



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

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 (NEW)
DRAMA AND THEATRE**

SUMMER 2019 MARK SCHEME

SECTION A

The grid below provides the relevant criteria for assessment of Section A, **question a** (i) (AO3) and question a (ii) (AO4). Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work) and the work of others
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • An excellent understanding of character motivation for the chosen extract • An excellent choice of vocal and physical skills with a sophisticated link to performance style. • An excellent explanation of how their ideas create mood within the extract. • Highly relevant use of subject specific terminology 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of how vocal and physical skills seen in live theatre can create atmosphere. • An excellent analysis of how live theatre seen as part of the course influenced these performance choices.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good understanding of character motivation for the chosen extract • A good choice of vocal and physical skills with a good link to performance style. • A good explanation of how their ideas create mood within the extract. • Relevant use of subject specific terminology 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A good evaluation of how vocal and physical skills seen in live theatre can create atmosphere. • A good analysis of how live theatre seen as part of the course influenced these performance choices.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory understanding of character motivation for the chosen extract • A satisfactory choice of vocal and physical skills with a satisfactory link to performance style. • A satisfactory explanation of how their ideas create mood within the extract. • Satisfactory use of subject specific terminology 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of how vocal and physical skills seen in live theatre can create atmosphere. • A satisfactory analysis of how live theatre seen as part of the course influenced these performance choices.

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited understanding of character motivation for the chosen extract • A limited choice of vocal and physical skills with a limited link to performance style. • A limited explanation of how their ideas create mood within the extract. • Limited use of subject specific terminology 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited evaluation of how vocal and physical skills seen in live theatre can create atmosphere. • A limited analysis of how live theatre seen as part of the course influenced these performance choices.
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited understanding of character motivation for the chosen extract • A very limited choice of vocal and physical skills with a very limited link to performance style. • A very limited explanation of how their ideas create mood within the extract. • Very limited use of subject specific terminology 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of how vocal and physical skills seen in live theatre can create atmosphere. • A very limited analysis of how live theatre seen as part of the course influenced these performance choices.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question a (i)
<p>1. A Day in the Death of Joe Egg</p>	<p>Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the mood desired for the extract. The following indicates some possible performance ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • MOTIVATION: As a two dimensional Grandmother to Joe, Grace’s motivation in this extract is to remind people how lovely Josephine would be if she could run. A stereotypical interfering mother in law, she seems to go along with Sheila’s hope in her unthinking way. • POSSIBLE VOCAL AND PHYSICAL SKILLS: Grace could have the stereotypical interfering Grandmother fast tempo ‘No I’m not stopping...No, well I wouldn’t have dropped in...’ at the beginning of the extract as she could comically take off her coat and gloves sharply to contradict her words. She could go around talking directly to the audience about her Tuesday night adventures, leaning in comically to anyone who may listen to her. She could pause before ‘So it is very lonely’ to emphasise the effect of the family’s disabled child on Brian’s mother. She could sit with a stiff posture staring at the disabled child when she comments on how she dribbles. To show the shame of a 1960s grandmother in this situation, she could continually dab her mouth to show the uncomfortable atmosphere. Her witty exchange with Brian about Christmas could show a strange maternal pull to Brian and she could tap his head and stroke his hair as if he were a child when she says ‘You used to say “Oh Mummy I want it all, can I have it Mummy, all to myself?”’ She could smile at him sadly. The vocal and physical skills should reflect the desired underlying sadness masked by the comic mood. Vocal and physical ideas should be linked to a performance style. • <i>Any other ideas reflecting mood through vocal and physical skills</i>

**2. Sweeney
Todd**

Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the mood desired for the extract. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **MOTIVATION:** Mrs Lovett's motivation is to release the Judge who's grasping her and when she notices the BEGGAR WOMAN, to dispose of her body before TODD enters. She will try to justify not telling TODD the truth and will be anxious for his response. She will be unsuspecting of his intentions to kill her as they waltz.
- **POSSIBLE VOCAL AND PHYSICAL SKILLS:** Mrs Lovett could scream at the judge to release her skirt at the beginning of the section. The mild squeal and pause when she notices the BEGGAR WOMAN could be proceeded by a frantic rush to attempt to discard Lucy's body down the chute. When TODD enters, we could feel her unease as she shiftily looks around and strokes her brow and neck. This will arouse his suspicions. She could say 'I was only thinking of you' with a desperately soft tone so that her love for Todd is apparent. Her awkwardness could fade as they waltz freely in front of the chute and we could see a glimpse of happiness on Mrs Lovetts face. Her shrieking screams as she is violently thrown to the chute could echo around the auditorium and her flailing legs and attempt to free herself from TODD's grasp could show her weakness against his vehement power. The vocal and physical skills should reflect the tense and tragic atmosphere required for this musical production. Vocal and physical ideas should be linked to a performance style.
- ***Any other ideas reflecting atmosphere through vocal and physical skills***

<p>3. Absence of War</p>	<p>Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the mood desired for the extract. The following indicates some possible performance ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • MOTIVATION: Malcolm, as George's shadow chancellor during the election campaign, is being accused by his leader of not supporting him in the public eye and for purging the party of its fantasies. Malcolm wants to question George's intellectual credentials and suggests that his leader is plagued by self-doubt. • POSSIBLE VOCAL AND PHYSICAL SKILLS: To show his slight awkwardness at the beginning of this section, Malcolm could stare at George across the space, trying to judge his facial expressions. His voice could have an inquisitive tone, slow tempo as if testing the waters. As he is on his guard, his movements could be apprehensive as he tries to take small steps towards his leader. He could shift from one foot to the other uneasily, until he gains an inner strength following the accusation of not supporting George enough. His tone could become louder, his tempo faster a lethal stare during hiss pauses. By the end of the extract, he should be battling for the power struggle between them and in full swing. The vocal and physical skills should reflect the awkward atmosphere desired. Vocal and physical ideas should be linked to a performance style. • <i>Any other ideas reflecting atmosphere through vocal and physical skills</i>
<p>4. The Radicalisation of Bradley Manning</p>	<p>Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the mood desired for the extract. The following indicates some possible performance ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • MOTIVATION: The Commander's motivation is to exert authority over Bradley by taking his gun and belittling him. • POSSIBLE VOCAL AND PHYSICAL SKILLS: could include a sarcastic tone of voice at the beginning of the extract which rises to a raging tone. As he probes further into Bradley's personal life he could bellow 'Salute your superior officer' with a close proximity, nose touching nose with his victim. He could have a strong masculine stance in juxtaposition to Bradley's quivering frame. The vocal and physical skills should reflect the threatening tone required. Vocal and physical ideas should be linked to a performance style. • <i>Any other ideas reflecting atmosphere through vocal and physical skills.</i>

5. Mametz

Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the mood desired for the extract. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **MOTIVATION:** David Jones, the artist and First World War soldier who wrote *In Parenthesis* was a huge influence on Owen Sheers writing and therefore is like the playwrights moral mouthpiece. Based on a true writer, his motivation is to reflect how ignoble war is.
- **POSSIBLE VOCAL AND PHYSICAL SKILLS:** At the beginning, the stage directions have him 'crawling' to the edge of the clearing, with his rifle towards a large oak. At the end of the first part of the extract, Jones 'props his rifle against the edge of the tree and collapses'. After Antoinette props him on his lap, he has the last words of the play as he asks the audience what should be done with his rifle. For 'Cooks' tourists to look at its rusted shape under the Oak tree? His voice could bellow these last words in an indignant tone to reflect his motivation of highlighting the immoral nature of the war. His voice could be a soft tone as he opens the extract glorifying his rifle. His tempo could quicken as the ridiculousness of this weapon is highlighted when Sergeant Snell goes around picking up the rifles of the bodies 'And. And. And' The tone her could be monotonous to emphasise the ignobility of it. The vocal and physical skills should reflect the tense and tragic mood. Vocal and physical ideas should be linked to a performance style.
- ***Any other ideas reflecting atmosphere through vocal and physical skills.***

**6. One
Moonlit Night**

Answers for question a (i) should suggest an appropriate motivation for the character, performance style, vocal and physical skills for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

- **MOTIVATION:** Nain's motivation in this extract is to inform us that she's looking after BOY for three months whilst MAM is ill and to enquire about the mysterious basket of food that was left on her doorstep.
- **POSSIBLE VOCAL AND PHYSICAL SKILLS:** Nain is portrayed as a devout Christian but quite hard around the edges. She cares for BOY however and this tenderness could be portrayed in her harsh tone 'You eat your fill, my boy' as she stoically pats the poor, thin character on his back. She could be portrayed as a strong matriarchal presence with a tough strong posture to emphasise the Mam's inability to cope with the son with a missing father figure. The North Walian accent and stereotypical gossiping older generation could be applied through a fast tempo and inquisitive tone when she asks 'D'you know what I saw on the doorstep?' She could turn away in disgust when BOY referes to Wmffra as an angel, muttering 'This boy talks more nonsense every day'; this could reinforce her strong Christian faith. The vocal and physical skills should reflect the comic mood required. Vocal and physical ideas should be linked to a performance style.
- ***Any other ideas reflecting atmosphere through vocal and physical skills***

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • An excellent discussion of how the stage and set can create atmosphere within the extract • An excellent explanation of the use of lighting within the chosen extract • An excellent explanation of sound within the extract • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • A good discussion of how the stage and set can create atmosphere within the extract • A good explanation of the use of lighting within the chosen extract • A good explanation of sound within the extract • Relevant use of subject specific terminology
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • A satisfactory discussion of how the stage and set can create atmosphere within the extract • A satisfactory explanation of the use of lighting within the chosen extract • A satisfactory explanation of sound within the extract • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • A limited discussion of how the stage and set can create atmosphere within the extract • A limited explanation of the use of lighting within the chosen extract • A limited explanation of sound within the extract • Limited use of subject specific terminology
1	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • A very limited discussion of how the stage and set can create atmosphere within the extract • A very limited explanation of the use of lighting within the chosen extract • A very limited explanation of sound within the extract • Very limited use of subject specific terminology
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question b
<p>1. A Day in the Death of Joe Egg</p>	<p><i>Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> • In the script: the set is a 1960s living room. The original performance style was naturalistic. • Possible type of stage could be: proscenium arch as originally performed. • Possible set could be: symbolic metal chair carrying Joe CS on a minimalistic style thrust stage. A red velvet chair for Grace to sit on as Bri and Sheila run around the edges of the set trying to entertain their guests with drinks and snacks. Pam could uncomfortably sit on Freddie’s knee on an uncomfortable wooden seat near the disabled child to reflect their awkwardness around her. • Possible lighting could be: a yellow wash could flood the performance space at 75% while Grace enters to cut across their evening. A white spot could shine on Grace and the lights dim on the frozen characters during Grace’s monologue. The follow spot could take her closer to Josephine when she mentions the plastic bib and the naturalistic warm intended yellow serene wash could resume for the rest of the extract to show how the family helplessly ignore the reality of the disabled child ‘Wouldn’t she be lovely if she was running about?’ • Possible sound could be: a gramophone playing 60s songs for their guests that occasionally sticks could be played while Sheila enters and she could shriek the record off when she begins her direct monologue. No sound when she refers to her loneliness and then Sheila could indignantly put it back on when the ‘family’ scene regathers and they all look at Joe. • Any other ideas reflecting set, lighting and sound.

**2. Sweeney
Todd**

*Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:*

- **In the script:** the set is Mrs Lovett's pie shop with the chute for body disposal. It was originally performed on Broadway in 1979 in a traditional, naturalistic style.
- **Possible type of stage could be:** end-on
- **Possible set could be:** End on intimate studio space with black shiny boards and a large furnace USC.
- **Possible lighting could be:** a red glow from the furnace as Mrs Lovett attempts to escape the Judge's grasp. The white wash could be low to enhance the murderous atmosphere and there could be footlights underneath the audiences' feet to cast shadows above the furnace as some monster. In the script: 'the light from the fire illuminates the BEGGAR WOMAN's face and black smoke churns from the furnace when Mrs Lovett is killed. This could be against a white spot to show how evil has taken over.
- **Possible sound could be:** in the script, there is a chord when TODD realises it is LUCY and we could hear some ominous violin scrapes. SFX of fire crackling could underscore the waltz, which could increase in volume as TODD waltzes her closer to the oven. When Mrs Lovett is thrown into the oven, the script suggests 'The music booms like an earthquake'. The crescendo could almost deafen the audience and the slamming of the oven door could echo her final howl.
- **Any other ideas reflecting set, lighting and sound.**

3. Absence of War

Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **In the script:** It was originally performed end on at the Olivier stage, Royal National Theatre in 1993. The style was symbolic. This extract is in an airplane hangar in a 'great space'.
- **Possible type of stage could be:** in the round
- **Possible set could be:** site specific in a British airplane hangar with a promenade style. The audience could be led to sit on benches end on for this extract within the vast space. Therefore, the intimate, tense exchanges between the two could be emphasised.
- **Possible lighting could be:** As the reality is being confronted in this section, a 100% white flood could light the performance space with a focused red spotlight CS. AS the exchanges intensify, the actors could come closer to the spotlight and circle around it's edges as if sparring in a political fight.
- **Possible sound could be:** a drum beat as the exchanges become more heated. A 'white noise' could begin the confrontation at a low level that increases almost like a crackling radio report as Malcolm and George become more passionate in their accusation and reality.
- **Any other ideas reflecting set, lighting and sound.**

4. The Radicalisation of Bradley Manning

*Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:*

- **In the script:** the set should depict the Forward Operating Base Hammer. Eastern Baghdad. The sound has Intel Officers sitting around listening to music, answering phones and working on computers. Lady Gaga's 'Born This Way' where Bradley and the Chorus get 'overcome by the music and break into a dance conflating the sentiment of the song and their military personas'
- **Possible type of stage could be:** proscenium arch
- **Possible set could be:** A metal desk for the Commander stage right with many upright standing metal desks with computer screens scattered upstage. A white spotlight on Bradley's computer downstage left could come up when he goes to burn the data. These could create the cold atmosphere desired.
- **Possible lighting could be:** A cold, steel gel lighting the clinical white base at 100% intensity. The wash could dim to 60% while a spotlight crossfades onto Manning's computer area and bag when the copying of data takes place. When the company dance to 'Born This Way', red and blue lights could flash as in a disco mode in an ironic patriotic stance.
- **Possible sound could be:** sfx of a bustling Army base with telephone tones overlapping and computers bleeping. The videos that the Intel Officers should be watching can be heard with crashing shots and firearms. The songs could distort together to make a white noise when Bradley puts in the CD before a 100% shrieking beat of Lady Gaga's 'Born this Way' could be echoed around the auditorium.
- **Any other ideas reflecting set, lighting and sound.**

5. Mametz

Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **In the script:** There is a large oak at the edge of the clearing. David Jones lies there and the other characters go around the space amongst the dead bodies. Helen, Edith and Siriol narrate from the clearing edge. Originally performed by National Theatre Wales in a forest in Monmouthshire, Wales.
- **Possible stage type could be:** open air end on
- **Possible set could be:** an open air theatre in Wales to link the Welsh soil and identity that Sheers wants to evoke in his audience. The audience could be end on under a white canopy. The set could be positioned in a clearing in the woods with the grass and soil as the performance area. The large oak tree could be positioned USR with a red spotlight in its leaves set down to David Jones.
- **Possible lighting could be:** set at dusk, the lighting could be a 75% white wash that gradually fades. Snell could be positioned on a wooden level barking his orders at David Jones and the soldiers who crawl along the clearing 'hugging' their rifles. a Golden spotlight could shine on him that is abruptly switched off as *he goes down*. Helen, Edith and Siriol could carry lanterns to reflect the period of 1916 and to cast shadows on their faces as they comment around the edge of the clearing. *The flash of the camera* that is in the stage directions at the end of the play and extract could be a flash of the white stage lights for 3 seconds bright white was to black out and back up before a strobe light could accompany the *sound of an explosion*. *Blackout*.
- **Possible sound could be:** In the script there is a *burst of machine –gun fire* before Snell goes down and *the last movement of Bach's 'St John Passion'* plays on the gramophone when Wyn Griffith speaks *but comes to an end* as he exits *but continues to revolve*. *Edith, Siriol and Helen sing 'The Ship Song'* and there is the *sound of an explosion*. Candidates could note the intensity of the sound levels at this climactic point at the end of the play.
- **Any other ideas reflecting set, lighting and sound.**

**6. One
Moonlit Night**

Answers for question b should discuss how the chosen design elements could create atmosphere in this extract. It should discuss how stage, set, lighting and sound ideas create the desired mood. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **In the script:** it is set in Mam's house in Bethesda, North Wales 1915-1920. Theatr Bara Caws toured the theatres of Wales in 2011 with this adaptation of Caradog Pritchard's 1961 novel. It was a minimalistic style set with some slates, wooden boxes and fences.
- **Possible type of stage could be:** proscenium arch
- **Possible set could be:** be a traditional proscenium arch in an intimate setting reflecting MAM's house for this extract. The performance style could naturalistically depict a warm 1915-1920 North Walian terrace living room with a fire burning, Nain's attempt to bring warmth back to the house. This could juxtapose with the desired atmosphere of wavering between happiness and sadness dominated by MAM's mental illness.
- **Possible lighting could be:** a dim white spotlight USR where MAM could sit on a desolated wooden rocking chair. Darkness engulfs her as does this terrible mental illness that has taken her for the time. As you come further DSL where a fire warms the hearth with a few sparse logs, a yellow Fresnel could light the area where Nain feeds BOY some bread on the cold slate in front of the fire.
- **Possible sound could be:** the crackling of the fire to suggest Nain's matriarchal comfort. **In the script the music box fx could carry on intermittently, until the end of the scene.** A 'funeral hymn' at the beginning of the extract. The harp like sounds and church like bells of the music box could therefore underscore the discussion of the 'angelic' community member who has left a basket of food on Nain Penbryn's doorstep. The sound could intensify when they describe Wmffra's angelic nature.
- **Any other ideas reflecting set, lighting and sound.**

SECTION B

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

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	A04 Analyse and evaluate (their own work) and the work of others
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent interpretation relating to character positioning and movement within the extract and how they relate to the play as a whole • An excellent directorial interpretation for a contemporary audience • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of live theatre seen as part of the course • An excellent analysis of how live theatre influenced their own interpretation.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good interpretation relating to character positioning and movement within the extract and how they relate to the play as a whole • A good directorial interpretation for a contemporary audience • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good evaluation of live theatre seen as part of the course • A good analysis of how live theatre influenced their own interpretation.
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory interpretation relating to character positioning and movement within the extract and how they relate to the play as a whole • A satisfactory directorial interpretation for a contemporary audience • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of live theatre seen as part of the course • A satisfactory analysis of how live theatre influenced their own interpretation.

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited interpretation relating to character positioning and movement within the extract and how they relate to the play as a whole • A limited directorial interpretation for a contemporary audience • The answer shows a limited level of organisation and basic use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of live theatre seen as part of the course • A limited analysis of how live theatre influenced their own interpretation.
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited interpretation relating to character positioning and movement within the extract and how they relate to the play as a whole • A very limited directorial interpretation for a contemporary audience • The answer shows a very limited level of organisation and very limited use of subject terminology, with errors in grammar, punctuation and spelling affecting clarity of communication. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of live theatre seen as part of the course • A very limited analysis of how live theatre influenced their own interpretation.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: Section B, questions 7 (i) – 12 (i)
<p>1. A Day in the Death of Joe Egg</p>	<p>Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • A possible directorial interpretation could be: a minimalistic performance in an end-on space with stylised performance skills. • Possible character positioning and movement could be: to reflect the sombre tone and comic façade that this couple are upholding through exaggerating Bri’s entrance as the vicar and to make his movements comic eg clasping hands to pray, looking up for help from God. As they are using role play to escape their marriage that is falling apart and to attempt to understand how each other feel about their dysfunctional family, they could be directed to stand either side of their daughter as they speak to show how the family unit is split and centres around this child in the chair. Joe could be directed to face the cyclorama upstage on the end-on stage, her back to the audience a symbol that they cannot face what has happened to their family and the demise of their marriage because of it. When they drop the Vicar imitation, the couple can be set proxemically wide apart, now unable to touch or gaze at each other directly as the reality of their failing marriage becomes apparent. ‘I join in these jokes to please him.’ • Relationship to play as a whole: the crack in their marriage can be shown with this directorial choice of only bringing them together when they are ‘in role’. Positioning their disabled child between them with her back to the audience allows them to see the impact the mother’s hope and the father’s reality has had on them as a broken family unit. • Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.

**2. Sweeney
Todd**

Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **A possible directorial interpretation could be:** on a traverse stage where the audience can see each others' responses. In order to reflect Todd's insanity and violent outburst that his plans to kill Judge Turpin have been wrecked, the chorus performers could move in a 'Shared Experience Theatre' style scurry elevating TODD to his frenzy 'They all deserve to die'.
- **Possible character positioning and movement could be:** Mrs Lovett could be directed to be swept along in the vehement fury as the chorus take her with them and they *slash through the air*. This could show their violent intentions with the fast paced choreography as they try to stab at each other and the audience. The audience could be very close to the action in a traverse style setting to witness the reactions of each other as they observe the intentions to murder between them. TODD could be directed to pick out an audience member on 'All right you Sir. How about a shave?' giving the physical style of the extract a more intimate and violent edge for the audience members. As they plot to sell the meat in the pie shop, the violence of their murderous actions could take on a melodramatic dance as they wave the butchers cleaver and wooden pin in the air.
- **Relationship to play as a whole:** This style of performance in a 'Shared Experience Theatre' style group attack could heighten the violent intentions of TODD to kill every unsuspecting character he comes across. The minimalistic design style within a cramped studio space could make the murders that happen throughout the play effect the audience as they are splattered with bits of blood as each attack takes place. A contemporary audience could relate to this violent attack on the senses and receive a full physical experience of the thriller.
- **Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.**

<p>3. Absence of War</p>	<p>Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • A possible directorial interpretation could be: to set this extract on an intimate studio space with some possible mirrors hanging with bulb lights around the three walls of the performance space. The actors could be directed to perform in a physical theatre style to mimic the media circus. • Possible character positioning and movement could be: George's party and make up assistants could dance around him where he is positioned on a swivelled leg make up chair CS. They could be controlling his image physically as they steer him from one mirror to the other, moulding his facial expressions and his look (hair, blusher, collar and jacket) The SFX could have a faint Labour party theme tune, which the party and makeup artists can dance too in order to reflect modern politics being a show and dance without spontaneity. Oliver could be directed to perform as a puppet lapdog who moves mechanically, going through the cards and his carefully prepared 'script'. • Relationship to play as a whole: Directing the actors to perform in a physical style can reflect the themes of modern politics and how George is being made to put on this 'persona/face' when put out in society and cannot be himself as he is steered by the large group of actors around him. • Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.
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<p>4. The Radicalisation of Bradley Manning</p>	<p>Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • A possible directorial interpretation could be: in an intimate studio space, in the round with computer screens showing horrific footage around the close audience to reflect the Base. There could be school/base desks dotted around the audience. When we flashback to Millward School, the screens could change to have the words FIGHT INJUSTICE REALITY WAR CHILD FEUD POWER. The style could be Brechtian. • Possible character positioning and movement could be: to reflect the Brechtian style with Bradley using gestus at being physically thrown by the power of the images he sees on the screens with the other Intel Officers miming a blow to his belly, head, legs as he moves around the circular space. When in school, the bully and victim could be directed to be CS with Bradley sat reading a book with KIDS, POWER AND WAR on the front at a desk within the audience. When the teacher blames him, he could slam his desk at the injustice of it before being thrust back into the base as the Chorus threaten the schoolchildren who have now become 'detainees'. They could huddle CS similar to the children to reflect the reality of the power struggles and corrupt injustice within the Iraq war, miming 'we are now detainees' in keeping with the alienation of the Brechtian style. Mrs Stokes could multi-role by becoming the Major barking at Bradley who could be positioned with a strong posture on a spiral staircase that shoots up from a section on the peripheral of this revolving circular stage. • Relationship to play as a whole: The directorial ideas reflect the realities of war through the aggressive/confrontational interactions between the officers and Bradley, the unjust collaring of the victim in the classroom CS and by the IFP. The link between the classroom and the war front throughout the play will be apparent with this kind of directorial interpretation and Brechtian performance style. • Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.
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<p>5. Mametz</p>	<p>Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • In the script: it is set in a field beside a wood in Wales. It was originally performed in 2014 by National Theatre Wales in a wood in rural Monmouthshire. The audience are gathered and martialled by employees of 'Cook's Battlefield Experience Tours'. The audience are led into a barn that has a café in Poperinghe, France 1916 with French waitresses serving the soldiers including a French menu and chequered red tablecloths; it fades to look out onto 'Mametz Wood' • A possible directorial interpretation could be: site specific in an old aircraft hanger where the tour begins at one entrance with the tour leader holding up an umbrella on an old wooden box. He leads the audience through an entrance in the hanger that reveals a soiled end on stage floor with rows of trenches and barbed wire. Amongst these could be red iron folding metal tables with a red metal chairs to symbolise the café at Poperinghe, France. • Possible character positioning could be: the tour operator leading the audience with a torch from the entrance to the café could move frantically. As they sit in the café in this promenade style, hushed quickly to their seat by the waitresses, Phillips could enter the café with a stiff wooden posture and jump onto a podium USC of the make shift end on staging in front of them. Antoinette could enter from the field in a serene manner carrying her basket and look out at 'Mametz Wood' from the apertures <i>'shaking her head bitterly'</i> whilst turning to directly address her audience. Her intense stares could create a tense atmosphere. Women could be positioned on levelled perches of the aperture singing their hymns whilst Watcyn could move quickly beyond the apertures with the innocence of youth, while the Soldiers of the 15th Welsh Royal Fusiliers could march slowly to their trenches as they carry <i>'their lives with them'</i> • Relationship to play as a whole: These directorial ideas could reflect the absurdity of war by bringing the performance space to the Welsh soil within a vast and cold performance space. The symbolic positioning of the women above the battle field to represent the identity of the British families as the soldiers march slowly below. Antoinette's serene movements during the whole play could juxtapose with the stiff marching of the soldiers in the trenches. • Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.
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**6. One
Moonlit Night**

Answers should offer a relevant interpretation for a contemporary audience, showing how ideas relate to the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

*In this thinly-disguised portrait of his native Bethesda, Prichard evokes a **community dominated by poverty, drink and religion**.*

- **A possible directorial interpretation could be:** to show the tight-knit, religious community through naturalistic positioning and movements on a traditional proscenium arch stage.
- **Possible character positioning and movement could be:** BOY could be fascinated by the tale of Wil Starch collar and he could sit CS staring wide-eyed at his mother ironing the Sunday collars fiercely DSR as we hear of Wil's revelation during the Revival. Grace Evans would not need to knock; every house had an open door in the Welsh speaking community and even offered to be Christian to the English speaking communion that the village offered. The singing congregation could mimic the stereotypical look down their noses and kneeling for communion. However, the gossiping Grace and the tales of drinking could be told with large gesticulation of hands in order to reflect the reality of this not so religiously perfect, gossiping Welsh community.
- **Relationship to play as a whole:** the love of the neighbours and community spirit is evident throughout the novel and this open door policy and ever present Christian faith is apparent in the positioning and movement. Although poor and in the shadows of the First World War, this sense of community will appeal to a contemporary audience through its stark contrast with today's inability to know thy neighbour.
- **Any other valid directorial design, character positioning or performance ideas that could portray the chosen themes to a contemporary audience.**