



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL DRAMA AND THEATRE – COMPONENT 3
SUMMER 2022 MARK SCHEME

General information

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

Band descriptors

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

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded. Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative content

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

A LEVEL DRAMA and THEATRE

Assessment objectives

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

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

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

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

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

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

AO4:1c Analyse the work of others

AO4:1d Evaluate the work of others

Assessment objective coverage in Component 3

Assessment objective	Section A		Section B	Section C
	a	b		
AO3:1a	✓	✓	✓	✓
AO3:1b	✓	✓	✓	✓
AO3:1c	✓	✓	✓	✓
AO3:1d	✓	✓	✓	✓
AO4:1c	✓	✓	✓	✓
AO4:1d			✓	✓

SECTION A

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

Band	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 the given character's motivation within the extract. • Excellent knowledge and understanding of the role within the extract. • Highly detailed references. • Highly relevant use of subject specific terminology.
4	7–8 marks <ul style="list-style-type: none"> • A clear description of the given character's motivation within the extract. • Good knowledge and understanding of the role in the extract. • Detailed references. • Relevant use of subject specific terminology.
3	5–6 marks <ul style="list-style-type: none"> • A general description of the given character's motivation within the extract. • Satisfactory knowledge and understanding of the role in the extract. • Satisfactory references. • Generally relevant use of subject specific terminology.
2	3–4 marks <ul style="list-style-type: none"> • A limited description of the given character's motivation within the extract. • Some knowledge and understanding of the role in the extract. • Limited references. • Limited use of subject specific terminology.
1	1–2 marks <ul style="list-style-type: none"> • Little or no description of the given character's motivation within the extract. • Very limited knowledge and understanding of the role in the extract. • Little or no references. • Little or no relevant use of subject specific terminology.
	0 marks <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content
	<p>The answer should demonstrate knowledge and understanding of the given character's motivation within the extract. References might be made to the context for the given character at this moment in the play and the varying motivations of the character throughout the extract.</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>
1a Saved	<p>Answers should include a discussion of Len's motivation within the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.</p> <p>Character motivation: Len is an eternal optimist in the play. He refuses to let anything mar his outlook on life. Even when Pam is downright abusive to him, he continues to try to look after her. In this scene he tries to stand by Pam and protect her from Fred who will use her. He hangs on in there waiting for his time with Pam and hoping she will turn her affections to him once she realises Fred's true nature. e.g. He cajoles Pam and is caring towards her "warms her up". e.g. even when she rejects him, he persists in going to get her a cup of tea. 'Sit on your own table'. e.g. "Let me go and find him" - he tries to prepare/ smooth the way for Pam and Fred's meeting and this reinforces his sense of protection towards Pam. e.g. He shows his <i>passive aggression</i> on page 95 when Pam and he argue "<i>There's no need t' shout</i>" but he cuts himself off from saying anything more "<i>they can 'ear yer 'alf way t' -</i>". he holds back and doesn't finish his line. e.g. even when Pam offers to find him somewhere else to live Len refuses to move out. He does this to make her relationship with Fred unworkable and to keep them physically apart. This could be a sign of his care but also his stubbornness to not take "no" for an answer.</p>
2a Accidental Death of an Anarchist	<p>Answers should include a discussion of Bertozzo's motivation within the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.</p> <p>Character motivation: This is the opening of the play. Bertozzo and the Constable are the first characters the audience see. Bertozzo gives the first impression of a bureaucratic official. He has high status in this scene over the audience in that he knows the preceding events of the play. He tries to manipulate their understanding of the '<i>sordid little incident</i>'. He is higher in status than the Constable and the Maniac. In this scene he attempts to get on with the interrogation of the Maniac but is inclined to get distracted by some of the details. e.g. he characterises himself as '<i>a decent nine to five plain clothes policemen</i>'. Who does an '<i>honest and inconspicuous day's work</i>'.</p>

	Indicative content
3a Racing Demons	<p>Answers should include a discussion of Tony's motivation within the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.</p> <p>Character motivation: Tony is an ambitious member of the Church. He represents the new ways and wants to bring a dynamism to the Church. He is part of the 'weeding out' of the likes of Lionel and what they represent. He is at times brutal and blind to other's feelings in the attempt to get what he wants. About Lionel <i>"I don't really see him..... The bishop's trying to get rid of him"</i>. Tony manoeuvres himself on the side of the Bishop who has influence. He is maybe aware that Frances might judge his words but seems to feel he is justified. e.g. he believes what he wants to and doesn't evaluate the different perspectives. He is gullible? He believes Lionel's daughter's view of him <i>"she says he has given her nothing as a daughter"</i>. e.g. his enthusiasm is evident when he says <i>'I'm bursting with ideas'</i> and he looks up at the hoarding <i>"admiringly"</i> – pleased (self-satisfied?) with his achievements.</p>
4a Love and Information	<p>Answers should include a discussion of One Outside the Door's motivation within the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.</p> <p>Character motivation: One Outside the Door appears to be a member of the press. Or could be a character in the head of Mr Rushmore? Actors might choose to perform this character as a chorus of press reporters. They are male and are keen to interview Mr Rushmore about various things said and done prior to the scene. Mr Rushmore and another person are in a house in a forest miles away from anywhere - seeking to run away from the press and the scrutiny of society. e.g. The One Outside is at first respectful calling him <i>"Mr Rushmore?"</i> but continues with flattery by referring to <i>"thousands of admirers"</i> and becomes more urgent to get a response <i>"five minutes of your time"</i> and then being more forceful, pushing for an explanation <i>"Explain to the world why you've chosen to leave it all behind"</i>. e.g. when these tactics don't work, they make allegations from his ex-wife and offensive comments he made towards the Queen. Thus, building up a story of events and giving a sense of the character of Mr Rushmore. e.g. Finally, concrete evidence is offered, <i>'we have a photograph of you taken last week in the'</i> e.g. <i>"Time passes"</i>- whilst Mr Rushmore and friend conjecture as to how much the press know and what they need to do next. The One Outside is quiet. Are they still waiting? Or have they moved away?</p>

	Indicative content
5a Chimerica	<p>Answers should include a discussion of Joe's motivation within the given extract. The following points are examples of the kinds of answers, which might be given, and all valid alternative answers should be considered and marked appropriately.</p> <p>Character motivation: Joe is looking for 'Tank Man' and has visited numerous flower shops. This is the last one on his list. Mel and Joe are tired. e.g. Joe lets Mel do the talking at first and stands by and listens. He may appear passive but just attentive enough to pick up on Pengsi's slip up. e.g. Joe presses Pengsi "<i>so where does he live?</i>" e.g. as Mel pulls him away, he tries to reassure Pengsi, "<i>We're not cops.</i>" e.g. having shown the photo, he asks again more forcefully. "<i>He doesn't live there, that's what you said, not you don't know him</i>". e.g. Joe feels obliged to buy flowers e.g. he cannot let the issue go and takes the photo. e.g. he feels embarrassed and ashamed that he sent the e mail to Zhang Lin and compromised his safety. He was caught up in his own excitement at possibly finding 'Tank Man' that he did not consider his friend.</p>

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p>25–30 marks</p> <ul style="list-style-type: none"> • A mature and insightful answer clearly demonstrating a detailed knowledge and understanding of the choices made by a set designer in this extract. • Imaginative use of set and prop design ideas to communicate meaning to an audience. • Highly relevant use of subject specific terminology.
4	<p>19–24 marks</p> <ul style="list-style-type: none"> • An insightful answer demonstrating knowledge and understanding of the choices made by a set designer in this extract. • Good use of set and props design ideas to communicate meaning to an audience. • Relevant use of subject specific terminology.
3	<p>13–18 marks</p> <ul style="list-style-type: none"> • A general answer demonstrating some knowledge and understanding of the choices made by a set designer in this extract. • Satisfactory use of set and prop design ideas to communicate meaning to an audience. • Generally relevant use of subject specific terminology.
2	<p>7–12 marks</p> <ul style="list-style-type: none"> • A limited answer demonstrating inconsistent knowledge and understanding of the choices made by a set designer in this extract. • Limited use of set and prop design ideas to communicate meaning to an audience. • Limited use of subject specific terminology.
1	<p>1–6 marks</p> <ul style="list-style-type: none"> • A very limited answer demonstrating little or no knowledge and understanding of the choices made by a set designer in this extract. • Very limited or no use of set and props design ideas to communicate meaning to an audience. • Little or no relevant use of subject specific terminology.
	<p>0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit.

	Indicative content
	<p>Answers should explain in detail how a set designer's ideas are used to communicate meaning to an audience in the given extract. References might be made to: Performance space, location, atmosphere, historical period, style e.g. Naturalistic, expressionistic, use of levels and 3 dimensions to create meaning, colour and texture, props and their significance to the action of the scene and wider themes of the play. Reference must be made to the extract identified in the question and how these ideas communicate meaning to an audience.</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>
3b Saved	<p>Answers should demonstrate knowledge and understanding of the chosen extract. For example:</p> <p>Performance space: e.g. identification of the type of stage space e.g. in the round. In this scene this stage shape might give a sense of waiting and feeling exposed, and finally Len's composure to be reduced as the gang enter and are able to circle Len and Pam like animals.</p> <p>Location: It is a cafe. The stage directions indicate only chairs and tables. The rest of the "<i>stage is bare</i>". Candidates might choose to add more detail to the set to create contrast with previous scenes. There might be a sense of trying to be bright and cheerful e.g. with checked tablecloths – but also showing the cheap and dirty side of an old run-down cafe. This would reflect the post war deprivation at the heart of the play. This poverty is one of the causes of the animosity that the gang feel towards the world. e.g. A naturalistic production style</p> <p>Set ideas: e.g. Period 1965 or modern setting e.g. positioning of the tables, chairs and counter. e.g. style of furniture e.g. entrance and exit – the door "<i>bangs open</i>" but voices can be heard of stage before: "<i>There are voices off left. Someone shouts</i>". e.g. floor covering – lino flooring worn in places especially by the door that catches on it as it opens.</p> <p>Colour and texture: e.g. drab colours to show poverty /or some attempt to make the cafe like a "milk bar" popular in the 1960s but on the decline. Cafe style curtains in lace or cotton fabric that cover half the window from bottom to the middle. This might let the audience see only part of the characters outside before they enter. Their heads bobbing above the curtain. This might increase the suspense of their arrival.</p>

	Indicative content
	<p>Props: e.g. items on the table – that Pam or Len might fidget with to show their different anxieties about this meeting. Sauce bottles - sugar pots with sugar cubes/or dispenser, serviettes.</p> <p>Communicate meaning to an audience e.g. themes: Poverty and deprivation of the society evident in the faded nature of the decor.</p>

	Indicative content
2b Accidental Death of an Anarchist	<p>Answers should demonstrate knowledge and understanding of the chosen extract. For example:</p> <p>Performance space: e.g. Proscenium arch - so that the 4th wall can be deliberately broken by Bertozzo in this scene.</p> <p>Location: e.g. <i>“An ordinary office in the Central Police HQ, Milan” “There are two doors. The view from the window indicates the office to be on the first floor”.</i> A sign might be evident to indicate the location in a Brechtian manner.</p> <p>Set ideas: e.g. Period 1970s or modern setting e.g. positioning of the bench, chairs, desk, filing cabinet and window. e.g. style of furniture e.g. entrance and exit e.g. two doors - where do they lead? where do they come from? e.g. offstage area visible to audience to show the workings of the theatre.</p> <p>Colour and texture: e.g. drab browns and water stained walls to show a badly maintained municipal office OR contrasting well-furnished office to show how corrupt they are, and that perhaps they have been given objects as bribes. These are incongruous in a police station adding to the farcical nature of the play.</p> <p>Props: e.g. coat and hat stand e.g. files- oversized to show how many time the MANIAC has been arrested.</p> <p>Communicate meaning to an audience e.g. themes: meta theatre / corruption</p>

	Indicative content
3b Racing Demon	<p>Answers should demonstrate knowledge and understanding of the chosen extract. For example:</p> <p>Performance space: e.g. thrust stage. The hoarding prominently upstage but the action between Frances and Tony can happen on the thrust. As their opinions become opposed, they could inhabit different parts of the thrust with Tony close to his hoarding and Frances towards the edge of the stage close to the audience. Looking on in judgment of Tony.</p> <p>Location: e.g. outside, in an urban street in front of an advertising hoarding. “a bitter and windy day”. There may be trash being blown around and evidence that it is cold with frost glass on shop fronts. Naturalistic production style – with a full street scene or more symbolic, with just the hoarding to convey how this is all that Tony is about.</p> <p>Set ideas: e.g. Period 1980s or modern setting e.g. positioning of the hoarding. What the hoarding is like and what images does it portray? How it contrasts with the bitter cold and dreary day. e.g. entrance and exit. Does Frances enter through the audience as if she has crossed a street to get there?</p> <p>Colour and texture: e.g. floor covering of a street. e.g. Graffiti on the closed down shop fronts contrasts the reality of life with Tony’s ‘dream’ represented in the message on the hoarding. This could comment on the place of religion in society. Props- overturned rubbish bins, cans, homeless person’s sleeping bag;</p> <p>Communicate meaning to an audience e.g. themes: ambition/ vision/ the changing place of religion in society.</p>

	Indicative content
4b Love and Information	<p>Answers should demonstrate knowledge and understanding of the chosen extract. For example:</p> <p>Performance space: e.g. in the round. The audience appear to be closing in on the action just like the trap that is being set for Mr Rushmore by the Press.</p> <p>Location: e.g. set in a forest hidden away from the outside world representing Privacy and the reporter (perhaps with an entourage and cameras etc) forces the Public life onto Mr Rushmore. Wider location of the forest projected on the wall or represented by telegraph poles all over the stage closing in on Mr Rushmore.</p> <p>Set ideas: e.g. Period e.g. modern setting e.g. positioning of the door on a revolve centre stage that continues to move slowly throughout the scene, presenting the audience with a gradually changing point of view. e.g. style of door – of a cabin? or of a mansion hidden away in its secluded ground. It has an elaborate letter box. e.g. entrance and exit e.g. through the audience as if they are surrounding the house and like the press intruding on Mr Rushmore's seclusion.</p> <p>Props: e.g. style of door – of a cabin? or of a mansion hidden away in its secluded ground. It has an elaborate letter box.</p> <p>Communicate meaning to an audience e.g. themes: power and intrusion of the press. How the Press use <i>information</i> against people.</p>

	Indicative content
5b Chimerica	<p>Answers should demonstrate knowledge and understanding of the chosen extract. For example:</p> <p>Performance space: e.g. thrust with a higher level upstage to represent Zhang Lin's apartment. The west is closest to the audience and the East seems far off in the distance. Away from the audience's experience.</p> <p>Location: e.g. <i>The Glorious City Flower shop, Queens</i> - New York USA. Zhang Lin's apartment - China</p> <p>Set ideas: e.g. cashier's desk in full view to show how the West is about earning money and with money bettering your life chances. e.g. Upstage a screen where the image and e mails Joe and Zhang Lin send to one another are projected for the audience to see. The audience can share in Joe's fears for Zhang Lin and his embarrassment at his error of judgment. e.g. a large shop sign to show Pengsi's pride in his business. The word "<i>Glorious</i>" has Chinese connotations and is almost excessive.</p> <p>Colour and texture: e.g. colours of both locations completely contrast, vibrant variety of colour at the flower shop with the grey, minimalist furniture and props of Zhang Lin's apartment.</p> <p>Props: e.g. racks and vases of big colourful flowers with big flamboyant blooms - the smell of them almost spills on the audience. e.g. Zhang Lin's apartment is bare and dark the only light is from his laptop.</p> <p>Communicate meaning to an audience e.g. themes: East v West. The contrast of the colours and number of props of the two sets show the contrast of the abundant capitalist USA and the utilitarian communist China.</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 response and understanding of the function of sound and lighting design. • A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text, and how this might inform sound and lighting designer. • A mature and detailed interpretation of the text from the perspective of a sound and lighting designer. • A mature and detailed knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A mature and detailed reference to two extracts chosen. • 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 as a sound and lighting designer.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • An effective response and understanding of the function of sound and lighting design. • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text, and how this might inform an actor. • An effective interpretation of the text from the perspective of a sound and lighting designer. • A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • An effective and detailed reference to two extracts chosen. • 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 as a sound and lighting designer.

3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A general response and understanding of the function of sound and lighting design. • A general answer with some knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a sound and lighting designer. • A general interpretation of the text for performance from the perspective of a sound and lighting designer. • Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A general reference to two extracts chosen. • Generally relevant use of subject specific terminology 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A general analysis of contemporary performance styles. • A general evaluation of partially relevant live theatre, which makes general links with their own interpretation as a sound and lighting designer.
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Limited response and understanding of the function of sound and lighting design. • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a sound and lighting designer. • A limited interpretation of the text for performance from the perspective of a sound and lighting designer. • A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • A limited reference to two extracts chosen. (Where one extract might be more detailed than the other) • Limited use of subject specific terminology 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited analysis of contemporary performance styles. • A limited evaluation of live theatre which makes some links with their own interpretation as a sound and lighting designer.

1	<p style="text-align: center;">1–4 marks</p> <ul style="list-style-type: none"> • Very little response and understanding of the function of sound and lighting design. • A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text, and how this might inform a sound and lighting designer. • A very limited interpretation of the text for performance from the perspective of a sound and lighting designer. • A very limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Very limited reference to two extracts chosen, (Where one extract might be covered more than the other). • Little or no relevant use of subject specific terminology 	<p style="text-align: center;">1–4 marks</p> <ul style="list-style-type: none"> • Very little analysis of contemporary performance styles • Very little evaluation of live theatre, which makes few links with their own interpretation as a sound and lighting designer.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation

<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.</p> <ul style="list-style-type: none"> • Reference to two extracts: e.g. the choices of extracts might convey a development of ongoing sound and lighting effects or a contrast of these between the two. <p>Answers could include the following but are not limited to this.</p> <ul style="list-style-type: none"> • Research and understanding of period/culture/context- <ul style="list-style-type: none"> ○ relevant in interpreting the play for a contemporary audience. ○ How the text has been interpreted in performance and its intended impact upon an audience. ○ The way contemporary society reacts to different kinds of texts, e.g. political. • Research and understanding of chosen production style • Atmosphere and location of the chosen extracts: • Types of sound effects and intensity • Types of lighting effects and intensity • How these ideas convey meaning and impact upon the audience. • Evaluation and analysis of live productions and links to choices an actor for the two extracts chosen.
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	Indicative content
6 The Trojan Women	<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> <p>Reference or response to the quotation: e.g. knowledge of how sound and lighting function in a production and how they might be used together to create impact.</p> <p>Research and understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. e.g. How the text has been interpreted in performance before and its intended impact upon an audience.</p> <p>The way contemporary society reacts to different kinds of texts, e.g. political.</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 interpretation by a sound and lighting designer. - Context of the scenes, establishing style and action. <p>Research and understanding of chosen production style or period: e.g. In the 'style' of Epic Theatre; minimalist set and focus on the message of the play. Sound and lighting can be used here to create various locations (both that of Troy and the imaginations of the characters). As the play uses visual imagery spoken by the characters, the auditory images created can complement them. Use of lighting, in the form of projections, to move quickly through the visual images spoken by the characters which could add tempo and pace to the extracts. Or projections to illustrate the message in the form of captions. The use of song or sung chorus parts; sound might be used creatively to accompany the sung sections of the extracts.</p>

	Indicative content
	<p>Atmosphere and location of the chosen extracts: e.g. the beach or the imaginary landscapes described by the characters from past and present. Sound and lighting used here to bridge time - the once great Troy compared to the visual impression of it defeated in the present. e.g. modern setting in a refugee camp which might incorporate sounds and sights of war in the distance or crying of children etc. e.g. the use of drone film footage projected on a screen, to give a sense of the vast space of the camp and the level of defeat the Trojans have succumbed to.</p> <p>Types of sound: <i>(e.g. sound effects, manipulation of sounds, placement of sounds / speakers, music, length of cue and intensity)</i> e.g. the burning and destruction of Troy at the end of the play. Hecuba: 'an <i>earthquake all over Troy</i>'. e.g. A chaotic soundscape, where effects are applied to sounds (echo/ reverb). This might accompany Cassandra's scene to convey her madness and confusion. Some sounds might be able to be distinguished clearly as if they show some clarity in her delusional mind. After all her prophecies do come true. e.g. Sounds might be positioned within the set, or speakers using relayed sound to confuse the audience as to the direction of sound. e.g. music composed or looped sections of repeating motifs to reinforce the meaning of an extract or introduce a thought / feeling from another part of the play. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the sound will be placed. e.g. the intensity of the sound e.g. the use of low intensity sound or even silence in respect to the death of Astyanax. This might contrast with intense loud laughter aimed at Helen in the extract where Hecuba mocks her and blames her for the fall of Troy.</p> <p>Types of lighting: <i>(e.g. projections, colour, length of cues and intensity)</i> e.g. The use of projection to create location or to enable the audience to see in the mind's eye of the character e.g. Hecuba recalling her heritage. e.g. colour of light might be used to represent the forces of Troy and Greece clashing. In the final scene the raging fire of Troy. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the lighting effect will be placed and its duration e.g. the intensity of the lighting effect e.g. the use of low intensity wash of light on the stage with a spotlight on the body of Astyanax. Creating a sombre atmosphere. e.g. location of the light; its source and where on the stage it is focused. Hecuba might be lit from above to create a tight spot of light to show she is trapped, or Talthibius is lit from behind to create a oversized shadow. Showing his physical dominance over the women.</p>

	Indicative content
	<p>How these ideas convey meaning and impact upon the audience. (<i>e.g. how the two elements might combine to create greater impact, connection to themes, relating action and engagement with the extracts</i>).</p> <p>Evaluation and analysis of live productions and links to choices a sound and lighting designer for the two extracts chosen.</p>

	Indicative content
7 As You Like It	<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> <p>Reference or response to the quotation: e.g. knowledge of how sound and lighting function in a production and how they might be used together to create impact.</p> <p>Research and understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. e.g. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political.</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. 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 interpretation by an actor. - Context of the scenes, establishing style and action. <p>Research and understanding of chosen production style or period: e.g. <i>Magical realism</i>. Here the world of the court might appear realistic and the world of the forest enchanted and magical; in that it is the place where truths are realised, and destinies fulfilled.</p> <p>Atmosphere of the chosen extracts. e.g. the court is a place of oppression and abuse of power. Sound and lighting might be used here to create a stark emotionless atmosphere; contrasting to the Forest which is full of life and energy. e.g. sound and lighting might be used to take the audience in to the different realms and bridge time between scenes. e.g. modern setting of the court (in a dictatorial regime), and the forest in a country idyll; with their accompanying lights and sounds. e.g. the use of film footage projected on a screen. This might give a sense of the journey the courtiers take physically (and metaphorically) to the forest.</p>

	Indicative content
	<p>Types of sound: <i>(e.g. sound effects, manipulation of sounds, placement of sounds / speakers music, length of cue and intensity)</i> e.g. The pastoral beauty of nature created in the sound effects of birds and wildlife as opposed to the silence and austere sounds of the court (e.g. Discordant trumpets). e.g. A chaotic soundscape, where sound effects are applied- (echo/ reverb). This might accompany Orlando as he finds his way through the forest and through his emotional journey towards love. e.g. Sounds might be positioned within the set, or speakers using relayed sound to confuse the audience as to the direction of sound. e.g. Music composed or looped sections of repeating motifs to reinforce the meaning of an extract or introduce a thought / feeling from another part of the play. Thus, helping the audience to make connections with the wider themes of the play. Songs are important in the play and the choice of appropriate musical accompaniment might be considered. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the sound will be placed. e.g. the intensity of the sound e.g. the use of low intensity sound or even silence in the court. This might contrast with intense sound of the trumpets that precede the Duke's arrival. Thus, having a jarring effect upon the audience. The sounds of the forest might blend more gently.</p> <p>Types of lighting: <i>(e.g. projections, colour, manipulation of lighting effects, length of cues and intensity)</i> e.g. the use of projection to create location or to enable the audience to see in the mind's eye of a character e.g. Jacques' speech - where the ages of man might be illustrated in animation form. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the lighting effect will be placed and its duration. e.g. the intensity of the lighting effect e.g. the use of low intensity wash of light on the stage using gobos and green gels to create the canopy of the trees in the forest. e.g. location of the light; its source and where on the stage it is focused. The Duke might be lit more harshly at the court (from above or below), as opposed to when he is in the forest.</p> <p>How these ideas convey meaning and impact upon the audience. <i>(e.g. How the two elements might combine to create greater impact, connection to themes, relating action and engagement with the extracts).</i></p> <p>Evaluation and analysis of live productions and links to choices a sound and lighting designer for the two extracts chosen.</p>

	Indicative content
8 Hedda Gabler	<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> <p>Reference or response to the quotation: e.g. knowledge of how sound and lighting function in a production and how they might be used together to create impact.</p> <p>Research and understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. e.g. How the text has been interpreted in performance before and its intended impact upon an audience.</p> <ul style="list-style-type: none"> - The way contemporary society reacts to different kinds of texts, e.g. political. First performed 1890 - Genre: Tragicomedy. 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 interpretation by an actor. - Context of the scenes, establishing style and action. <p>Research and understanding of chosen production style e.g. Naturalistic style; Sound and lighting can be used here to create various locations e.g. especially those off stage that the audience cannot see – Hedda's garden or the street outside the house. As the play uses visual imagery spoken by the characters, the auditory images created can complement them. Use of lighting, to show the passing of time perhaps the long night Hedda spends sitting by the stove. Her boredom might be represented by a repetitious ticking of a clock that marks each passing hour and makes time appear endless for Hedda. The use of the piano playing might be used to bridge scenes/ extracts and become more manic as the play progresses. Thus, reflecting Hedda's degenerating mental state.</p>

	Indicative content
	<p>Atmosphere of the chosen extracts. e.g. Interior scene throughout might be interrupted by sudden sounds from outside that threaten Hedda's control within her territory. Sound and lighting might be used here to create a stark emotionless atmosphere reflecting Hedda's boredom. e.g. modern setting where a record player is used rather than a piano and the choice of music might become a "bone of contention" between those in the house e.g. Hedda might play Jazz and Tesman may want to play classical music. e.g. the use of film footage projected on a screen. This might show the life Hedda once had before she married Tesman or an idealised view of her honeymoon which fades into reality as if a bad dream.</p> <p>Types of sound: <i>(e.g. sound effects, music, manipulation of sound, placement of sounds / speakers length of cue and intensity)</i> e.g. The beauty of nature created in the sound effects of birds and wildlife in the garden which Hedda destroys when firing her gun at BRACK. e.g. A chaotic soundscape, where sound effects are applied- (echo/ reverb). This might accompany Hedda's emotional state as she feels she loses her ability to control the other characters. This will reflect the increasing inner tempo rhythm of Hedda. e.g. Sounds might be positioned within the set- a record player, or speakers using relayed sound to confuse the audience as to the direction of sound, gun shots. e.g. Music composed or looped sections of repeating motifs to reinforce the meaning of an extract or introduce a thought / feeling from another part of the play. Thus, helping the audience to make connections with the wider themes of the play. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the sound will be placed. e.g. the intensity of the sound e.g. the use of low intensity sound or even silence.</p> <p>Types of lighting: <i>(e.g. colour, manipulation of lighting effects, length of cues and intensity)</i> e.g. the use of projection to create location or to enable the audience to see in the mind's eye of a character. Tesman's view of his honeymoon compared to Hedda's. e.g. colour of the stove burning brightly when Hedda burns the manuscript. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the lighting effect will be placed and its duration. e.g. the intensity of the lighting effect e.g. the use of low intensity wash of light on the stage during the day and the intensity of lamps placed on the set at night, creating areas of shadow and darkness. e.g. location of the light; its source and where on the stage it is focused. Hedda's face might be illuminated from the stove as the manuscript burns reflecting a devilish / maniacal image on her face.</p>

	Indicative content
	<p>How these ideas convey meaning and impact upon the audience. (<i>e.g. how the two elements might combine to create greater impact, connection to themes, relating action and engagement with the extracts</i>).</p> <p>Evaluation and analysis of live productions and links to choices a sound and lighting designer for the two extracts chosen.</p>

	Indicative content
9 Machinal	<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> <p>Reference or response to the quotation. e.g. knowledge of how sound and lighting function in a production and how they might be used together to create impact.</p> <p>Research an understanding of period/culture/context: relevant in interpreting the play for a contemporary audience. e.g. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political.</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 interpretation by an actor. - Context of the scenes, establishing style and action. <p>Research and understanding of chosen production style: e.g. expressionistic style; Harsh contrast in light to create stark grotesque images and the sounds of the machine continually whirring. e.g. Sound and lighting can be used here to create various locations e.g. the office in EPISODE ONE. e.g. Use of lighting, to show the passing of time; the light might gradually progress across the stage. The use of sound and light to transition from one scene into another. e.g. The use of the music and its rhythm imitated by sound effects. - <i>"the rhythm of the music is gradually replaced by the sound of steel riveting"</i>.</p>

	Indicative content
	<p>Atmosphere of the chosen extracts: e.g. Interior scenes are encroached upon by the outside world - "outside <i>window - riveting</i>". e.g. Sound and lighting might be used in EPISODE FOUR: MATERNAL to create a stark emotionless atmosphere reflecting the YOUNG WOMAN's lack of maternal feelings and sense of horror after the birth of her child. e.g. the use of film footage projected on a screen. This might show the life the YOUNG WOMAN aspires to with her lover that fades back into the nightmare that she sees her life to be. The murder of her husband might be a recorded series of sounds that repeats in her mind in the following scenes.</p> <p>Types of sound: <i>(e.g. sound effects, manipulation of sounds, placement of sounds / speakers music, length of cue and intensity)</i> e.g. The beauty of the life she has with her lover contrasts with the life with her husband. This might be shown through contrasting sound scapes/ or even "soundtracks" to her life. e.g. A chaotic soundscape, where sound effects are applied- (echo/ reverb). This might accompany the murder of her husband. e.g. Sounds might be positioned within the set- e.g. A record player, or speakers using relayed sound to confuse the audience as to the direction of sound; final cacophony of voices in EPISODE NINE: A Machine disorientate the audience who share the feelings of the YOUNG WOMAN making her emotional experience universal. e.g. Music composed or looped sections of repeating motifs to reinforce the meaning of an extract or introduce a thought / feeling from another part of the play. Thus, helping the audience to make connections with the wider themes of the play. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the sound will be placed. e.g. the intensity of the sound e.g. the use of low intensity sound or even silence as the YOUNG WOMAN is unable to emotionally engage with her HUSBAND.</p> <p>Types of lighting: <i>(e.g. colour, manipulation of lighting effects, length of cues and intensity)</i> e.g. the use of projection to create location or to enable the audience to see in the mind's eye of a character. Perhaps the memory of the claustrophobia the YOUNG WOMAN feels on the subway prior to her entry in EPISODE ONE. e.g. colours used in the bar EPISODE FIVE – Prohibited, create an exciting and thrilling experience for the YOUNG WOMAN and contrast to other scenes. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the lighting effect will be placed and its duration.</p>

	Indicative content
	<p>e.g. the intensity of the lighting effect e.g. the use of high intensity wash of light on the stage during the day and the lower intensity of electric lamps placed on the set but creating areas of shadow and darkness. EPISODE SEVEN _ Domestic.</p> <p>e.g. location of the light; its source and where on the stage it is focused. Final EPISODE NINE – a spotlight may be focused from above on the YOUNG WOMAN – but blackouts before she can finish her final line.</p> <p>How these ideas convey meaning and impact upon the audience. (<i>e.g. how the two elements might combine to create greater impact, connection to themes, relating action and engagement with the extracts</i>).</p> <p>Evaluation and analysis of live productions and links to choices a sound and lighting designer for the two extracts chosen.</p>

	Indicative content
<p>10</p> <p>Cat in 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> <p>Reference or response to the quotation: e.g. knowledge of how sound and lighting function in a production and how they might be used together to create impact.</p> <p>Research and understanding of period/culture/context- relevant in interpreting the play for a contemporary audience. e.g. How the text has been interpreted in performance before and its intended impact upon an audience. The way contemporary society reacts to different kinds of texts, e.g. political.</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's 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 interpretation as an actor. - Context of the scenes, establishing style and action <p>Research and understanding of chosen production style e.g. Tennessee Williams' wished for the sky to blend away. This suggests a less real style and more of a dream like atmosphere. Other plays e.g. "The Glass Menagerie" are described as a dream play. e.g. Use of lighting, to show the passing of time. The light might gradually progress across the stage. The action of the play follows the same day with "no lapse in time". The use of sound and light to transition from one Act into another. e.g. The use of the music of the South to create a sense of location and heritage that is important to the Porritt family.</p>

	Indicative content
	<p>Atmosphere of the chosen extracts: e.g. Interior scene throughout but sounds from the gallery encroach on the action. The children run around, there are characters listening into conversations. It is an evening in summer- sound of cicadas. e.g. Sound and lighting might be used to highlight that the room is something of the past. It has a feeling of “ghosts”. Fan lights create a broken whirring sound and light source. e.g. the use of film footage projected on a screen. This might show the interaction between Brick and Skipper as a memory, as it is an important relationship that is fixed in the past.</p> <p>Types of sound: <i>(e.g. sound effects, manipulation of sounds, placement of sounds / speakers music, length of cue and intensity)</i> e.g. The waiting for ‘the click’ might be represented in a low white noise that appears to hum in Brick’s head and cannot be shaken off. e.g. A chaotic soundscape, where sound effects are applied- (echo/ reverb). This might accompany the argument between Brick and Big Daddy. The phone ringing is ominous as it brings the news that Big Daddy is not free of cancer. It might ring very loud and long. e.g. Sounds might be positioned within the set- e.g. the record player, or speakers using relayed sound to confuse the audience as to the direction of sound; during the birthday celebrations that become overwhelming. e.g. Music composed or looped sections of repeating motifs to reinforce the meaning of an extract or introduce a thought / feeling from another part of the play. Thus, helping the audience to make connections with the wider themes of the play. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the sound will be placed. e.g. the intensity of the sound e.g. the use of low intensity sound or even silence.</p> <p>Types of lighting: <i>(e.g. projections, colour, manipulation of lighting effects, length of cues and intensity)</i> e.g. the use of projection to create location or movement of the sky above the set. e.g. colour of light to create the “summer evening”. e.g. indication of how long a cue might last in the extracts. It might be connected to where in the action/dialogue the lighting effect will be placed and its duration. e.g. location of the light; its source and where on the stage it is focused. e.g. the intensity of the lighting effect e.g. the use of a general wash of light on the stage throughout, but characters are picked out in spotlights from time to time to direct the audiences’ attention to their reaction to the behaviour of others. “BIG DADDY is not amused. He doesn’t understand why, in spite of the infinite mental relief he’s received from the doctor’s report, he still has the same old fox teeth in his guts”.</p>

	Indicative content
	<p>How these ideas convey meaning and impact upon the audience. (<i>e.g. how the two elements might combine to create greater impact, connection to themes, relating action and engagement with the extracts</i>).</p> <p>Evaluation and analysis of live productions and links to choices a sound and lighting designer for the two extracts chosen.</p>

SECTION C

11.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO4 Analyse and evaluate (their own work and) the work of others.
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> Imaginative use and understanding of the function of costume, hair and make-up design to convey each character. Imaginative use of period, colour and texture for each of the characters. Imaginative use of production style. Imaginative ideas for the relevance of their costume, hair and make-up designs. They are justified within the context of the whole text and the chosen extract. All choices are fully justified. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> A mature answer, which clearly analyses how costume hair and make-up convey character. A mature understanding of how costume hair and make-up are used to create an effect upon the audience in performance. Mature evaluation of appropriate live theatre; with highly relevant links to the decisions made by a costume hair and make-up designer.
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> Effective use and understanding of the function of costume, hair and make-up design to convey character. Effective use of period, colour and texture for each of the characters in the extract. Effective use of production style. Effective ideas for the relevance of their costume, hair and make-up designs. They are justified within the context of the whole text and the chosen extract. Most choices are fully justified. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> A clear answer, which analyses costume, hair and make-up design convey character. Detailed understanding of costume, hair and make-up design are used to create an effect upon the audience in performance An effective evaluation of appropriate live theatre with relevant links to the decisions made as a costume, hair and make-up designer.
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> General understanding of the function of costume, hair and make-up design to convey character. General use of costume, hair and make-up design for each of the characters in the extract. General use of period, colour and texture for each of the characters in the extract. General ideas for production style. Some ideas for the relevance of their costume, hair and make-up designs. They are mostly justified within the context of the whole text and the chosen extract. Some choices are fully justified. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> A general answer with some analysis of costume, hair and make-up design. Some understanding of how costume, hair and make-up design are used to create an effect upon the audience in performance. A general evaluation of appropriate live theatre with partially relevant links to the decisions made by a costume, hair and makeup designer.

2	<p>7-12 marks</p> <ul style="list-style-type: none"> Limited understanding of the function of costume, hair and make-up design to convey character. Limited use of costume, hair and make-up design of the characters in the extract. Limited use of period, colour and texture for each of the characters in the extract. Limited ideas for production style. Limited ideas for the relevance of their costume, hair and make-up designs. They are mostly justified within the context of the whole text and the chosen extract. Few choices are justified. (one aspect might be developed more than another). 	<p>3-4 marks</p> <ul style="list-style-type: none"> A limited answer, which shows little analysis of costume, hair and make-up design. Limited understanding of how costume, hair and make-up design are used to create an effect upon the audience in performance. A limited evaluation of live theatre, with few links to decisions made by a costume, hair and make-up designer.
1	<p>1-6 marks</p> <ul style="list-style-type: none"> Very limited understanding of the function of costume, hair and make-up design to convey character. Very limited use of costume, hair and make-up design for the characters in the extract. Very limited use of use of period, colour and texture for each of the characters in the extract. Very limited ideas for production style. Very limited ideas for the relevance of their costume, hair and make-up designs. They are rarely justified within the context of the whole text and the chosen extract. Very few choices are justified. (one idea might be predominantly explored.) 	<p>1-2 marks</p> <ul style="list-style-type: none"> A very limited answer, which shows little analysis of costume, hair and make-up design. A very limited answer to how costume, hair and makeup design are used to create an effect upon the audience in performance. A very limited evaluation of live theatre, with very few links to decisions made by a costume, hair and make-up designer.
0	<p>0 marks</p> <ul style="list-style-type: none"> No worthy answer of credit 	<p>0 marks</p> <ul style="list-style-type: none"> No analysis or evaluation

Indicative content

The extract opens at Judy, Christopher's mum's, flat in London. Having overcome many hurdles to find her Christopher now announces he has to return to Swindon to take his A level Maths examination. In this first part of the extract, we see how little Judy knows of her son's life and his capabilities. He has matured and overcome a lot of challenges, as well as worked to control some of his behaviours since she left him. Next, Christopher wakes in the middle of the night – unable to sleep. He walks the streets becoming anxious about what will greet him on his return to Swindon. The comforting presence of Siobhan reminds him of techniques she has taught him to make him not feel so overwhelmed. She encourages him to focus on small details e.g. describing the cars. Christopher's voice and Siobhan's ideas begin to blend, and we see that Christopher is able to prompt his own self-help. Siobhan's line 'I have to go' signifies that he is ready to go it alone. He has learned enough to survive in the world and Siobhan's tutelage isn't necessary. She has been his mentor and 'mother figure'. He no longer needs either; having earned his own independence and now been reunited with his mother. Judy's entrance cuts across this signing off by Siobhan. A visual metaphor for the transferring of responsibility from Siobhan to Judy.

The following answers are suggestions only and all valid alternatives should be considered and marked appropriately. There should be practical justification for all ideas given in the answer.

The live production(s) selected for analysis and evaluation must allow for appropriate links to be made with the costume hair and make-up designer's choices for **The Curious Incident of the Dog in the Night- Time**.

Answers may include the following:

- Context of the scene- to establish the action of the scene.
- Chosen production style for the extract. Reference to the original production.
- Appropriate use of terminology
- **Function of Design** – costume, hair and makeup for the characters of: **Siobhan, Judy** and **Christopher** in this extract: (e.g. establishing age, gender, status, character relationships and themes).
- **age / gender** e.g. Siobhan has a grey jaw length bob with a fringe. Siobhan chooses to wear little makeup for her age just a little coral lipstick. Judy still wears her hair in a messy ponytail – reminding her of her youth and red lipstick to express her extrovert nature. Christopher has practical short cropped sandy coloured hair and dresses casually but for utility rather than fashion.
- **status** e.g. Siobhan is older and wiser than Judy. Her clothes would fit well, and she might appear prim/ composed in them. Pastel colours are perhaps more suited to her age. Judy might still be trying to escape being pinned down as a 'Mum'. The colours of her costume might be more striking to make this statement firmly. Christopher does not wear yellow! He wears hoodie and cargo trousers with many pockets to keep all his special items in and plain non branded trainers. Very practical for travelling in. When out in the street he might be in Pyjamas – they are his favourite – Spider man ones. This adds humour to a poignant scene and reminds us that Christopher has quirky ways that are sometimes amusing. It might also remind Judy of the young child Christopher was when she left him. In some ways he hasn't changed but in others he has transformed beyond recognition – helped by Siobhan.

- **character and relationships** e.g. Judy might appear younger than other women of her age who are mothers. She might stay young looking; wearing makeup and modern / trendy style of clothes with “WILD” written on her t shirt in an attempt to stay young and keep Roger. Christopher might be puzzled by her style - but clothes are of little importance to him really.
- themes: belonging / responsibility / building a future.
- **Period:** e.g. present day
- **Colour and texture:** e.g. Siobhan wears a large wool knit cardigan with pockets and zip up the front with tapered legged trousers – not too tight. The fabric and colours of Judy’s T shirt contrast to Siobhan’s. It is red with a caption on the front WILD (that shows a feeble attempt to stay youthful when she should just accept her age) made in a silk fabric with tight fitting arms. She wears wedged trainers (which suits her larger than life attitude) in contrast to Siobhan’s “comfort fit” flat shoes in pastel green- representing her calm nature.
- **Reflect the chosen production style for this extract:** e.g. naturalistic / symbolic
- **How an actor might use the costume, hair and makeup to add meaning:** e.g. Siobhan might remove her cardigan and put it around Judy’s shoulders to keep her warm in the cold street. It is also a symbolic and paternalistic gesture, passing her responsibility for Christopher back to Judy. He is her son again. The cardigan turns Judy back into a mother and it ages her. The zip up front of the cardigan covers Judy’s t-shirt and logo and takes away her attempt to stay young. Literally the weight of responsibility rests on her shoulders now. In removing this item of clothing, the rest of Siobhan’s costume might seem to blend into the surrounding light and as such she disappears like a ghost melting into the night.
- **Analyse and evaluate how any live productions you have seen during the course have influenced your choices.** This refers to two (*or more*) live productions seen during the course with links made to the costume hair and make-up designer’s choices. Candidates might refer to a production of **The Curious Incident of the Dog in the Night-Time**, and indicate the effectiveness of the costume, hair and make-up by the designer, and how it links to their own ideas or how they might develop upon the ideas observed.