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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

**GCE A LEVEL (NEW)  
DRAMA**

**SUMMER 2018 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.

<b>Band</b>	<b>A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>A04 Analyze and evaluate (their own work) and the work of others</b>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent choice of stage and production style for the chosen extract</li> <li>• An excellent discussion of set and props within the extract, with a sophisticated link to production style.</li> <li>• An excellent explanation of how their ideas create atmosphere within the extract.</li> <li>• Highly relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent evaluation of how staging, production style, set and props seen in live theatre create atmosphere.</li> <li>• An excellent analysis of how live theatre seen as part of the course influenced these design choices.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• An effective choice of stage and production style for the chosen extract</li> <li>• A good discussion of set and props within the extract, with a good link to production style.</li> <li>• A good explanation of how their ideas create atmosphere within the extract</li> <li>• Relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A good evaluation of how staging, production style, set and props seen in live theatre create atmosphere.</li> <li>• A good analysis of how live theatre seen as part of the course influenced these design choices.</li> </ul>

<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A generally effective choice of stage and production style for the chosen extract</li> <li>• A satisfactory discussion of set and props within the extract, with satisfactory link to production style.</li> <li>• A satisfactory explanation of how their ideas create atmosphere within the extract</li> <li>• Generally relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory evaluation of how staging, production style, set and props seen in live theatre create atmosphere.</li> <li>• A satisfactory analysis of how live theatre seen as part of the course influenced these design choices.</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A limited choice of stage and production style for the chosen extract</li> <li>• A limited discussion of set and props within the extract, with a limited link to production style.</li> <li>• A limited explanation of how their ideas create atmosphere within the extract</li> <li>• Limited use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited evaluation of how staging, production style, set and props seen in live theatre create atmosphere.</li> <li>• A limited analysis of how live theatre seen as part of the course influenced these design choices.</li> </ul>
<p style="text-align: center;"><b>1</b></p>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited ineffective choice of stage and production style for the chosen extract</li> <li>• A very limited, if any discussion of set and props within the extract, with little or no link to production style.</li> <li>• A very limited, if any explanation of how their ideas create atmosphere within the extract</li> <li>• Very limited use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited evaluation of how staging, production style, set and props seen in live theatre create atmosphere.</li> <li>• A very limited analysis of how live theatre seen as part of the course influenced these design choices.</li> </ul>
<p style="text-align: center;"><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

	Indicative content: question a (i)
<p><b>1. A Day in the Death of Joe Egg</b></p>	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, the set is a 1960s living room. The original performance style was naturalistic. Props include a grip for Bri to steady the wheelchair and a note from Joe's nurse in his pocket.</li> <li>• <b>Possible staging and performance style could be</b> in the round reflecting how Bri and Sheila's lives revolve around their disabled daughter. Bri wheels her to CS on his entrance. Sheila enters from the opposite end to emphasise the void between her and her husband. They position themselves either side of the wheelchair. The performance style could be minimalistic to suggest the void in their relationship to a contemporary audience.</li> <li>• <b>Possible set and props</b> for this 1960s living room could be two symbolic metal barred doors entrances/exits opposite each other. One leads to the kitchen and the other leads to the outdoors, through a narrow corridor/hallway with wooden stairs. There are no windows in the cramped space to emphasise the weight surrounding Bri and Sheila. The bars suggest their prison that we are introduced to in this extract.</li> <li>• <b>Possible justifications:</b> Sparse wooden floorboards with red rug to the right of one entrance. Two wooden 60s seats are placed back to back on the rug. The red suggests the tragic nature of the extract. The over- exaggerated love that the couple are displaying towards their disabled daughter that we meet for the first time. There is one fake plant growing from a white pot placed on the floor next to the chair. This symbolises the fake, over-exaggerated show that the couple are displaying towards their disabled daughter that we meet for the first time. Opposite this area is a small, wooden 60s yellow coffee table with a small circular fish tank holding one goldfish. There are two wooden stools on either side of the table. A bird cage hangs from the centre stage ceiling rafter. These represent Joe's inability to communicate and also the couple's stifled and imprisoned relationship.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>

	Indicative content: question a (i)
<p><b>2. Sweeney Todd</b></p>	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, the set is Mrs Lovett's pie shop the proscenium arch staging could naturalistically reflect the dirty interior of this late 19<sup>th</sup> century traditional shop. It was originally performed on Broadway in 1979 in a traditional, naturalistic style.</li> <li>• <b>Possible staging and performance style could be</b> a large wood block counter centre stage with a rattling bell above a swinging door towards the left of the apron. Upstage centre could be a red curtain that leads through to Mrs Lovett's parlour. Beyond the shell of the shop could be a dark, wooden area suggesting a flat upstairs. The style could be minimalistic.</li> <li>• <b>Possible set and props</b> could be knives and pies strewn across the wooden counter. Mrs Lovett could reach for a black leather case of razors which will be pulled out meticulously by the pair into the beamed spotlight. The chorus could be positioned on the pebbled, cold street of the apron enticing Todd to 'lift his razor high'.</li> <li>• <b>Possible justifications include</b> the red curtain and dark wooden texture suggesting the ominous tragedy.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>

	<b>Indicative content: question a (i)</b>
<p><b>3. Absence of War</b></p>	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, it is set in a television studio with the words ‘A Nation Decides: with Linus Frank’. It was originally performed end on at the Olivier stage, Royal National Theatre in 1993. The style was symbolic.</li> <li>• <b>Possible staging and performance style could be</b> set on a thrust raked stage for this section. The cyclorama could consist of a large screen with the words ‘A Nation Decides: with Linus Frank’. Surrounding the audience could be screens broadcasting the different angles of the television studio interview so that they are immersed in the action. At audience level could be two television cameras operated by stage crew in the two aisles. This Brechtian, minimalistic style could suit a contemporary audience.</li> <li>• <b>Possible set and props:</b> Upstage centre could be a hard leather brown tub seat where George sits seemingly relaxed. On the edge of a matching seat opposite him could be the interviewer Linus Frank. There could be a small wooden table between them with glasses of water and notes. George can reach for the water and loosen his tie as the interview becomes more heated. The screens can reflect the tension surrounding the interview.</li> <li>• <b>Possible justifications include</b> the screens reflecting his ‘onstage’ persona and how his response is under the lens of the prying cameras.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>

	Indicative content: question a (i)
<p><b>4. The Radicalisation of Bradley Manning</b></p>	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, it is set in Tyler’s student house following a student party in April 2010. National Theatre Wales originally toured this production in the round around schools in Wales in April 2012. The style was minimalistic.</li> <li>• <b>Possible staging and performance style could be</b> as originally set in the round for this extract with a number of computer screens surrounding the audience. Bradley could be sat centre stage on an uncomfortable white metal folding chair with a laptop opened on a metal folding square desk. The style could be Brechtian with the use of titles ‘Tyler’s student house’ and propaganda text on the surrounding screens suggested below.</li> <li>• <b>Possible set and props:</b> Surrounding him could be empty vodka bottles next to the bodies of the students who also symbolise wounded civilians. Near these vodka bottles could be some military weapons to reflect the dichotomy. The screens could show the images crowding Bradley’s mind. Top Secret and confidential could be painted on the white stage in red paint to reflect the blood that is at the hands of the US Army.</li> <li>• <b>Possible justifications include:</b> The white clinical set surrounded by an audience witnessing Apache attacks shooting civilians on the street with a 30mm cannon, will create the desired desensitised atmosphere required for this section.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>



	Indicative content: question a (i)
5. Mametz	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, it is set in a barn, in a field beside a wood in Mametz Wood, 1916. It was originally performed in 2014 by National Theatre Wales in a wood in rural Monmouthshire. The upstage aperture is open revealing the wood and field beyond. Wyn G's props include a brown pack containing matches a pipe some biscuits, which he places with care into his own camouflaged haversack. He also has a small brown parcel wrapped symbolically in a blood red ribbon for his younger brother Watcyn. The naturalistic style is heightened by the site specific staging.</li> <li>• <b>Possible staging and performance style could</b> remain site-specific in an old barn in a wood in Wales or France.</li> <li>• The audience view this opening extract from end-on benches and the stage can be covered in soil to represent the trench at Mametz Wood. Wyn G and Taylor could be sat on a wooden box down stage right away from the trench which is filling with soldiers, surveying the wood through their periscopes; the latter with a cup of tea in hand and a smoking pipe and tobacco on his lap and Wyn G holding a map. The audience could also be surveying through their periscopes. The style could be minimalistic.</li> <li>• <b>Possible set and props:</b> The parapet of the trench upstage is stacked high with sandbags. Corrugated iron and barbed wire separating the officers from the frontline soldiers down in the trench can symbolise their detachment from the horrors and the cold, uninviting atmosphere.</li> <li>• <b>Possible justifications include:</b> The ironic and foreboding atmosphere can be reflected in the dull grey brown set. The officers upstage can be lit in a dull footlight on the outskirts of the battle at Contalmaison. This will cast shadows on the set trench and wood that they are surveying, thus reflecting the eerie irony of the extract. Once Taylor takes down the periscope at the end of the extract, the aperture upstage closes emphasising that the audiences viewpoint will be seen from the officers and that they are now in their hands.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>

	Indicative content: question a (i)
<p><b>6. One Moonlit Night</b></p>	<p>Answers for question a (i) should suggest an appropriate choice of stage, production style, set and props for this section. There should also be an explanation of how these elements create the atmosphere desired for the extract.</p> <p>The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>In the script</b>, 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.</li> <li>• <b>Possible staging and performance style could</b> 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, near her old metal ironing board. This could juxtapose with the desired atmosphere of wavering between happiness and sadness dominated by MAM’s mental illness.</li> <li>• <b>Possible set and props</b> could be BOY perched on an old metal bed on a higher level with the domineering moon shining through his ‘skylight’. This blue gel could cast a shadow over his cold bedroom.</li> <li>• <b>Possible justifications include:</b> The steam from the black kettle could increase as the scene unfolds to depict MAM’s rising anger. As the BOY speaks of the villagers, they could eerily walk along the apron. The Mam’s bed could have a warm yellow blanket upstage right to symbolise the close relationship between the mother and son. As MAM sings and then begins to cry and laugh at the same time, she could drape over the red ironing board cover to reflect her tragic state of mind.</li> <li>• <b>Any other ideas reflecting stage, production style, set and props.</b></li> </ul>

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

Band	<p style="text-align: center;"><b>A03</b>  <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b></p>
<b>5</b>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent discussion of the character’s motivations demonstrating an in depth knowledge and understanding of the role within the extract</li> <li>• An excellent explanation of the use of voice within the chosen extract</li> <li>• An excellent understanding of character movement and interaction within the extract</li> <li>• Highly relevant use of subject specific terminology</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• A good discussion of the character’s motivations demonstrating an in depth knowledge and understanding of the role within the extract</li> <li>• A good explanation of the use of voice within the chosen extract</li> <li>• A good understanding of character movement and interaction within the extract</li> <li>• Relevant use of subject specific terminology</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory discussion of the character’s motivations demonstrating an in depth knowledge and understanding of the role within the extract</li> <li>• A satisfactory explanation of the use of voice within the chosen extract</li> <li>• A satisfactory understanding of character movement and interaction within the extract</li> <li>• Generally relevant use of subject specific terminology</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• A limited discussion of the character’s motivations demonstrating an in depth knowledge and understanding of the role within the extract</li> <li>• A limited explanation of the use of voice within the chosen extract</li> <li>• A limited understanding of character movement and interaction within the extract</li> <li>• Limited use of subject specific terminology</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited discussion of the character’s motivations demonstrating an in depth knowledge and understanding of the role within the extract</li> <li>• A very limited explanation of the use of voice within the chosen extract</li> <li>• A very limited understanding of character movement and interaction within the extract</li> <li>• Very limited use of subject specific terminology</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

	Indicative content: question b
<p><b>1. A Day in the Death of Joe Egg</b></p>	<p>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of voice and movement. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> Sheila’s motivation in this extract is to welcome her daughter back from day care and to keep up the façade with her husband that they are caring and protective parents to their little ‘lamb’.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b></li> <li>• V: On welcoming her daughter, she could squeal like a child, her pitch should be high and tone over-exaggerated. Her last animated “aah” sound could be directed to the opposite to side of where Bri does the same cooing sound. They could not make eye contact throughout the extract so that the fake performance and obvious crack in their marriage is emphasised throughout.</li> <li>• M: When she kneels at the side of the wheelchair and kisses Joe, she should look up to her daughter in fake amazement with wide facial expression and large gestures. Her movements throughout the extract could be pantomime-like and she should spin the chair around centre stage to parade her daughter to the audience in the round (<i>They act as parents do receiving home a child of two from the nursery</i>)</li> <li>• I: Her interaction with Joe should be very close and almost slapstick (<i>mock amazement</i>) she could bring her hand to her ‘o’ shaped mouth. Joe could always be positioned centre between Sheila and Bri to symbolise how she separates the couple. In the ‘<i>aside to BRI</i>’, Sheila could lean towards Bri behind the wheelchair with an exaggerated hand over mouth to whisper “She got a screw loose, Dad?” The relief when she realises what Bri means could be reflected in her fast tempo, loud tone and sigh.</li> </ul>

	Indicative content: question b
<p><b>2. Sweeney Todd</b></p>	<p><i>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of vocal and physical skills. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> Todd's motivation in this extract is to reveal his true identity to Mrs Lovett and begin the road to revenge he has plotted for 15 years. His interaction with Mrs L throughout this section should reflect his mysterious and conniving character as he spins on his heel and stereotypically holds his cloak near his chin, looking away from her.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b> <ul style="list-style-type: none"> <li>• V: His possible deep tone and sharp interjections could cut across Mrs Lovett as he spits out his vehemence on how the revenge has festered inside him for all these years.</li> <li>• M: His movements could be swift and animated as the villain puts his plans into action. However, once he realises he has no money, he could freeze and show his vulnerability to the audience.</li> <li>• I: Once he receives the razors, he could interact with them as if they are some object of huge desire- staring up to them in the lit beam, his face and eyes coming alive at the thought of the harm that the sharp instruments could do.</li> </ul> </li> </ul>

	Indicative content: question b
<p><b>3. Absence of War</b></p>	<p><i>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of vocal and physical skills. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> George’s motivation in this extract is to attempt to not rise to Linus Frank’s bait as he interrogates him at interview.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b></li> <li>• V: His vocal skills could reflect a politician trying his best to keep his voice calm and steady whilst under interrogation. This could be suggested in his forced tone and slow tempo at the beginning of the section. As the pace quickens and George stutters his tone should become louder to reflect the anger that he is desperately trying to contain.</li> <li>• M: His physical skills could reflect a leader under pressure as he anxiously smooths his hair to one side and fiddles with his tie to emphasise his obvious unease.</li> <li>• I: Towards the end of this section, he becomes rattled and his interaction with Linus will reflect this. His interaction should have direct eye contact, sat cross legged on his chair in a seemingly comfortable posture. As the interviewer and George begin to over lap each other and George stutters to deliver his lines, he should lean closer towards Linus to reflect his rising anger, jabbing his finger towards him as he snaps out his line.</li> </ul>

	Indicative content: question b
<p><b>4. The Radicalisation of Bradley Manning</b></p>	<p><i>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of vocal and physical skills. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> Bradley's motivation in this extract is to show Tyler his growing anger at the torture and civilian deaths that he has witnessed while working for the US Army.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b></li> <li>• V: His vocal and physical skills could reflect his cold indignance; his voice stern as he describes what he has witnessed. A pause in his rantings and fast tempo could occur as <i>he stops to look at the dead bodies</i>. His voice could lower in tone and pitch as he slowly states 'Now I can't get them out of my mind. Beat. So. I'm thinking of leaking something myself.'</li> <li>• M: The magnitude of what he is about to do can be shown in his hunched posture, arm over the back of the chair looking down at these wounded civilians/aftermath of student party.</li> <li>• I: Bradley could be sat at a desk staring at his laptop screen and not interacting with Tyler who is stood behind him. His facial expression can show the haunting images that he recalls as he blankly stares above the laptop screen towards the audience. He will be oblivious to the bodies surrounding him that could represent how he has become desensitised by the horrors that he has witnessed.</li> </ul>

	Indicative content: question b
5. Mametz	<p><i>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of vocal and physical skills. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</i></p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> Wyn Griffith (Young)'s motivation in this extract is to survey the area that the General will send their troops into attack. He is the younger officer and is inquisitive about the strategy for attack.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b></li> <li>• V: His high and questioning pitch could reflect his naivety as he studies the wood intently through his periscope.</li> <li>• M: When he looks at the Padre praying and searching in vain for his lost son, WG's voice could crack, his facial expression shocked and glaring as the enormity of knowing the death of young Morgan dawns upon him. He could stare at the parcel when WG (Old) narrates about Watcyn his younger brother, the pause and stare foreboding the tragedy that will occur. At the end of the extract, WG could pack sharply and then pause to glance at his Old self for a few moments. As he stares into WG (Old)'s eyes he emphasises the foreshadowing of not knowing what awful scenes he will see.</li> <li>• I: At the beginning of the extract, his interactions with Taylor are casual glances from the periscope as he studiously flits between the paper map and periscope. He listens intently to Taylor's words as a studious young officer should.</li> </ul>



	Indicative content: question b
<p><b>6. One Moonlit Night</b></p>	<p>Answers for question b should discuss how the character chosen should be portrayed in the extract considering motivation and interactions. It should discuss how the character is portrayed through use of vocal and physical skills. The following indicates some <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>MOTIVATION:</b> Mam’s motivation in this extract is to provide a warm, hearty home for the apple of her eye BOY. She also encourages a conversation about the gossip in their close-knit community.</li> <li>• <b>POSSIBLE VOICE, MOVEMENT AND INTERACTIONS:</b></li> <li>• V: Her voice could reflect her warm maternal instincts as she affectionately calls him ‘cyw’. To show how her mental illness encapsulates her she could suddenly snap in a stern voice “you little greedy guts”. Her voice as she sings ‘See my Soul the Land of Brightness’ could be haunting, she could choke in the emotion of trying to fight her mental illness and provide for her fatherless child.</li> <li>• She could slouch over her ironing board to reflect her tiredness at washing all day and her sadness.</li> <li>• Her interactions with BOY could reflect how her mental illness changes her reactions, at once she could cwtch him affectionately and then turn her back at him in despair (ANGRILY Get out of my sight you little pest!) She could then switch to tenderly holding out to touch her BOY’s chin when she tells him to go warm up the bed. She needs him as much as he needs her and her maternal instincts to lovingly look into her BOYs eyes could linger to reflect a hint of the Oedipus complex at the end of this extract.</li> </ul>

## 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	<b>A03</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>A04</b> <b>Analyze and evaluate (their own work) and the work of others</b>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent interpretation of the given themes within the extract and how they relate to the play as a whole.</li> <li>• An excellent design interpretation for a contemporary audience</li> <li>• An excellent interpretation of set, costume, lighting and sound design.</li> <li>• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent evaluation of live theatre seen as part of the course</li> <li>• An excellent analysis of how live theatre influenced their own design and given themes.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good interpretation of the given themes within the extract and how they relate to the play as a whole.</li> <li>• A good design interpretation for a contemporary audience</li> <li>• A good interpretation of set, costume, lighting and sound design.</li> <li>• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good evaluation of live theatre seen as part of the course</li> <li>• A good analysis of how live theatre influenced their design and given themes.</li> </ul>

<b>3</b>	<b>9-12 marks</b>	<b>9-12 marks</b>
	<ul style="list-style-type: none"> <li>• A satisfactory interpretation of the given themes within the extract and how they relate to the play as a whole.</li> <li>• A satisfactory design interpretation for a contemporary audience</li> <li>• A satisfactory interpretation of set, costume, lighting and sound design.</li> <li>• The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling.</li> </ul>	<ul style="list-style-type: none"> <li>• A satisfactory evaluation of live theatre seen as part of the course</li> <li>• A satisfactory analysis of how live theatre influenced their own design and given themes.</li> </ul>
<b>2</b>	<b>5-8 marks</b>	<b>5-8 marks</b>
	<ul style="list-style-type: none"> <li>• A limited interpretation of the given themes within the extract and how they relate to the play as a whole.</li> <li>• A limited design interpretation for a contemporary audience</li> <li>• A limited interpretation of set, costume, lighting and sound design.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• A limited evaluation of live theatre seen as part of the course</li> <li>• A limited analysis of how live theatre influenced their own design and given themes.</li> </ul>
<b>1</b>	<b>1-4 marks</b>	<b>1-4 marks</b>
	<ul style="list-style-type: none"> <li>• A very limited interpretation of the given themes within the extract and how they relate to the play as a whole.</li> <li>• A very limited design interpretation for a contemporary audience</li> <li>• A very limited interpretation of set, costume, lighting and sound design.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• A very limited evaluation of live theatre seen as part of the course</li> <li>• A very limited analysis of how live theatre influenced their own design and given themes.</li> </ul>
<b>0</b>	<b>0 marks</b>	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>	<ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>

	Indicative content: Section B, questions 7 (i) – 12 (i)
<p><b>1. A Day in the Death of Joe Egg</b></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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>The play deals with 1960s society's inability to cope when faced with difficult situations like disabilities and euthanasia</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be to emphasise what should be the free era of the late sixties. The naturalistic style on a proscenium arch stage could represent a window onto a smoke filled, archaic 1960s living room. The flowery settees and mismatched patterned carpets could reflect a happy and gay exterior hiding a multitude of secrets behind the many closed doors, dotted upstage. Both Sheila and Pam could be dressed in tight, psychedelic 60s dresses with rose tinted shades. Bri and Freddie could wear lifeless brown, tight suits and Grace a 60s grey trench coat and grey tights and heels. The cold, clinical white wash could fade as the tragedy unfolds in this extract with a 100% blue spotlight on Bri during his cold monologue. The sound of the bird tweeting and the monotonous gulp of the trapped fish could echo around the auditorium at the end of the extract. These could emphasise the theme of trapped disability as well as the stifling effect of the disability on those around.</li> <li>• <b>Relationship to play as a whole:</b> the emphasis on the naturalistic setting will reflect the reality of how people coped with disabilities and euthanasia in the sixties. This may shock a contemporary audience. The cramped naturalistic living room could reflect the theme of the crippling disability and the family's inability to cope with it.</li> <li>• <b>An alternative design interpretation</b> could be a Berkoffian white, clinical set with 4 black chairs for the guests and the doomed couple. All characters could be dressed in black and white costume with white Berkoffian face paint. The only splash of colour would be on Joe's red blanket wrapped around her metal wheelchair CS. White spotlights with barred gobos could highlight the area where they return Joe and a different boxed gobo for the upstage area of the thrust stage, where Bri can address the audience from a small podium. Strings could pull at his arms by two large white gloved hands situated above the cyclorama upstage covered in black and white ying yang symbols. Sound could be circus themed interjections as they run frantically around the stage in a 'Benny Hill' type manner. These frantic and over-exaggerated design elements could reflect the enormity of the euthanasia theme.</li> <li>• <b>Relationship to play as a whole:</b> the emphasis on the minimalistic design will reflect the black and white nature of disability to a contemporary audience. The farcical elements of the play's theme of euthanasia would be captured in the circus themed sound design.</li> </ul>

	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
<p><b>2. Sweeney Todd</b></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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>A melodramatic musical that revolves around the villainous desire for revenge when ravaged with love.</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be to set the extract in an old underground tunnel in 21<sup>st</sup> century London. The small audience could witness the abhorrent events as they are guided promenade style to the bakehouse, pie shop and streets of London in this extract. A minimalistic style of a neon sign for the pie shop that switches to ‘Sold out’, a chute running along the interior of the bricked curved underground releasing the “devils smoke” would create the desired atmosphere of sinister revenge. Low level lighting and red suited costume could reflect how Todd is ravaged with love and the red, blood stained ‘Greggs’ apron of Mrs Lovett could also suggest her infatuation with Todd. The beggar would lie on a cardboard box at the audience’s feet holding a cardboard sign with a red love heart.</li> <li>• <b>Relationship to play as a whole:</b> All of the design ideas reflect the themes of revenge and love that are present throughout the play. the echoing sound effects of modern razors cutting away at the victims could reverberate around the claustrophobic setting.</li> <li>• <b>An alternative design interpretation</b> could be a thrust staging where the audience surround the streets of a busy London area where the chorus commute with their heads in their technical devices. The popular ‘gluten free’ and vegan pie shop has a beggar by it’s entrance centre stage and the cyclorama has images of modern day prostitutes that the characters and chorus are oblivious to. The theme of revenge and love can also be reflected in the low level red was which reflects the sinister edge to this obsessed lover.</li> <li>• <b>Relationship to play as a whole:</b> A contemporary audience would relate to the modern setting and the messages of love that could be projected onto the cyclorama like graffiti art on a London street. Revenge could be reflected effectively with foot lighting casting shadows over Todd as he gets to work.</li> </ul>

	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
<b>3. Absence of War</b>	<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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>This play delves into the classic problems of political leadership; the desperate need for <b>authenticity</b> in politicians and their responsibility to spread <b>hope</b>.</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be to set this extract on a traverse stage. As George addresses his audience in the Manchester Rally from one end of the stage behind a large lectern, a large screen could show a close up of his broadcast to the nation with the words IT'S YOUR LABOUR PARTY in patriotic red against a blue and white background to reflect his patriotism. The SFX could bellow the Labour party theme tune, which will die out as George walks down the traverse to the backstage area opposite, where his faithful team have stood watching him eagerly on small TV screens. The lighting in this area of the stage could be dim to reflect the authentic behind the scenes side to George in direct contrast to the brightly lit rally spotlight opposite, colourfully wrapped in hope.</li> <li>• <b>Relationship to play as a whole:</b> All of the design ideas reflect the themes of authenticity and hope as George becomes authentic when behind the scenes and adjusts his imprisoning tie and collar accordingly. He tries to spread hope under the bright lights but tends to fall at most hurdles with his team anxiously looking on from the wings.</li> <li>• <b>An alternative design interpretation could</b> be to set this extract minimalistically in the round to reflect how George is trapped from all angles. He could address the audience from a solo microphone isolated in a blue spotlight. Screens could surround the audience with newspaper headlines of the Labour party's decline and lack of hope.</li> <li>• <b>Relationship to play as a whole:</b> A contemporary audience could relate to current issues of world politicians authenticity, as the screens could reflect real-life incidents of 2016/7.</li> </ul>

	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
<p><b>4. The Radicalisation of Bradley Manning</b></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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>Bradley Manning is an imprisoned whistleblower and truth-teller. The play magnifies the question of <b>morality</b> and <b>politics</b> within the US Armed forces.</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be in an intimate studio space, end-on staging to show us looking in on Bradley’s treatment in his early years. The stage could be in 3 levels- VC Millward School at the top level (Dec 2003), the discharge unit at Fort Leonard Wood Missouri (2009) Missouri on the middle level with the computer room (Nov 2003) on SR of the Unit and Quantico Brig (2011) at the bottom level. A metal, cold staircase could join all levels and other Bradleys would be situated at each level. Bodies would lie on all levels throughout and there could be images of war hung on metal wires at each level. ‘No unauthorised access’ could be painted red on all levels. The costumes would be authentic US military costumes to reflect the harsh reality of this true tragedy. Barred gobos could suggest the cell at Quantico Brig and a stark white wash could cover the lit sections. They will snap to black out once the scene finishes.</li> <li>• <b>Relationship to play as a whole:</b> All of the design ideas reflect the themes of morality and politics- how we look in on what is going on behind the closed doors of the US Armed Forces and witness the images and dead bodies strewn across the levels.</li> <li>• <b>An alternative design interpretation</b> could be stage this section on the steps of an old, disused military building. The top of the stairs could symbolise the classroom, middle area the discharge unit and the bottom, the hellish Brig. Red gels could light the hell at the bottom of the steps with barbed wire separating the audience from the spectacle. All Bradleys could be dressed in a female soldiers outfit, reflecting his real-life angst to get out of his mind and body. The characters of ‘authority’, teacher and sergeants could be dressed in restrained, white, sharp suits to reflect how society and those around him constrained his desire to speak out.</li> <li>• <b>Relationship to play as a whole:</b> A contemporary audience would feel the reality of this true story in this stripped back setting and authoritarian design concept. The theme of morality and politics throughout the play would be reflected in the dichotomy of being pulled down the ranks on the levels of the disused military building.</li> </ul>

	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
<b>5. Mametz</b>	<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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>There can be no area of human experience that has generated a wider range of feelings than war; <b>the futility of war</b>, hope, fear and <b>patriotism</b>.</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be to stage this extract on a thrust stage. Behind the three audience sides could be corrugated iron with Brechtian style captions painted in red graffiti, to symbolically suggest the futility of war. The audience would be immersed in the trench as they sit on sand bags dotted on the soiled floor. The cyclorama could be a large screen with images of the ladies grey stone homes back in Wales. They could appear in separate openings of the cyclorama with newspaper headlines highlighting the theme of patriotism and propaganda reflected around them. This would be in direct contrast to the emptiness and frustrations that their wives, children and mothers feel towards the futility of war. SFX: An echoing sergeant drill marching beat could amplify around the small space as the soldiers form a column and march. The audience must join them as the exploding German shells increase in volume surrounding them. Machine-gun fire and heavy shells could deafen the audience before complete silence. AN eerie soundtrack of the Welsh hymn ‘Lover of My soul’ to the theme ‘Aberystwyth’ would play wistfully. As David Jones speaks directly to the audience from the front of the march, the sound could mix into Queen’s ‘Who wants to Live Forever’. Whistle sounds should then amplify around the cramped auditorium. LX: Spotlights on the ladies in a dull yellow hue to emphasise the futility of war. Strobe lights to add to the confusion and the futility of the fighting. Costume: Traditional Welsh Battalion green soldier outfits for the chorus, David Jones, Dai, Aneurin. Snell to have Sergeant badges to symbolise his futile authority sending these men to their deaths. Helen, Siriol and Edith in traditional turn of the century housewife costume. Flowery, colourful dress for Edith, hair in a red scarf; Siriol in a pink collar dress to symbolise her love for Aneurin and Helen in a red apron to symbolise her daughter Megan’s agony at missing her father.</li> </ul>



	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
	<ul style="list-style-type: none"> <li>• <b>Relationship to play as a whole:</b> All of the design ideas reflect the themes of futility of war and patriotism which are relevant to the war based play. The dark setting, deafening sounds, atmospheric lighting would relate to the feel of the trenches during World War One.</li> <li>• <b>An alternative design interpretation</b> could be a traverse pub setting. The audience sat with their drinks in freedom surrounding the edges of a trench would further symbolise the futility of war. The ladies could be dressed in modern clothing to emphasise the futility and the soldiers in traditional costume to attempt to reflect their patriotism to fight for their country. The sound and lighting intimate pub traverse setting would further enhance the stifling atmosphere of this section.</li> <li>• <b>Relationship to play as a whole:</b> A contemporary audience would be shocked to their core in their comfortable surroundings as they face each other witnessing the horrors of the First World War and the patriotic soldiers that were taken from their families for their freedom.</li> </ul>

	<b>Indicative content: Section B, questions 7 (i) – 12 (i)</b>
<b>6. One Moonlit Night</b>	<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 <b>possible answers</b>. All valid approaches should be considered and marked appropriately:</p> <p><i>The BOY's upbringing in a poor family in First World War North Wales is almost always cruelly over-shadowed with <b>death</b>. His biggest loss, however is his mother's poor ability to function because of her <b>mental illness</b>.</i></p> <ul style="list-style-type: none"> <li>• <b>One interpretation of the extract</b> as a designer could be site specific, set in the disused mental asylum in Denbigh. This would make MAM's mental illness appear more shocking to a contemporary audience as they could be surrounded by the cold, metal instruments used, engulfed by the horrors of the grey stone building. The costume and lighting could be stark and white to further emphasise the theme of death, suicide and mental illness in this section.</li> <li>• <b>Relationship to play as a whole:</b> All of the design ideas reflect the themes of mental illness and death, which dominate this psychological, autobiographical play. The dark setting, deafening sounds, atmospheric lighting would relate to the effect that the MAM's mental illness had on the BOY and his many experiences of death and suicide in this close- knitted community</li> <li>• <b>An alternative design interpretation</b> could be set in an open-air theatre on a moonlit night in North Wales. The beautiful surroundings in an open forest could contrast greatly with the theme of mental illness and death, which are prominent in this section. The audience could be sat in the round, surrounding MAM and trapping the BOY/MAN as he looks back at his childhood that was overshadowed with death. The costumes could be of the period First World War but with bursts of colour to suggest a glint of hope. The lighting could be bright to invoke empathy with the tragic situation.</li> <li>• <b>Relationship to play as a whole:</b> A contemporary audience would feel moved in their eerie surroundings. The apparent warmth would juxtapose with the heavy theme of loss and death prevalent throughout the play.</li> </ul>