freckles, use of colour and texturing. Contrasts can be made to other characters appearance through hair and make-up.</p>
<b>1a</b> <b>The Trojan Women</b>	<p>Answers should include a description of hair and make -up in relation to the given character: <b>Cassandra</b>. 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"> <li> <b>Character and age:</b>  Cassandra is young. She is described as “nimble”. She is Hecuba’s daughter. She is a prophetess in the temple of Apollo. Her make-up might show her youth perhaps fresh faced in comparison with the old women. She is also “frenzied” perhaps some wildness in her hair might show this and how she might have pulled at it in her madness. e.g. back combed, long hair that is falling out of its once ornate style, braids falling out or pulled out in despair. She represents how even the God’s have forsaken the desperate Trojan Women, but it is through her prophesy that some hope of the suffering that will become the Greeks later in life is conveyed. Reference to colours used and facial features accentuated to create make-up effect and the silhouette created by the hair style choice e.g. once intricate eye make-up, bright coloured eye shadow with Kohl eye liner runs down her face or is smudged. Hairstyle where her hair was piled high on her head to convey her status as a prophetess has begun to fall loose in her frenzy. </li> <li> <b>Status:</b>  She has status as a Prophetess and Hecuba’s daughter but is a prisoner of the Greeks who do not revere her position as Apollo’s prophetess. </li> <li> <b>Style and period:</b>  E.g. 1965 or modern day or an expressionistic style. E.g. Use of black and white expressionistic make up which uses strong black lines to accentuate the facial expressions / or a fixed expression of grieving drawn on her face – mask like. Black cropped / bobbed wig to show severe facial features. </li> </ul>

**2a  
As You  
Like It**

Answers should include a description of hair and make-up in relation to the given character: **Oliver**. The answer should also demonstrate knowledge and understanding of the function of hair and make-up and how it can be used to convey character, age, status, production style, period and meaning to an 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.

- **Character and age:**

Oliver is Orlando's older brother. After their father's death, he was given the task of bringing up his younger brothers. In Orlando's opinion, he has abused him and '*Keeps me rustically at home*' whilst '*My brother Jacques he keeps at school*'. Oliver is thus painted as a brute who "*bars the place of brother*" to Orlando. And whose "*horses are better bred*". He might appear animalistic in his appearance especially as Orlando uses many comparisons to animals/ horses to describe Oliver. His make-up could reflect this e.g. his nose accentuated and nostrils emphasised with a prosthetic nose fitted to the actor. Oliver creates a contrast between the handsome and 'gentleman of my birth' that Orlando represents. He reinforces the contrasts in the play e.g. court and forest, educated v uneducated. Reference to colours used and facial features accentuated to create make-up effect and the silhouette created by the hair style choice e.g. eyes lined all round to make them smaller and reddened face. His hair may be long and greasy that flops around in the wrestling match like a professional fighter.

- **Status:**

Oliver has control over his brothers and thus has the upper hand against which Orlando '*begins to mutiny against this servitude*'. His make-up and hair might give him a rough country appearance e.g. unkempt hair and muddied face / or a more threatening appearance – e.g. shaved head and tattooed.

- **Style and period:**

E.g. Modern day setting where Oliver appears like a gang leader who is marked with tattoos to show his rank and hair closely shaven with a design cut into the hair. Or as a circus strong man that might appear in a silent movie with moustache and slick backed hair and very ruddy cheeks.

<p><b>3a</b> <b>Hedda</b> <b>Gabler</b></p>	<p>Answers should include a description of hair and make -up in relation to the given character: <b>Loevborg</b>. The answer should also demonstrate knowledge and understanding of the function of hair and make-up and how it can be used to convey character, age, status, production style, period and theme to an 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"> <li>• <b>Character and age:</b> Loevborg is the same age as Tesman about 33. However, he <i>“looks older and somewhat haggard”</i>.</li> <li>• <b>Status:</b> He is on the outside of society. He is not part of the middle classes but seems to exist in his own place. He has turned his back on academia represented by Tesman but works and lives for his own cause. He is a free spirit in that he does not fit but he is trapped in his obsessions and addiction to his work. He is also running away from his past mistakes. His “hard” life may be reflected in his make-up which might use shadows to show his “haggard” expression. He is described as having a “long and pale face with a blackish brown hair and beard”. Perhaps there are signs of premature grey running in highlights through his hair to show this. His beard might be unkempt in contrast to Brack and Tesman who have well-groomed facial hair. Loevborg represents the outsider punished by the establishment and tormented by his own demons but within this is a true genius. His hair and make-up could identify him as different to the others in this scene. His hair and facial hair might be out of fashion – perhaps too long to show he doesn’t care for anything other than his manuscript, and does not participate in the obsessions of appearance that the other characters work hard to maintain.</li> <li>• <b>Style and period:</b> Could be set in 1890 in a naturalistic style e.g. hair and make-up appropriate to the period but with difference (as above) to convey character. Or in a more symbolic style where Loevborg takes on a “stereotyped” character of a “mad professor” and his hair might be wild and his forehead accentuated as if he were extremely clever and large brained! Modern day interpretation of Loevborg as a person without social awareness/ awkward but very intelligent.</li> </ul>
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**4a**  
**Machinal**

Answers should include a description of hair and make-up in relation to the given character: **Mother**. The answer should also demonstrate knowledge and understanding of the function of hair and make-up and how it can be used to convey character, age, status, production style, period and meaning to an 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.

- **Character and age:**

The mother is of another generation to her daughter. She is of the old way of doing things. She is traditional and reinforces the subservient role of women in society. She is life weary having brought up a child in a loveless marriage. She understands and plays her role in society without asking questions. She is controlling even down to what her daughter eats and she sees this as caring for her child. Her hair and make-up might show a plain faced housewife with sad eyes, as if the life has been drawn out of her. Sallow complexion, baggy eyes with thin lipped mouth. Perhaps her hair is even in curlers and a scarf. Mother is trapped in the machine and doing what is right and doesn't see anything wrong with it. She admits her life has not been easy but can't see why her daughter doesn't want to marry "are you mad?" she says. Mother represents what might happen to the Young Woman if she doesn't break free. Mother's hair might be an obvious grey wig or hair form; creating a silhouette rather than a realistic hair style. Her make-up might also appear to be like a fixed mask, pale and in expressive – possibly like a Pierro.

- **Status:**

She believes she should be respected because she is older not for her views and compassion. She appears to "nag" her daughter to the point of intimidation. There seems to be little motivation for love and the mother daughter relationship is cold.

- **Style and period:**

E.g. Contemporary and naturalistic with hair and make-up representing a downtrodden mother wanting the best for her daughter. One the audience might like someone they know. Old before their time and a little unkempt. Or a more expressionistic style where the hair and make-up are cartoon like: e.g. hair a one dimensional cut out and the make-up black and white with a painted-on expression.

**5a**  
**Cat on a Hot**  
**Tin Roof**

Answers should include a description of hair and make-up in relation to the given character: **Mae**. The answer should also demonstrate knowledge and understanding of the function of hair and make-up and how it can be used to convey character, age, status, production style, period and meaning to an 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.

- **Character and age:**

Mae is Gooper's wife. They have five children. She has an antagonistic relationship with Maggie – mostly because she has children and Maggie does not. Mae is a victim of Maggie's catty remarks. She is an easy target. Mae is a little childish. She is always in the main action and seems to "peck" around interfering and sometime making the scene more tense. She is unable to react or deal with the news they must break to Big Mama. E.g. *"She rushes up to Big Mama and gives her a quick hug and kiss."* She is similar in age to Maggie but less alluring –more motherly. Her hair may be tied up in a bun to be practical or not very fashionable. Perhaps even it makes her look older than she is. She is a direct contrast to the sensual Maggie in her appearance and attitude. She is following the route of all good southern girls and thus is a direct challenge to Maggie who has not had children by Brick yet. She may even wear glasses that make her appear all eyes as if goggling at everything.

- **Status:**

Having children and being married is all she has ever wanted. This gives her some status in the family but her role is still Gooper's wife. Her make-up would be very ordinary with pastel colours and pale lipstick – contrasting to Maggie who might have more defined features and stronger coloured lipstick.

- **Style and period:**

E.g.it could be set in 1955 where hair and make-up had a distinct style and silhouette. Her hair might even be in a ponytail as if she were still cheerleader or the opposite she might have a very coiffured style similar to Big Mama – conveying she has achieved status of the mother too.

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

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)</b>
	<b>25–30 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• A mature and insightful answer clearly demonstrating a detailed knowledge and understanding of the interactions in this extract</li> <li>• An imaginative and highly creative explanation of how the interpretation would be achieved using; character motivation, vocal and physical skills and performance space</li> <li>• Highly relevant use of subject specific terminology.</li> </ul>
	<b>19–24 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• An insightful answer demonstrating knowledge and understanding of the interactions in this extract</li> <li>• An effective and creative explanation of how the interpretation would be achieved using; character motivation, vocal and physical skills and use of performance space</li> <li>• Relevant use of subject specific terminology.</li> </ul>
	<b>13–18 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• A general answer demonstrating some knowledge and understanding of the interactions in this extract</li> <li>• A general explanation of how the interpretation would be achieved using; character motivation, vocal and physical skills and performance space</li> <li>• Generally relevant use of subject specific terminology.</li> </ul>
	<b>7–12 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• A limited answer demonstrating inconsistent knowledge and understanding of the interactions in this extract</li> <li>• A limited explanation of how the interpretation would be achieved using; character motivation, vocal and physical skills and performance space</li> <li>• Limited use of subject specific terminology.</li> </ul>
	<b>1–6 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• A very limited answer demonstrating little or no knowledge and understanding of the interactions in this extract</li> <li>• A very limited explanation of how the interpretation would be achieved using; character motivation, vocal and physical skills and performance space</li> <li>• Little or no relevant use of subject specific terminology.</li> </ul>
	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>

	Indicative Content
<b>1b</b> <b>The Trojan Women</b>	<p>Answers should explain in detail how a director might interpret the interactions within the extract and employ understanding of character motivation, vocal and physical skills and use of performance space to communicate meaning to an audience.</p> <p>All valid directing choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the extract and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> <li> <b>Context of the extract:</b>            What has led to Cassandra's entrance into the scene and what state of mind is she in? How might that affect the choices made regarding her movement in the space and interaction with Hecuba, the Chorus and Talthybius?         </li> <li> <b>Character motivation:</b>            Hecuba tries to take Cassandra's torch that she is brandishing around. <i>"Give me a torch. It is wrong that you should carry them as you dart about in your frenzy"</i>. Hecuba's reaction is to protect her daughter. She might be rushing after her daughter trying to calm her down but failing.         </li> <li> <b>Vocal and physical interaction:</b>            Cassandra calls for garland to <i>"deck my victorious head"</i> in mock celebration of her forced marriage but also to celebrate what she knows will happen in the future. As her union will be <i>"more disastrous than Helen's"</i>.            Cassandra retells the events of the war The Chorus and Hecuba react physically to this. Does Cassandra approach Talthybius as she blames his type for having <i>"brought up their children in vain"</i>.            Cassandra might vocally address the audience on the line <i>"yes anyone who is sane should avoid war."</i> As a way of communicating a wider message.            How might Talthybius react to Cassandra's taunts as she re tells the story. He claims he would not have got into the War had it been down to him but berates her <i>"You are out of your mind, and so I cast your insults of the Argives and eulogies of the Phryians to the winds to carryaway."</i>            Cassandra abuses Talthybius in response <i>"What a fine lackey you are!"</i> and she threatens him with her knowledge of what she can see will happen in the future. She even tells him to <i>"go quickly on your way."</i> Talthybius might react. <i>"Hecuba faints. Cassandra is led out by Talthybius."</i> How do The Chorus react to this e.g. they run to catch her? Cassandra is wrestled away as she continues to berate her captors.         </li> <li> <b>Use of performing space:</b>            Where should the characters be positioned on the stage to show their status and character? e.g. The chorus placed on one side opposing Talthybius on the other with Hecuba chasing Cassandra around the central space desperately trying to hold back her daughters frenzy.         </li> </ul>

<p><b>2b</b> <b>As You Like It</b></p>	<p>Answers should explain in detail how a director might interpret the interactions within the extract and employ understanding of character motivation, vocal and physical skills and use of performance space to communicate meaning to an audience.</p> <p>All valid directing choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the extract and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> <li> <p><b>Context of the extract:</b> Takes place in an orchard. The fight between Orlando and his older brother Oliver. The action of the scene is threatening and very physical.</p> </li> <li> <p><b>Character motivation:</b> The opening speech of the scene is spoken to Adam. Orlando is complaining about how badly he has fared since his father's death. Oliver has mistreated him as <i>"he bars me a place of brother"</i>. Orlando vocally shows his bitterness towards Oliver. A director might consider how this speech is delivered e.g. both to the audience and Adam. Orlando's movement might become more agitated as he recalls the cruelty he has suffered compared to others. <i>"I will no longer endure it"</i>.</p> </li> <li> <p><b>Vocal and physical interaction:</b> A verbal battle ensues and then a physical challenge. Oliver threatens Orlando and in reaction Orlando seizes <i>"him by the throat"</i>. Adam intercedes <i>"Sweet Masters, be patient; for your father's remembrance, be at accord"</i>. But this is not effective. And the argument/ fight continues. <i>Exeunt Orlando and Adam.</i> They have also fallen out as Orlando has abused Adam. <i>"God be with my old master. He would not have spoken such a word."</i> They leave with nothing solved and things are even worse.</p> </li> <li> <p><b>Use of performing space :</b> <i>"Enter Oliver"</i> How? And <i>"Adam stands aside"</i>. Why? and where? E.g. He might be fearful of what is about to ensue.</p> </li> </ul>
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<p><b>3b</b> <b>Hedda</b> <b>Gabler</b></p>	<p>Answers should explain in detail how a director might interpret the interactions within the extract and employ understanding of character motivation, vocal and physical skills and use of performance space to communicate meaning to an audience.</p> <p>All valid directing choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the extract and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> <li> <p><b>Context of the extract:</b> The extract takes place between Hedda, Mrs Elvsted and Loevborg</p> </li> <li> <p><b>Character motivation:</b> There is tension between the characters. Mrs Elvsted <i>“goes around the table and sits on the sofa, on Hedda’s right. Loevborg sits down again in his chair”</i>. This positioning is deliberate. Hedda wants to place herself between the two of them so she can orchestrate the conversation.</p> </li> <li> <p><b>Vocal and physical interaction:</b> Hedda probes Loevborg to find out his feelings for Mrs Elvsted. There is always a double meaning in what she says e.g. <i>“Yes Courage. Yes. If only one had that –”</i>. This double meaning might be implied vocally through the choice of tone of voice and pace of delivery. Hedda offers punch and in doing so tests her power over Loevborg. She pushes him verbally and possibly physically as she pours the drink in expectation of him giving in to her. <i>“People might think you didn’t feel absolutely and unashamedly sure of yourself. In your heart of hearts.”</i> Mrs Elvsted’s response is to try to stop Hedda but she does so very <i>“quietly”</i> and thus ineffectually. Hedda builds her manipulation by implying Brack doubted him. <i>“He smiled so scornfully when he saw you were afraid to go in there and drink with them.”</i> Loevborg takes the bait and becomes more defensive but holds his mettle. <i>“I’m staying here with you and Thea”</i> Hedda might have tried to physically guide him towards the back room were Tesman and Brack are having <i>“their wretched little party”</i>. Hedda <i>“Turns to Mrs Elvsted and strokes her cheek”</i>. Now she uses Thea’s panic earlier to break Loevborg’s resolve. Loevborg <i>“takes one of the glasses of punch, raises it and says quietly and hoarsely) – Skoal – Thea!”</i> in defiance of her mistrust. He might say it with a spiteful tone of voice. Then <i>“he picks up another one of the others.”</i> How does Hedda react as she has got what she wants?</p> </li> <li> <p><b>Use of performing space:</b> Mrs Elvsted <i>“nestles close to Hedda”</i> in a familiar and friendly way like girls chatting. Hedda’s response is to look at her <i>“with a smile”</i> and question what she says. <i>“Does she really?”</i>. Perhaps in doing this Hedda conveys to the audience a knowing-ness beyond the action of the scene.</p> </li> </ul>
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**4b**  
**Machinal**

Answers should explain in detail how a director might interpret the interactions within the extract and employ understanding of character motivation, vocal and physical skills and use of performance space to communicate meaning to an audience.

All valid directing choices should be considered and marked as appropriate.

Answers should also link closely to the extract and demonstrate knowledge and understanding of the text. For example:

- **Context of the extract:**

Domestic scene of *The Young Woman* at home with her Mother. The Mother represents the old order and conformity and *The Young Woman* is trying to discuss marriage and relationships.

- **Character motivation:**

Mother is clattering the plates but stops suddenly when her daughter says, "*There's a man wants to marry me*". Her reaction is to stop her action.

- **Vocal and physical interaction:**

The Mother's reaction is that she thinks her daughter has "got in trouble". She might convey her horror in the pitch of her voice as she appears shocked. Her daughter is embarrassed by this.

Mother's reaction when she hears it's the Vice President is to be impressed and to make sure she will be taken care of. "*His income must be- Does he know you've got a mother to support?*". She might move around the table eagerly.

As the daughter says she isn't going to marry him the mother becomes angry. "*Are you crazy?*" she reacts in disbelief this might be evident in her facial expression and tone of voice.

She becomes incredulous at the thought that love is important in marriage "*Love! What does that amount to! Will it clothe you? Will it feed you? Will it pay the bills?*"

The Mother lectures the *Young Woman* and becomes more angry. How does the daughter respond?

Mother cannot reply if she really loved her husband. "*I suppose I did – I don't know - I've forgotten – what difference does it make*" she might move away from her daughter ashamed, perhaps realising that her marriage was loveless and she did not expect anything more.

- **Use of performing space:**

This extract contains other sounds and character voices from off stage. A director would need to consider how much and to what extent the characters on stage react to them. Perhaps not even at all as they are there as a reinforcement or contradiction of the action for the reinforcement of the theme to the audience. This would depend on the theatrical style chosen. Perhaps they freeze in a chosen position or just continue in a naturalistic manner.

<p><b>5b</b> <b>Cat on a Hot Tin Roof</b></p>	<p>Answers should explain in detail how a director might interpret the interactions within the extract and employ understanding of character motivation, vocal and physical skills and use of performance space to communicate meaning to an audience.</p> <p>All valid directing choices should be considered and marked as appropriate.</p> <p>Answers should also link closely to the extract and demonstrate knowledge and understanding of the text. For example:</p> <ul style="list-style-type: none"> <li> <p><b>Context of the extract:</b> The family gather minus Big Daddy, they try to gain Big Mama's attention to tell her the truth about Big Daddy's illness. There is an awkwardness at times as it is clear everyone except Big Mama knows what the purpose of the gathering is.</p> </li> <li> <p><b>Character motivation:</b> The friction between Mae and Maggie continues in this scene. <i>"That's the truth I never trusted a man that didn't drink"</i> <i>MAE: Gooper never drinks. Don't you trust Gooper?"</i>. Mae's voice is more innocent whilst Maggie's conveys bitterness and spite.</p> </li> <li> <p><b>Vocal and physical interaction:</b> Big Mama <i>[Overlapping Margaret]</i> this shows the business of the scene and Big Mama's need to dominate with her opinion and thoughts. Margaret perhaps sits to one side commenting on the action. <i>"That man can put away enough food at that table to stuff a nigger field – hand"</i>. Big Mama reacts to Gooper's comment <i>"I hope he don't pay for it later on."</i> by becoming angry. Perhaps Gooper is at a distance to Big Mama because Mae must repeat what he has said. Mae appears to float around always in people's faces. The talk turns to Brick who is not present. Margaret <i>[Applauds]</i> Big Mama's comments about drinking to score a point against Mae and Gooper who appear to be tell tales. <i>[Awkward silence.....]</i> Where should the characters be positioned as Big Mama <i>"looks from face to face"</i>.? <i>[Mae gives him a quick, hard poke to shut him up.....]</i> Mae attempts to divert the conversation about Big Daddy – out of fear of exposing the lie told to Big Mama by her family. A moment to reveal a hidden truth has been lost. How does Mae act these stage directions? Use of space?</p> </li> </ul>
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	<ul style="list-style-type: none"> <li> <b>Use of performing space:</b>  <i>Mae enters with Reverend Tooker.</i> How? From where? Mae is calling for Big Daddy -so she might be loud and walking around looking for him as she calls his name.  Gooper changes the tone of the scene by saying “<i>Well, then, now we can talk</i>” – Perhaps he moves close to Big Mama and adopts a smooth vocal quality to reassure her.  Margaret’s entrance is musical in contrast with Mae’s shouting. Big Mama addresses them all “<i>I think Big Daddy was just worn out</i>” Perhaps she rushes up to stand in front of everyone and in the meantime this foils Gooper who is trying to corner his mother for a talk.  <i>[General conversation has resumed....]</i> positioning of characters at this stage?  <i>[at the gallery door]</i> Big Mama has risen to call Margaret. Mae distracts again out of fear that Brick has revealed the truth or to blame him. “<i>I have a strange feeling</i>” and finally ends the extract with giving Big Mama a “<i>quick hug and kiss</i>” – out of pity? Or her own fear? </li> </ul>
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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.

<b>Band</b>	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4</b> <b>Analyse and evaluate (their own work and) the work of others</b>
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text</li> <li>A mature and detailed interpretation of the set design for two key extracts</li> <li>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</li> <li>Highly relevant use of subject specific terminology.</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>A comprehensive analysis of contemporary performance styles</li> <li>A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text</li> <li>An effective interpretation of the set design for two key extracts</li> <li>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.</li> <li>Relevant use of subject specific terminology</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>A clear analysis of contemporary performance styles</li> <li>An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>A general answer with some knowledge and understanding of the social, historical and cultural context of the text</li> <li>A general interpretation of the set design for two key extracts / or a detailed interpretation for one key extract</li> <li>Some knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience</li> <li>Generally relevant use of subject specific terminology</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>A general analysis of contemporary performance styles</li> <li>A general evaluation of partially relevant live theatre which makes general links with their own interpretation</li> </ul>

2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A limited interpretation of the set design</li> <li>• 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</li> <li>• Limited use of subject specific terminology</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited analysis of contemporary performance styles</li> <li>• A limited evaluation of live theatre which makes some links with their own interpretation</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A very limited interpretation of the set design</li> <li>• 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</li> <li>• Little or no relevant use of subject specific terminology</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Very little analysis of contemporary performance styles</li> <li>• Very little evaluation of live theatre which makes few links with their own interpretation</li> </ul>
0	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>

<p><b>All texts</b></p>	<p style="text-align: center;"><b>Indicative content</b> <b>(Analysis and evaluation of live theatre)</b></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.</p> <ul style="list-style-type: none"> <li>• Approach to period/culture</li> <li>• Contemporary techniques e.g. use of a.v. in productions/locations</li> <li>• How a set designer could interpret the selected extracts. 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 extracts.</li> <li>• How the text has been interpreted in performance and its intended impact upon an audience</li> <li>• The way contemporary society reacts to different kinds of texts, e.g. political.</li> </ul> <p>All valid alternatives should be considered and marked appropriately.</p>
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All texts	Indicative content for set texts
<p><b>6</b> <b>Saved</b></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"> <li>• <b>Context:</b> e.g. culture of mid-sixties and the changing social landscape including censorship, e.g. original production under club conditions</li> <li>• <b>Style and politics of the author:</b> e.g. left wing political views</li> <li>• <b>Audience reaction to the original production:</b> e.g. performed as a private production</li> <li>• <b>Comparison to other contemporary playwrights:</b> Playwright's 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</li> <li>• <b>Staging conventions in contemporary theatre practice:</b> e.g. German theatres reinterpret his work expressionistically</li> <li>• Understanding of likely audience reaction to their production, e.g. Brechtian arguments/discourse</li> <li>• adaptations of the text that would be needed, e.g. change of characters, editing of text</li> <li>• Bond's popularity in Europe</li> <li>• understanding of themes and how they might have changed or become more relevant for a contemporary production e.g. social alienation.</li> <li>• Context of the scenes chosen and choice of dramatic style</li> <li>• Structure of the scenes chosen and impact upon an audience to communicate a theme or theatrical intention.</li> <li>• How language is used in the play to convey themes e.g. social alienation, brutality of life and the lack of meaningful intimacy.</li> <li>• Ideas for contemporary set design and the use of modern day technology.</li> <li>• Evaluation and analysis of live productions and links to the two key extracts chosen.</li> </ul>

<p><b>7</b> <b>Accidental death of an Anarchist</b></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"> <li>• the culture of the time e.g. the social strife in Britain, strikes/three-day week</li> <li>• 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</li> <li>• 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</li> <li>• the reaction at the time of performance e.g. political opposition to its satirical content</li> <li>• practical ideas for contemporary staging including style and period e.g. use of LX/SFX, costume and props</li> <li>• understanding of themes and how they might have changed for contemporary production e.g. are there still examples of people dying for causes?</li> <li>• context of the opening scene. Establishing style and action e.g. direct address/breaking of 4th wall</li> <li>• theatre as an illusion/process of play making e.g. criticism of Dario Fo and the Maniac equating himself with an actor.</li> <li>• entrances and exits</li> <li>• proxemics</li> <li>• stereotyped roles: Maniac resembles Freud</li> <li>• role of Constable: contrasting action at two different sides of the stage. Impact of breaking up the main action with mime.</li> <li>• comedy of situation/language and action</li> <li>• building farcical nature of the scenes</li> <li>• satire of the law and sanity</li> <li>• impact of shortened sentences on the pacing of the scenes.</li> <li>• Anarchic subject matter and theatrical style.</li> <li>• 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.</li> <li>• Meta theatre used to criticise the process of theatre and acting. "Art reflects life" and by extension begins to deconstruct itself.</li> <li>• Context of the scenes chosen and choice of dramatic style</li> <li>• Structure of the scenes chosen and impact upon an audience to communicate a theme or theatrical intention.</li> <li>• How language is used in the play to convey meaning.</li> <li>• Ideas for contemporary set design and the use of modern day technology.</li> <li>• Evaluation and analysis of live productions and links to the two key extracts chosen.</li> </ul>
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<p><b>8</b> <b>Racing</b> <b>Demons</b></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"> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• Hare's themes in his work e.g. how an institute has ceased to be separate from the state and the challenges for religion in a growing secular world.</li> <li>• Context of the scenes chosen and choice of dramatic style</li> <li>• Structure of the scenes chosen and impact upon an audience to communicate a theme or theatrical intention.</li> <li>• How language is used in the play to convey meaning.</li> <li>• Ideas for contemporary set design and the use of modern day technology.</li> <li>• Evaluation and analysis of live productions and links to the two key extracts chosen.</li> </ul>
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<p><b>9</b></p> <p><b>Love and Information</b></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"> <li>• the cultural climate at the time of writing.</li> <li>• the concern for society and an information overload.</li> <li>• the cultural changes e.g. development of technology and its advances and effects on our lives.</li> <li>• the concern about communication between people e.g. lack of communication, the way communication effects our relationships and our attitude to love.</li> <li>• Churchill and her work e.g. the influence of Brecht and contemporary theatre, Churchill's interest in contemporary issues both politically and morally.</li> <li>• the original production at Royal Court e.g. the critical/audience reaction, e.g. audiences came out discussing the themes within the play.</li> <li>• the themes in the work, e.g. our search for love/how information can drown us</li> <li>• context of the chosen scenes. Establishing style and action</li> <li>• Structure: Scenes can be played in any order within the section and any of the random scenes in the appendix added.</li> <li>• moods of denial, submission and uncertainty</li> <li>• intimacy versus authority in how scenes can be juxtaposed</li> <li>• Ideas for contemporary set design and the use of modern day technology.</li> <li>• words versus physical expression of the theme.</li> <li>• Evaluation and analysis of live productions and links to the two key extracts chosen.</li> </ul>
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**10**  
**Chimerica**

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:

- the global east/west relationship at the beginning of 21<sup>st</sup> 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 staging e.g. use of LX/SFX and any projections
- the themes in the work, e.g. issues of freedom/clash between east and west. Current relationship between China and America post Trump visit.
- Power of the Media and the potential for corrupting the individual's morality.
- Context of the chosen scenes, establishing style and action
- Ideas for contemporary set design and the use of modern day technology.
- Use of split scenes, juxtaposition of the action. China/America locations
- structure of the scene e.g. reporting of events and silent but urgent action
- mood of: anxiety, danger and urgency.
- Evaluation and analysis of live productions and links to the two key extracts chosen.

## SECTION C

Band	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</b>	<b>AO4</b> <b>Analyse and evaluate (their own work and) the work of others.</b>
<b>5</b>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• Imaginative use of intensity, colour, and type of lighting throughout the scene.</li> <li>• Imaginative use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• Imaginative use of how sound and lighting can work together in the given space and be manipulated to create impact.</li> <li>• Ideas for lighting and sound 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.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A mature answer, which clearly analyses how lighting and sound designers, would create mood and atmosphere and location in the scene. A mature understanding of how intensity can be created to enhance the dialogue and have an intended effect upon the audience.</li> <li>• Mature evaluation of appropriate live theatre; with highly relevant links to the decisions made by lighting and sound designers.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Effective use of intensity, colour, and type of lighting throughout the scene.</li> <li>• Effective use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• Effective use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• Effective use of how sound and lighting can work together in the given space and be manipulated to create impact.</li> <li>• Ideas for lighting and sound 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.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A clear answer, which analyses how lighting and sound designers would create mood and atmosphere and location in the scene. Some understanding of how intensity can be created to enhance the dialogue and language of the scene and have an intended effect upon the audience.</li> <li>• An effective evaluation of appropriate live theatre with relevant links to the decisions made by lighting and sound designers.</li> </ul>

3	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• General use of intensity, colour, and type of lighting throughout the scene.</li> <li>• General use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• General use of how sound and lighting can work together in the given space and be manipulated to create impact.</li> <li>• Some ideas for lighting and sound are explained and justified within the context of the whole text and the chosen scene. Some choices are justified. A clear knowledge and understanding of how theatre is developed and performed is demonstrated.</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A general answer with some analysis as to how lighting and sound designers would create mood, atmosphere and location in the scene. Some understanding of how intensity can be created to enhance the dialogue and language of the scene and have an intended effect upon the audience.</li> <li>• A general evaluation of appropriate live theatre with partially relevant links to the decisions made by lighting and sound designers.</li> </ul>
2	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Limited use of intensity, colour, and type of lighting throughout the scene.</li> <li>• Limited use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• Limited use of how sound and lighting can work together in the given space and be manipulated to create impact.</li> <li>• Explanation and justification of lighting and sound choices is limited within the context of the scene and the whole text (one might be better than the other). Limited knowledge and understanding of how theatre is developed and performed is demonstrated.</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer, which shows little analysis of how lighting and sound designers create mood, atmosphere and location in the scene.</li> <li>• A limited evaluation of live theatre, with some links to decisions made by lighting and sound designers.</li> </ul>
1	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited use of intensity, colour, and type of lighting throughout the scene.</li> <li>• Very limited use of type of sound, intensity and length of sound cues throughout the scene.</li> <li>• Very limited use of how sound and lighting can work together in the given space and be manipulated to create impact.</li> <li>• Explanation and justification of the lighting and sound choices is very limited within the context of the scene and the whole text (one might be better than the other). Very limited knowledge and understanding of how theatre is developed and performed.</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited answer, with very little analysis of how lighting and sound designers create mood, atmosphere and location in the scene.</li> <li>• A very limited evaluation of live theatre, with few links to decisions made by lighting and sound designers.</li> </ul>
0	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No worthy answer of credit</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>

## Indicative content

The scene is set when Christopher has just arrived in London having spent the train journey in a luggage rack. The scene contains many sounds in the form of voices that bombard Christopher and come from many locations. This stimulation causes sensory overload in Christopher's mind and he struggles to process where he is and what is happening. In this frenzy of feelings, he feels frightened by the approach of a Station Guard whom he threatens with his Swiss Army knife. He tries to focus his thoughts by creating a telescope to limit his field of vision. He approaches an Information counter to get directions. The critical voice of Ed in his mind is questioning his decisions and thoughts. Christopher appears determined, assertive and successful in his actions despite the external interruptions.

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. Lighting and sound cues throughout the scene should be noted alongside the extract including; length, intensity, colour (for lighting) and the type of effect. Lighting can include the use of A.V. e.g. projections as well as lights from various directions. Sound effects could convey knowledge of how sound can be manipulated.

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

Answers may include the following:

- Lighting and sound designers style of performance in this scene.
- Context of the scene- to establish the tension of the scene.
- Cues annotated on alongside the extract as a prompt copy
- Length of cues and the intensity e.g. initial voices may be very loud and distorted with an echo but begin to fade and become more realistic as Christopher gets to grips with the challenges he faces. Lights indicating where the various voices are coming from or logos projected on a screen could identify the location of the voice on the stage.
- Sound effects should be recorded sound not performed live.
- Appropriate use of terminology.
- Use of influences on the lighting and sound ideas
- Consideration of the demands of the given space for lighting and sound. E.g.' In the round
- The threatening of the Station Guard with the knife conveys Christopher's intense feelings and might be enhanced by the changing of the lighting and sound cues.
- The middle part of the scene changes tempo as Christopher makes his hand into a telescope. Here he attempts to focus his feelings and cut out the other extraneous sounds. A lighting effect may imitate this narrowing of concentration with a sound cue that blends all other noises away. The actor playing Christopher may seem to have control over these sensory effects.
- The interaction with the 'woman' in the information booth might be a recorded voice and the actor not seen / or a voice with an effect that makes it sound as if it is being spoken through a microphone. Although her words are friendly e.g. "Honey". The physical interface is false.
- In the final section of the scene where Christopher hears Ed's voice in his head the atmosphere changes and Christopher seems to be defiant and determined. He has an answer for all Ed's questions. This change in control could be reflected in lighting effects of images that reinforce Christopher's words.
- The final lines are comic. A lighting and sound designer might consider how these lines can have their effect best on an audience. e.g. no sound or lighting changes just the lines of the actors.

