



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

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 – UNIT 4**

SUMMER 2022 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 costume design for both characters within the chosen extract. • An excellent choice of hair and make-up for both characters within the extract. • An excellent explanation of how their design elements communicate character within the chosen 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 costume, hair and make-up design seen in live theatre can interpret meaning. • An excellent analysis of how live theatre seen as part of the course influenced these design choices.
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A good understanding of costume design for the chosen extract. • A good choice of hair and make-up for the chosen extract. • A good explanation of how their design elements interpret meaning in the chosen 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 costume, hair and make-up design seen in live theatre can interpret meaning. • A good analysis of how live theatre seen as part of the course influenced these design choices.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A satisfactory understanding of costume design for the chosen extract. • A satisfactory choice of hair and make-up for the chosen extract. • A satisfactory explanation of how their design elements interpret meaning in the chosen 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 costume, hair and make-up design seen in live theatre can interpret meaning. • A satisfactory analysis of how live theatre seen as part of the course influenced these design choices.

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited understanding of costume design for the chosen extract. • A limited choice of hair and make-up for the chosen extract. • A limited explanation of how their design elements interpret meaning in the chosen 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 costume, hair and make-up design seen in live theatre can interpret meaning. • A limited analysis of how live theatre seen as part of the course influenced these design choices.
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited understanding of costume design for the chosen extract. • A very limited choice of hair and make-up for the chosen extract. • A very limited explanation of how their design elements interpret meaning in the chosen 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 costume, hair and make-up design seen in live theatre can interpret meaning. • A very limited analysis of how live theatre seen as part of the course influenced these design 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 costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • COSTUME DESIGN & MEANING: Set in England 1967, Bri's costume could be a stereotypical schoolteacher of the period; brown bell-bottoms, winkle-pickers, green tank top over (to suggest his jealousy of Joe taking his wife's time) a checked shirt and black tie to reflect his inner darkness at the medical malpractice that caused his daughter's cerebral palsy. 35-year-old Sheila could wear a mohair red jumper to reflect her loving nature but also her deep guilt about Joe's condition following her earlier promiscuity and fear of motherhood. She could wear a brown knee length skirt, slippers and a cross to reflect her faith that there may be a miracle to cure her daughter. • HAIR & MAKE-UP DESIGN & MEANING: Sheila's 1960s perm could be messy and weary emphasising her frustration at motherhood and decade of hard work. White powder and dark bags under her eyes could also reflect her lacking humour. Bri could also have strands of his hair gelled out of place to suggest his untenable situation and a 1960s moustache for him to stroke whilst playing out the farce. • <i>Any other ideas interpreting meaning through costume, hair and make-up design.</i>

**2. Sweeney
Todd**

Answers for question a (i) should suggest an appropriate costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **COSTUME DESIGN & MEANING:** Mrs Lovett could wear a traditional black and white stripe corseted dress with a large red skirt to portray her cunning waif she has adopted following Pirelli's murder. To reflect his obsession with Mrs Lovett for taking him in and protecting him, young Tobias could wear a red neckerchief to suggest his Oedipus complex devotion to 'protect' his 'Mum' in this song. He could also wear brown trousers and shirt to suggest the period and his hiring as her waiter (rather than a slave to Pirelli)
- **HAIR & MAKE-UP DESIGN & MEANING:** Mrs Lovett's hair could be scraped into a slick high bun which could suggest her kind-hearted and gentle nature but also the sharp fear of Tobias now becoming an obstacle between her and her beloved Todd as he becomes suspicious of her. She could have red rouge on her cheekbones to imply her business and shaded grey shadows under her eyes to emphasise her stress at being caught out. Tobias could have stage pale foundation and brown blusher streaks on his face to suggest his previous treatment by Pirelli, emphasising his need for protection from Mrs Lovett. He could also wear a smart 19th century period brown wig which he refers to forgetting in Act One implying how his status has risen.
- ***Any other ideas interpreting meaning through costume, hair and make-up design.***

3. Absence of War

Answers for question a (i) should suggest an appropriate costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **COSTUME DESIGN & MEANING:** George and Oliver could both be dressed in grey suits, white shirt, polished black shoes and labour red tie. George could look dishevelled following his defeat, with his collar loose and tie unkempt. A labour party rosette could hang from his lapel. Oliver could look sharper as could the rest of George's team but all with the dark background to their labour red that slips from their scarves, rosettes and ties.
- **HAIR & MAKE-UP DESIGN & MEANING:** Both George and Oliver's hair could be gelled to the side, with George's looking particularly out of place by now. The right honourable MP and his political adviser have faced defeat and their sullen white powdered faces and black bags under their eyes with grey eye shadow could suggest how the election campaign has taken its toll on them 'It's no isn' it?'
- ***Any other ideas interpreting meaning through costume, hair and make-up design.***

<p>4. The Radicalisation of Bradley Manning</p>	<p>Answers for question a (i) should suggest an appropriate costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none">• COSTUME DESIGN & MEANING: Bradley could attempt to dress as an IT type student in a buttoned-up check shirt and combats. The check could have grey and red; the red symbolic of his growing anger at his father in this extract and the grey to show how he has no direction on where he wants to go. The buttoning up could stereotype his IT, controlled image with black rimmed spectacles to finish the look. The five Brians could all put on a black blazer when they play the role of “father”, the black symbolising his dark attitude towards Bradley’s inability to join the Army and his sexuality.• HAIR & MAKE-UP DESIGN & MEANING: Bradley could have slightly dishevelled hair to show his anger at his father’s lack of compassion and for not being there for him. He could have a hint of black eyeliner to reflect his feminine side and a rather gaunt foundation to show how ashen he feels towards his father. Brian’s hair and make-up could be immaculate on the other hand, with each hair gelled into place and a shiny complexion on his base stage foundation. When the waitress and other members of the chorus become Brian, they could part their hair to one side as Brian does with a sharp black comb to reflect his archaic attitude and strict demeanour. Stage foundation for Brian could be warmer with some bronzer whilst Bradley could appear gaunter with loose white powder.• <i>Any other ideas interpreting meaning through costume, hair and make-up design.</i>
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<p>5. Mametz</p>	<p>Answers for question a (i) should suggest an appropriate costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • COSTUME DESIGN & MEANING: As they're all members of the 15th Battalion Royal Welsh Fusiliers, their WW1 soldier costumes could be green with socks and steel toe caps, a badge on their heart and steel caps to reflect the danger they are in. As this extract makes us see their young naïve 20-year-old characters as they joke about Aneurin's girlfriend in the trenches, the costume could be slightly open to show the freedom they share. • HAIR & MAKE-UP DESIGN & MEANING: Their make-up could show the brutality of the war, with a blue bruised shadow contouring around Dai's eye and brown bronzer marks on their cheek bones to show the relentless war. Pale white powder could also imply their lack of sleep and their youthfulness. The hair could be peeping greasily under their battalion berets to show their main objection of fighting for their country. • <i>Any other ideas interpreting meaning through costume, hair and make-up design.</i>
<p>6. One Moonlit Night</p>	<p>Answers for question a (i) should suggest an appropriate costume, hair and make-up design to interpret meaning in this section. There should also be an explanation of how these interpret meaning within the extract. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • COSTUME DESIGN & MEANING: Both boys could wear grey shorts and braces over a white shirt and black shoes to suggest their Sunday best. Set in 1915 Bethesda in a chapel-going mining community, the bland colours could suggest their surroundings and period as well as their innocence in this extract 'I've stopped swearing. And I'm not going to smoke again either.' Mum & Man could also keep the dark colour scheme with a black collar dress and Man a black tie with a grey suit. • HAIR & MAKE-UP DESIGN & MEANING: Both boys could have rouge on their cheeks to suggest their childhood innocence and to symbolise the blood BOY witnesses in the suicide; they could also have brown marks on their knees. Boy could have loose white face powder to symbolise Boy's neglect under his Mam's illness with a little more of a black eye shadow contouring under Boy's eyes to show how the illness affects him too. Both boys could have a 'bowl' curved fringe cut to imply the poverty of their families at the turn of the last century. • <i>Any other ideas interpreting meaning through costume, hair and make-up design.</i>

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 direction of the interactions between the chosen characters within the chosen extract. • An excellent explanation of character motivations within the chosen extract. • An excellent direction of the characters vocal and physical skills within the chosen extract. • Reference to how their interactions relate to the play as a whole. • 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 direction of the interactions between the chosen characters within the chosen extract. • A good explanation of character motivations within the chosen extract. • A good direction of the characters vocal and physical skills within the chosen 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 direction of the interactions between the chosen characters within the chosen extract. • A satisfactory explanation of character motivations within the chosen extract. • A satisfactory direction of the characters vocal and physical skills within the chosen 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 direction of the interactions between the chosen characters within the chosen extract. • A limited explanation of character motivations within the chosen extract. • A limited direction of the characters vocal and physical skills within the chosen 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 direction of the interactions between the chosen characters within the chosen extract. • A very limited explanation of character motivations within the chosen extract. • A very limited direction of the characters vocal and physical skills within the chosen 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>Answers for question b should discuss how the candidate would direct the interactions within the extract and how these relate to the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivations in the extract: They both elaborately re-enact the farcical nature of the extract to educate the audience on the malpractice that occurred. As the tragedy progresses, their act becomes difficult to energise, so Bri acts on his impulse to commit euthanasia whilst Sheila has no patience with her husband's self-pity. • Possible vocal skills within the extract: Both actors could start the extract with a quiet, placid tone until Bri quickens the tempo and raises his tone when he directly addresses the audience about Sheila's 'theory'. Sheila could have a manic pitch when re-enacting the birth, • Possible physical skills within the extract: When Sheila recites how the birth went, Bri could comically repeat the movements quickly as if he's on cue to 'perform' '<i>...holding my hand and looking sincere (BRI does it) Giving the lead with shallow breathing (Does it.)</i> His interactions with Sheila throughout the tragedy could be delivered in a similar 'look at me the comedian' manner, to cover up his true feelings that he's jealous of his daughter. Sheila could look pityingly towards the audience in this extract to emphasise her guilt and a sense of strangeness towards her husband. • Relate to play as a whole: These directed interactions could be delivered in a similar 'look at me the comedian' manner, in order to cover up Brian's true feelings that he's jealous of his daughter and therefore 'performs' with his wife. These melodramatic interactions could intensify as the play progresses, with the farcical element subsiding towards the end of Act 2.

**2. Sweeney
Todd**

Answers for question b should discuss how the candidate would direct the interactions within the extract and how these relate to the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Motivations in the extract:** Tobias' objective in the extract is to protect Mrs Lovett 'Nothing can harm you/Not while I'm around.' Previously in Act One, Mrs Lovett saved Tobias from Todd's knife as he seemed harmless and could be put to good use. She gives him pies and gin and he gains power and self-confidence under her wings. Her objective in this extract is to not allow his suspicions to come between her and Todd thus locking him up at the end of the extract.
- **Possible vocal skills within the extract:** Tobias could sing this song with devotion and admiration towards his guardian angel, Mrs Lovett. His voice could be soft and tender as he loves her deeply for comforting him. Mrs Lovett's voice could become more agitated and a faster tempo as he becomes more suspicious following Tobias noticing Pirelli's purse (*with a weak laugh*) 'Boys and their fancies'. In contrast, earlier in the musical, Tobias voice could have been quieter and more scared following his treatment under Pirelli with a motherly, soft tone to Mrs Lovett's voice to coax the boy in.
- **Possible physical skills within the extract:** In contrast to when they first met, Tobias could now be the one with self-control following his devotion to Mrs Lovett. He could gaze towards her infatuated, with his arms reaching out to protect her, whilst Mrs Todd now becomes more concerned that he may get closer to the truth and therefore turning away from him with a weaker posture. She could lock the door with confidence at the end of the extract, reverting to her previously strong posture.
- **Relate to play as a whole:** These directed interactions could reflect their mutually protective relationship; as Lovett's assistant who looks up to her like a surrogate mother throughout most of the first act, Tobias could interact closely and adoringly towards his loving Lovett throughout the musical until his violent outburst when he discovers the truth.

3. Absence of War

Answers for question b should discuss how the candidate would direct the interactions within the extract and how these relate to the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Motivations in the extract:** George's motivation is to get the poll results and Oliver's is to ensure that his leader knew they could have won if he had stuck by him.
- **Possible vocal skills within the extract:** Their interaction would be sullen and slow at the beginning of the extract, with the tempo quickening as their exchange becomes more heated. George could fire the repetition of 'Yes' with conviction to suggest that he believes in his script and his party, interrupting his leader at all costs *'his voice toughening slightly'*. Oliver, although softer than he would have been with this sarcastic tone in Scene Eight 'But George ruled against it' could still have a tone of indignation as his passion for what could have been slipped through his 'relentless' tone 'We could have won this. It was there for the winning.'
- **Possible physical skills within the extract:** George could be motionless on his chair centre stage, smoking stressfully on his cigarette. Oliver could come close to him at the beginning of the extract and become more up close to his face as his brutal evaluation of the poll proceeds *'And where have we landed the party tonight?'*
- **Relate to play as a whole:** These directed interactions could magnify the hopeful vocal tone of the beginning of the play now descending into an agitated sigh of defeat as their relationship becomes more agitated. This final scene could have more heated interactions as the political adviser tended to have George's back in the previous scenes they had together and their interactions would have been gentler.

<p>4. The Radicalisation of Bradley Manning</p>	<p><i>Answers for question b should discuss how the candidate would direct the interactions within the extract and how these relate to the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> • Motivations in the extract: Bradley's motivation is to meet with his father and ask for money to get him to college. Brian's motivation is to change his son's career path and get him to sign up to the Army where he can work on Computer Science for free. • Possible vocal skills within the extract: Bradley could have a shy tone at the beginning of the extract as he hesitates to bring up the conversation of lack of funds and Uni with his father. The first Brian of the chorus could reflect the calmness of the beginning of the extract, but as the dialogue progresses and more Brian's join, the tone could increase to a sharper, judgmental tone with a quicker tempo. Bradley could change his tone to a louder snap on "I'm gay" "I'm five two and I weigh a hundred and five pounds" A quicker tempo and desperate tone could reflect this. At the end of the extract when he agrees to meet his father to sign up for the Army, Bradley's voice could diminish to a whisper after an effective pause "Where do I go?" • Possible physical skills within the extract: The extract offers oppressive physical skills from the five chorus members that turn into Brian as they gradually move closer to Bradley across the dinner table 'A fifth Brian joins and physically leans on Bradley.' Bradley could fiddle with his napkin nervously at the beginning of the extract which riles Brian. One Brian could snatch it from Bradley's hands. As the fourth Brian counts money and puts it on the table, Bradley could slowly lift his eyes for the first time as he sits with a hunched, dejected posture. As the number of Brian's increase the proxemics between the father and son could close leaving Bradley no choice but to follow his father's orders. He could try to resist by shuffling back on his chair. • Relate to play as a whole: These directed interactions could reflect how Bradley is oppressed and pushed from pillar to post in many of his relationships during the whole play. His dejected posture and Brian's overpowering nature makes us sympathise with our protagonist as it does with the play as a whole.
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5. Mametz

Answers for question b should discuss how the candidate would direct the interactions within the extract and how these relate to the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Motivations in the extract:** Dai and Ellis, our fallen war heroes, one a miner from South Wales the other a dairyman from London are the playwright's voice of the soldiers on the front line. They show us their comradeship, horror of what they see and what they keep from their loved ones back home.
- **Possible vocal skills within the extract:** Dai writes home to his mother and Ellis to his wife Helen and daughter Megan. As they talk about women and Ellis saying if he weren't married, Dai could chide 'But you are El, you are' in a deep South Walian accent and a witty tone. They are trying to escape the horrors of war with their banal and comic chats. When it comes to their final scene, their voice could be softer, without joy, as they speak of their own deaths 'I tried screaming as I went for him.'
- **Possible physical skills within the extract:** They could read the paper in the trenches with a relaxed posture in this extract and jeer and elbow each other in a jovial manner. As they take cover, like they did earlier in the play, they could look forward with fear in their faces, not making eye contact with each other, but always on guard for attack with their pistons in position. When they are ordered to fix their bayonets and *Dai begins to lose it*, Ellis could hold onto him as he shouts 'Mam! Mam! No, I don't want to! Mam! Mam!'
- **Relate to play as a whole:** These directed interactions could reflect their comradeship as brave soldiers who show their courage on the outset and their human longing for their families in the undertones of their voices. Their physical skills could be similar in their initial interactions as it builds their strong relationship that tries to shield the horrors of war.

**6. One
Moonlit Night**

*Answers for question b should discuss how the candidate would direct the interactions within the extract and the play as a whole. It should discuss how the characters' motivations, vocal and physical skills would interpret meaning in this extract and relate this to their interactions in the play as a whole. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:*

- **Motivations in the extract:** Both BOY and HUW's objectives are to be good following Moi's death. When BOY sees the body in the toilet, he wants to get back to tell his friends. As they witness deaths within their close-knit community, their motivations are to become better citizens so that they don't go down the same path.
- **Possible vocal skills within the extract:** Their interjections are normally short, simple and innocent sentences which could be said with the fast childlike tempo associated with a child's jumping mind.
- **Possible physical skills within the extract:** They could look at each other intently as they discuss being converted as Christians. When BOY finds the body, HUW could shake his friend to find out the details. He could nudge him when he jibes him to go to the 'inquest'.
- **Relate to play as a whole:** These directed interactions could relate to their innocence in this community; the child like simplicity of their fast tempo and innocent tones, the mocking boy and boy jibes of young children.

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	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	17-20 marks	17-20 marks
	<ul style="list-style-type: none"> • An excellent interpretation of character motivations within two extracts. • An excellent interpretation of the character's vocal skills within two extracts. • An excellent interpretation of the character's physical skills within extracts. • Reference to the historical, social and cultural context of the text. • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<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	13-16 marks	13-16 marks
	<ul style="list-style-type: none"> • A good explanation of character motivations within two extracts. • A good interpretation of the character's vocal skills within two extracts. • A good interpretation of the character's physical skills within two extracts. • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling. 	<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	9-12 marks	9-12 marks
	<ul style="list-style-type: none"> • A satisfactory explanation of character motivations within two extracts or a good explanation within one extract. • A satisfactory interpretation of the character's vocal skills within two extracts or a good interpretation within one extract. • A satisfactory interpretation of the character's physical skills within two extracts. A good interpretation within one extract. • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling. 	<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 explanation of character motivations. • A limited interpretation of the character's vocal skills. • A limited interpretation of the character's physical skills. • 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 explanation of character motivations. • A very limited interpretation of the character's vocal skills. • A very limited interpretation of the character's physical skills. • 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>7. A Day in the Death of Joe Egg</p>	<p>Answers should offer a relevant interpretation of FREDDIE’s character for a contemporary audience from two key extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Historical, social, cultural context: 1960s England where ‘spastics’ were locked away in hospitals and the issue of disability was still taboo. Based on the realism of Peter Nichols life where he raises his disabled daughter, Freddie could be the cardboard cut-out of the misunderstanding society that Nichols alludes to in 1960s Britain. • A possible modern performance interpretation could be: Set in the 21st century, Freddie could perform Act 2 in a naturalistic manner as an upper-class actor who still sees cerebral palsy and disability as a disease and rather taboo. Although he carries guilt from his wealth, he should come across as a seemingly ‘middle-aged’ do-gooder who advises Bri and Sheila to put Joe away in an institution. This could reflect how some members of 21st century society, 50 years after the play was first written, have still not moved forward with regards to how they treat the disabilities and the families of disabled people. • Possible movement/interactions: As Freddie is meant to be a friend of the family, but this is the first time he and Pam have met 10 year old Josephine, it suggests that his character should be tight-lipped, high-brow with shocked facial expressions and stiff posture. In the opening of Act Two, Freddie could look around the caged flat with his nose in the air, methodically pointing out his intentions ‘(a) To tell him there’s nothing in it (b) Get them both to see sense about the poor kiddie...’ whilst frowning almost comically. Later in the scene, when he begins to push his suggestion to have Joe removed, he could sit closely between Bri and Sheila on the sofa as a barrier in their relationship as well as an upper-class snide commentator ‘Once you’ve got a normal healthy baby looking up at you, smiling at you- does <i>she</i> smile-?’ looking from one to the other with a seemingly sympathetic facial expression. • Possible vocal skills: Freddie could drop his façade with a growling whisper under gritted teeth in the extract at the beginning of Act Two when he is with his wife Pam ‘<i>like a cross father</i>’ Will you shut up!’ He wants to correct his old school friend’s path who ‘Just got in with the wrong crowd’ by forcing him and Sheila to see that they must get their own lives back by rehousing’ their disabled child. In the extract where he persuades them to get rid of Joe, his voice should be stern, matter-of-fact and with pauses for dramatic effect ‘This isn’t a hospital, it’s a special school...Painting... wheelchair gardening...speech therapy.’ • Two key extracts could include: As well as the two extracts above, candidates could refer to the reaction of the epileptic fit, when Freddie and Pam return from the chemist, his practicality when Joe deliberately tries to kill Joe out in the cold. • Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.

8. Sweeney Todd

Answers should offer a relevant interpretation of **JUDGE**'s character for a contemporary audience from two key extracts. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Historical, social, cultural context:** Judge Turpin plays the antagonist to the notorious 19th century villain, Sweeney Todd. He owns Johanna as his ward, following arresting and exiling Benjamin Barker to Australia in order to have Barker's wife, Lucy all to himself. As a man of high status, he could use his powers to seduce and rape Lucy enticing Todd's revenge on this seemingly high-class nobleman.
- **A possible performance interpretation could be:** The Judge could be portrayed naturalistically as a Hollywood powerful man in a suit who symbolises the shocking revelations of the recent 'Me Too' movement. He could be portrayed as a smarmy, lip-licking toad, who sniffs at 'pretty women' and laughs in delight in Act One on Todd's shaving chair and again in Act Two before his throat is slashed.
- **Possible movement/interactions:** He could comb back his greasy hair in his scene with Johanna in Act One '*Breaks off gazing at her, smitten with lust.*' He could follow her like a stereotypical puppy in contrast to his condemnation of her as 'a deceiving slut' on Todd's chair.
- **Possible vocal skills:** In his final scene, he could maintain his lurid facial expression until '*with horrified realization*' where his face could drop, and his voice turn to terror as he screams 'Benjamin Barker!' This would contrast with the low, sultry tone and creepily slow tempo of his infatuation with Johanna in Act One 'How sweet you look in that white muslin gown.'
- **Two key extracts could include:** ACT ONE: His infatuated lust for Johanna, his jovial meeting on Todd's Fleet Street chair before Anthony says they will marry on Sunday, ACT TWO: His murder
- **Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.**

9. Absence of War

Answers should offer a relevant interpretation of LINDSAY's character for a contemporary audience from two key extracts. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Historical, social, cultural context:** Premiered in the Olivier in 1993 fictionalising Labour's 1992 doomed election campaign, Hare's play echoes that of Neil Kinnock's resignation following a defeat by John Major remaining in Number 10. In a male dominated cabinet, the Labour leader's publicity adviser Lindsay is a commentary of the way the party became lost in its 'script' and wanting to follow the Tories rather than be their own spirits 'Excuse me, can I ask a question?' (Scene Six)
- **A possible performance interpretation could be:** Brechtian style with the publicity adviser holding newspaper headlines that summarise the failure of the opposition to find their own voice.
- **Possible movement/interactions:** Introduced as in her 'mid-thirties, articulate and quick-thinking' in Act One, Scene Two stage directions, Lindsay Fontaine's power could come across with her straight posture and strong handshakes. She could roll her sleeves up and get straight to work as she's been hired to 're-brand' the party. As she's from a military background, her movements could be sharp and close to George when she says 'And will you beat him?... Are you sure?'
- **Possible vocal skills:** Her voice could be dominant in a noise of testosterone- her pitch demanding and her tempo measured with all her questioning. In Act Two when it slips away from them, her voice could be reasoning 'I started to see you as a patient in hospital.'
- **Two key extracts could include:** Act One Scene Eight and Act Two, Scene One.
- **Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.**

<p>10. The Radicalisation of Bradley Manning</p>	<p>Answers should offer a relevant interpretation of MRS STOKES's character for a contemporary audience from two key extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Historical, social, cultural context: performed by NT Wales in 2012, this play tackles Bradley's controversial political stories but placing it within other huge political radicals of Welsh History through Mrs Brooks, Bradley's inspirational 50-year-old History teacher. She lectures from the Chartists, Rebecca Riots to Aneurin Bevan, giving the viewer the context from which this young Welsh man in a school saw unjust behaviours and revolting against them. • A possible performance interpretation could be: Brechtian. Mrs Stokes could hold placards stating key quotes eg 'Do you have a problem with authority?' in Scene 6 and in Scene 10 when teaching about Dic Penderyn, she could hold a placard with her quote 'As a government you can't punish an idea, so you punish a man.' • Possible movement/interactions: When discussing the Rebecca riots in Scene 16 and she says that you should not follow society's rules, she could passionately re-enact the riots by waving her hands and waking her student's imaginations. • Possible vocal skills: After holding an authoritative teacher voice throughout the play, Mrs Stokes could have a quiet, depressed tone as she has one of the last words of the play in Scene 25 'I don't want you to join the Army.' • Two key extracts could include: Scene 3 when she welcomes Bradley to class in Wales, Scene 10 when she teaches her History class about the Merthyr Rising and Scene 16 when she rallies the class to throw their history books in the bin. Scene 24 when she punishes Bradley, Scene 25 looking at Welsh radicals & final scene 31 when she deters Bradley from joining the Army. • Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.
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11. Mametz

Answers should offer a relevant interpretation of ANTOINETTE's character for a contemporary audience from two key extracts. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Historical, social, cultural context:** Originally performed by National Theatre in an open-air forest in Monmouthshire, Wales. Sheers bases his play on real life WW1 soldiers at Mametz Wood.
- **A possible performance interpretation could be:** in an empty space in the style of Peter Brook. The performers could show the action through their bodies and song.
- **Possible movement/interactions:** A 19-year-old daughter of Mametz Wood gamekeeper, Antoinette takes pictures of the soldiers and sells herself to the soldiers. She could flash the bulb with her legs positioned provocatively, enticing the soldiers to spend more and do business.
- **Possible vocal skills:** Antoinette has lived through the brutality of war as she abruptly shares with us in her opening scene 'My father...was killed in a raid. With a shovel.' Her lilting French accent can establish the location within the empty space and her singing could entice the soldiers to spend money on her photographs as well as her body. In Scene Fifteen when she is used in her Aunt's café by her onlooking uncle her tone could be desperately sad 'War is not feminine. War is masculine. First it ruined my wood. And now it is ruining me.'
- **Two key extracts could include:** Act One, Scene Seven, Scene Fifteen, the final scene.
- **Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.**

**12. One
Moonlit Night**

Answers should offer a relevant interpretation of MAN's character for a contemporary audience from two key extracts. The following indicates some **possible answers**. All valid approaches should be considered and marked appropriately:

- **Historical, social, cultural context:** The culture of the hard-working quarry men of this devout North Walian village between 1915-1920 shows how the community crack under the strain, go to asylums and commit suicide.
- **A possible performance interpretation could be:** a naturalistic performance of a 2020 Welsh village under the strain of the closed mines and a generation of unemployed young men.
- **Possible movement/interactions:** As the MAN recounts his memories at the beginning of the play, his posture could be straight and longing in his eyes as he encounters his memories. He could ponder down at his MAM and try to reach out to her, as untouchable now as a memory.
- **Possible vocal skills:** When he narrates the different venues and characters he takes us to, his voice could be soothing, a nostalgic tone that takes us back to his past. In his final monologue at the black lake, his voice could echo around the auditorium as he repeatedly calls out with desperation 'Mam-a-a-m'.
- **Two key extracts could include:** The opening scene and final scene.
- **Any other valid performance ideas for a contemporary audience or key scenes should be awarded appropriately.**