GCE A LEVEL

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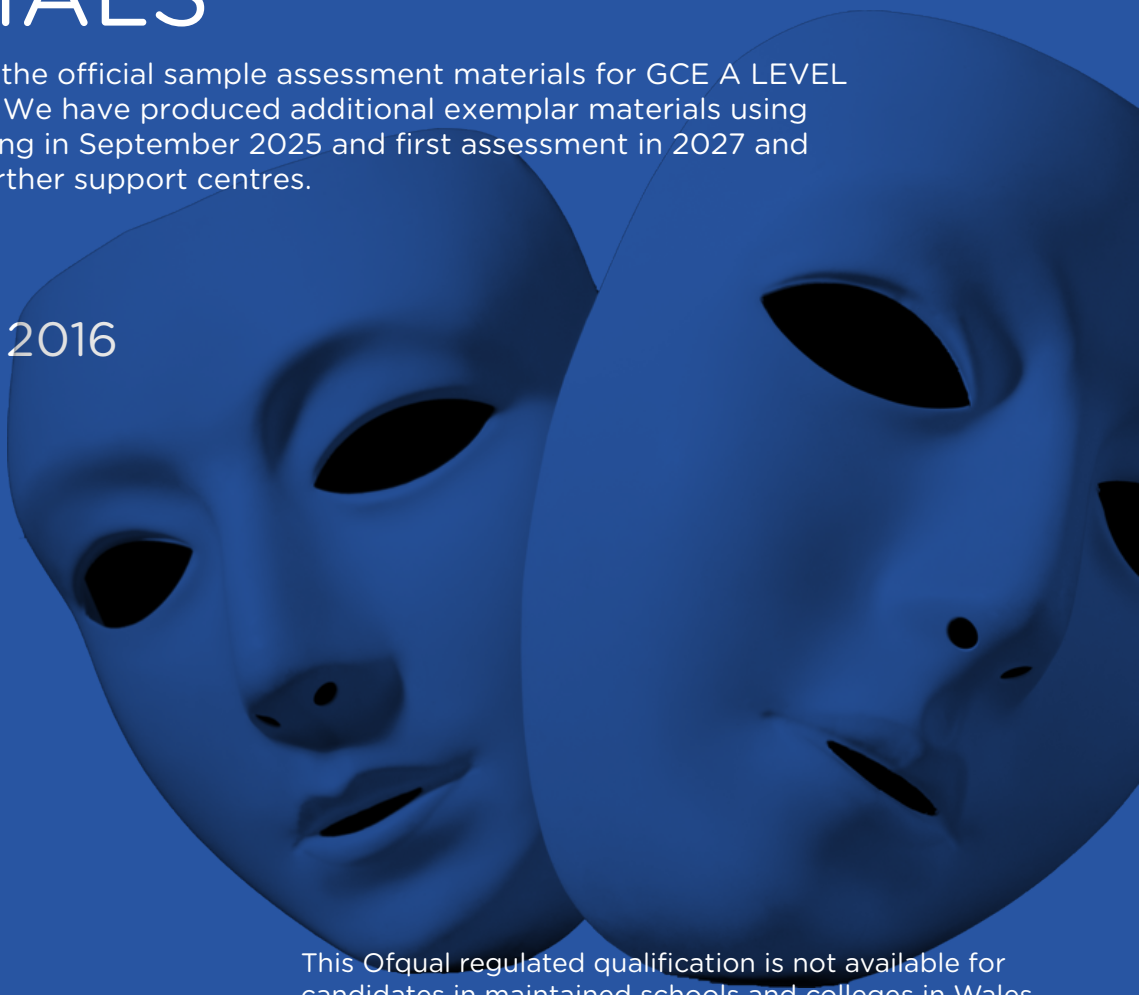
DRAMA AND THEATRE

ACCREDITED BY OFQUAL

SAMPLE ASSESSMENT MATERIALS

These materials remain the official sample assessment materials for GCE A LEVEL DRAMA and THEATRE. We have produced additional exemplar materials using the texts for first teaching in September 2025 and first assessment in 2027 and revised the layout to further support centres.

Teaching from 2016



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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

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A LEVEL DRAMA and THEATRE

COMPONENT 2

TEXT IN ACTION

SAMPLE ASSESSMENT MATERIALS

Stimulus materials for assessment in xxxx

INFORMATION AND ADVICE FOR CANDIDATES

You must choose **one** skill from the following list on which to be assessed:

- performing
- lighting design
- sound design
- set design (including props)
- costume design (including hair and make-up).

You must work in a group of between 2 and 4 performing candidates. Each group may have up to 2 additional design candidates, each offering a different design skill from the list above.

The timings for **each** piece are based on the number of actors in each group and are as follows:

2 actors	5–10 minutes
3 actors	7–12 minutes
4 actors	9–14 minutes.

You are required to create, develop and perform **two** pieces of theatre in response to **one** stimulus chosen from the list, following the instructions on the next two pages.

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1. Research

In preparation for the practical work, you must:

(a) study **one** extract from a performance text of your own choice. The extract must be a **minimum of 10 minutes** in length and must be studied in the context of the whole text. You should consider how the performance text is constructed to be performed, conveying meaning through:

- structure
- character construction
- the style of the text.

(b) research the techniques and working methods of **either** a theatre practitioner **or** a theatre company. You should consider:

- their historical, social and cultural context
- their theatrical purpose and practices
- their artistic intentions
- the innovative nature of their approach
- their working methods
- their theatrical style and use of conventions
- their collaboration with/influence on other practitioners.

(c) go to see at least **one** live theatre production. You should consider:

- how elements of the live theatre production influence your own creative decisions including:
  - interpretation of text
  - use of design elements
  - performing styles.

2. Development

Choose **one** stimulus from the list below:

1. **Whose fault?**

2. ***'Shall I compare thee to a summer's day?'*****,** Shakespeare, Sonnet XVIII

3. ***Lacrimosa (War Requiem)*****,** Benjamin Britten

4. ***Boy Destroying Piano (1961)*****,** Philip Jones Griffiths.

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You must participate in the creation and development of **two** pieces of theatre based on your chosen stimulus.

1. A **devised** piece based on the work of your chosen theatre practitioner or theatre company. Clear elements of the practitioner's or company's work must be evident in the final performance or design.

2. An **extract** from a text in a different **style** of your own choice. You may freely explore stylistic concepts and need not be restricted by one particular style or influence.

3. Realisation

Both pieces of theatre must be performed live for a visiting examiner on a date specified by WJEC. You are assessed on the process of creating and developing theatre as well as the final performance or design. As it is the design which is assessed, technical equipment may be operated by someone else. However, your design must be realised in the live performance. You must also give a **5-10 minute** presentation of your design to the examiner. Presentation skills are not assessed.

4. Process and evaluation report

After completing the practical work, you must write a process and evaluation report on **three** sections:

1. **Connections between theory and practice,** including explanation of how:
   - relevant research on the theatre practitioner or theatre company and chosen contrasting style informed your own practical work
   - the stimulus was used to interpret the text and provide ideas for devised work.

2. **Analysis and evaluation of process,** including how:
   - dramatic conventions or design techniques were used to create meaning
   - the piece was refined and amended for performance
   - live theatre influenced your own work.

3. **Analysis and evaluation of the final performance or design to realise artistic intentions,** including:
   - the effectiveness of your performing or design skills
   - the effectiveness of the practitioner or company and stylistic techniques in performance
   - your own contribution to the success of the piece.

You have one week to complete this report after completing the realisation. Work submitted late will not be assessed. This report should be between 1300 and 1600 words and may contain a limited amount of additional process evidence, such as photographs and diagrams.

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COMPONENT 2: Performing candidates

- Each piece is assessed separately out of 40 marks. The following marking grid should be used twice, once for the devised piece and once for the text piece
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO1.1a. **Create and develop ideas to communicate meaning as part of the theatre making process**	**AO2** **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of research in practice**	**Interpretation to reflect artistic intentions**	**Application of performing skills to realise artistic intentions**	**Individual contribution and communication of artistic intentions**
5	**9-10 marks** • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The performance space and proxemics are planned imaginatively to communicate meaning in a sophisticated way	**9-10 marks** • A sophisticated and fully coherent interpretation of character where a high level of emotional engagement with the role is sustained throughout the entire performance • The characterisation strongly reflects the practitioner/style in performance in a sophisticated way	**9-10 marks** • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sophisticated and subtle interactions with other performers, where relevant	**9-10 marks** • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication sustaining audience interest throughout the performance

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4	**7-8 marks** • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are well-planned to communicate meaning in a thoughtful way	**7-8 marks** • A coherent interpretation of character where emotional engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/style in performance in a highly effective way	**7-8 marks** • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant	**7-8 marks** • A meaningful individual contribution to the performance • A high level of communication sustaining audience interest throughout most of the performance
3	**5-6 marks** • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally well-planned to communicate meaning	**5-6 marks** • A generally coherent interpretation of character where emotional engagement with the role is sustained throughout most of the performance • The characterisation reflects the practitioner/style in performance in a generally effective way	**5-6 marks** • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers throughout where appropriate	**5-6 marks** • A competent individual contribution to the performance • A generally effective level of communication sustaining audience interest throughout some of the performance

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2	**3-4 marks** • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an inconsistent way • The performance space and proxemics are planned inconsistently to communicate some meaning	**3-4 marks** • An inconsistent interpretation of character with some emotional engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an inconsistent way	**3-4 marks** • Inconsistent vocal and physical skills which are not always sustained • Inconsistent interaction with other performers which is mostly relevant to the scene	**3-4 marks** • An inconsistent individual contribution to the performance • Inconsistent level of communication with an attempt made to sustain audience engagement during some of the performance
1	**1-2 marks** • A few ideas are developed to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are planned haphazardly to communicate little meaning	**1-2 marks** • A limited interpretation of character with little emotional engagement with the role • The characterisation reflects the practitioner/style in performance in a limited way	**1-2 marks** • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene	**1-2 marks** • A limited individual contribution to the performance • Limited communication with audience interest not sustained throughout
0	**0 marks** • No ideas are created or developed to communicate meaning	**0 marks** • No character interpretation or link with practitioner	**0 marks** • No vocal or physical skills displayed and no interaction with other performers	**0 marks** • No individual contribution to the performance

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COMPONENT 2: Design candidates

- Each piece is assessed separately out of 40 marks. The following marking grid should be used twice, once for the devised piece and once for the text piece
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO1.1a. **Create and develop ideas to communicate meaning as part of the theatre making process**	**AO2** **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of research in practice**	**Interpretation to reflect artistic intentions**	**Application of design skills to realise artistic intentions**	**Individual contribution and communication of artistic intentions**
5	**9-10 marks** • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of design techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The design cues are planned imaginatively to communicate meaning in a sophisticated way	**9-10 marks** • A sophisticated and fully coherent interpretation of the text sustained throughout the entire performance • The design strongly reflects the practitioner/style in performance in a sophisticated way	**9-10 marks** • Sophisticated and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Sophisticated and subtle changes/variations as appropriate to the text	**9-10 marks** • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance.

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4	**7-8 marks** • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues are well-planned to communicate meaning in a thoughtful way	**7-8 marks** • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/style in performance in a highly effective way	**7-8 marks** • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective changes/variations as appropriate to the text	**7-8 marks** • A meaningful individual contribution to the performance • A high level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance
3	**5-6 marks** • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues are generally well-planned to communicate meaning	**5-6 marks** • A generally coherent interpretation of the text is sustained throughout most of the performance • The design reflects the practitioner/style in performance in a generally effective way	**5-6 marks** • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent changes/variations as appropriate to the text	**5-6 marks** • A competent individual contribution to the performance • A generally effective level of communication of meaning and atmosphere sustaining audience interest throughout some of the performance

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2	**3-4 marks** • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate design techniques are chosen to communicate meaning in an inconsistent way • The design cues are planned inconsistently to communicate some meaning	**3-4 marks** • An inconsistent interpretation of the text although this may not be sustained throughout the performance • The design reflects the practitioner/style in performance in an inconsistent way	**3-4 marks** • Inconsistent design skills which are not always sustained throughout the realisation • Inconsistent use of changes/variations but mostly relevant to the scene	**3-4 marks** • An inconsistent individual contribution to the performance • Inconsistent communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
1	**1-2 marks** • A few ideas are developed to produce a limited piece of theatre • Very few relevant design techniques are chosen to communicate meaning in a limited way • The design cues are planned haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece	**1-2 marks** • A limited interpretation of the text • The design reflects the practitioner/style in performance in a limited way	**1-2 marks** • Limited design skills which are not sustained throughout the realisation • Limited changes/variations which are not generally relevant to the scene	**1-2 marks** • A limited individual contribution to the performance • Limited communication of meaning and atmosphere with audience interest not held throughout
0	**0 marks** • No ideas are created or developed to communicate meaning	**0 marks** • No interpretation of the text or link with practitioner	**0 marks** • No design skills displayed in the realisation	**0 marks** • No individual contribution to the performance

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COMPONENT 2: Process Report and Evaluation. Performing Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1.1b. Make connections between dramatic theory and practice	AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of performance
5	**9-10 marks** • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece	**13-15 marks** • A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive evaluation of how live theatre seen during the course influenced the development of their own pieces	**13-15 marks** • A perceptive and thorough evaluation of both final performances including how well they used performance skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

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4	**7-8 marks** • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed characters • An effective interpretation of the text demonstrating an understanding of the style of the extract within context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece	**10-12 marks** • A thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**10-12 marks** • A thorough evaluation of both final performances including how well they used performance skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A thorough evaluation of their own contribution to the success of the whole
3	**5-6 marks** • A general response to the stimulus to create two pieces which display generally defined structures with generally developed characters • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece	**7-9 marks** • A competent analysis of the creative process including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces	**7-9 marks** • A competent evaluation of both final performances including how well they used performance skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A competent evaluation of their own contribution to the success of the whole

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2	**3-4 marks** • A partial response to the stimulus to create two pieces which display inconsistent structures with some character development • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece	**4-6 marks** • An inconsistent analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces	**4-6 marks** • An inconsistent evaluation of both final performances including how well they used performance skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • An inconsistent evaluation of their own contribution to the success of the whole
1	**1-2 marks** • A limited response to stimulus to create two pieces which display limited structures with limited character development • A limited interpretation of the text demonstrating limited understanding of the style of the extract within of the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece	**1-3 marks** • A limited analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces	**1-3 marks** • A limited evaluation of both final performances including how well they used performance skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A limited evaluation of their own contribution to the success of the whole
0	**0 marks** • No application of practitioner/company/stylistic methods and techniques	**0 marks** • No analysis or evaluation of process	**0 marks** • No analysis or evaluation of performances/designs

*****Exploration of the practitioner/company must be in relation to all the bullet points on page 15 of the specification. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece.

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COMPONENT 2: Process Report and Evaluation. Design Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
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- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1.b Make connections between dramatic theory and practice	AO4. 1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of design
5	**9-10 marks** • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed mood and atmosphere • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece	**13-15 marks** • A perceptive and thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive and thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**13-15 marks** • A perceptive and thorough evaluation of both final performances including how well they used design skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in the design including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

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4	**7-8 marks** • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed mood and atmosphere • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece	**10-12 marks** • A thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces	**10-12 marks** • A thorough evaluation of both final performances including how well they used design skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A thorough evaluation of their own contribution to the success of the whole
3	**5-6 marks** • A general response to the stimulus to create two pieces which display generally defined structures with generally developed mood and atmosphere • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece	**7-9 marks** • A competent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces	**7-9 marks** • A competent evaluation of both final performances including how well they used design skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A competent evaluation of their own contribution to the success of the whole

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2	**3-4 marks** • A partial response to the stimulus to create two pieces which display inconsistent structures with some development of mood and atmosphere • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece	**4-6 marks** • An inconsistent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces	**4-6 marks** • An inconsistent evaluation of both final performances including how well they used design skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • An inconsistent evaluation of their own contribution to the success of the whole
1	**1-2 marks** • A limited response to stimulus to create two pieces which display limited structures with limited development of mood and atmosphere • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece	**1-3 marks** • A limited analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces	**1-3 marks** • A limited evaluation of both final performances including how well they used design skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A limited evaluation of their own contribution to the success of the whole
0	**0 marks** • No application of practitioner/company/stylistic methods and techniques	**0 marks** • No analysis or evaluation of process	**0 marks** • No analysis or evaluation of performances/designs

*****Exploration of the practitioner/company must be in relation to all the bullet points on page 15. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece. Relevant research should be applied within the piece.

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Candidate Name	Centre Number					Candidate Number				
						0				

A LEVEL DRAMA AND THEATRE

COMPONENT 3

TEXT IN PERFORMANCE

SAMPLE ASSESSMENT MATERIALS

2 hours 30 minutes

For Examiner's use only		
Section	**Maximum mark**	**Mark awarded**
Section A (a)	10	
Section A (b)	30	
Section B	40	
Section C	30	
	10	
Total	**120**	

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 16-page answer booklet and an **unmarked** copy of the **two** complete texts you have studied for **Sections A and B.**

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the **spaces** provided at the top of this page and also at the top of each answer booklet you use.

Use black ink or ball-point pen. **For Sections A and B,** write your answers in the separate answer booklet provided. **For Section C,** write your answers on this examination paper. At the end of the examination, please hand both booklets to the invigilator.

Within Sections A and B, answer **all** questions on your chosen set texts. Section C is compulsory.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part question. Candidates are advised to spend about 50 minutes on each of Sections A, B and C.

You should make detailed references to the text in all answers and use specialist drama and theatre terminology.

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SECTION A

Answer **all** *parts of the question on* **one** *set text you have studied.*

Either:

1. ***The Trojan Women*** Euripides

(a) At the beginning of the play the god **Poseidon** appears. Discuss costume ideas for **Poseidon** that are relevant to a contemporary audience. [10]

Read Hecuba's speech from **page 41** (*'Up, unhappy woman! Lift your head and your neck from the ground!')* to **page 42** (*'while Priam leant on his sceptre').*

(b) Examine at least **one** technique a director could use with an actor to rehearse **Hecuba's** speech at the beginning of the extract, to communicate the meaning of the text to an audience. [30]

Or:

2. ***As You Like It*** William Shakespeare

(a) **Hymen** appears as a god at the end of the play. Discuss costume ideas for **Hymen** that are relevant to a contemporary audience. [10]

Read from **page 10,** Act 1 Scene 2 (*Enter Rosalind and Celia)* to **page 12** (*Enter Le Beau).*

(b) Examine at least **one** technique a director could use to rehearse this extract with the actors playing **Rosalind** and **Celia**, to communicate the meaning of the text to an audience. [30]

Or:

3. ***Hedda Gabler*** Henrik Ibsen

(a) Discuss costume ideas for **Hedda** at the start of Act One that are relevant to a contemporary audience. [10]

Read from the beginning of Act Two on **page 35** to the bottom of **page 37** (Hedda: (coldly) *'As I said: every minute of one's life').*

(b) Examine at least **one** technique a director could use to rehearse this extract with the actors playing **Hedda** and **Brack**, to communicate the meaning of the text to an audience. [30]

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Or:

4. ***Machinal*** Sophie Treadwell

(a) Discuss costume ideas for the **Young Woman** at the opening of the play that are relevant to a contemporary audience. [10]

Read the **Young Woman's** speech from **page 11** (*'Marry me - wants to marry me')* to the end of Episode One, **page 12**.

(b) Examine at least **one** technique a director could use with an actor to rehearse the **Young Woman's** speech at the beginning of the extract, to communicate the meaning of the text to an audience. [30]

Or:

5. ***Cat on a Hot Tin Roof*** Tennessee Williams

(a) Discuss costume ideas for **Margaret** at the beginning of the play that are relevant to a contemporary audience. [10]

Read **Margaret's** speech on **page 2** (from *'Hear them? Hear them screaming?'* to *'since it's so obvious what they're up to!').*

(b) Examine at least **one** technique a director could use with an actor to rehearse **Margaret's** speech at the beginning of the extract, to communicate the meaning of the text to an audience. [30]

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SECTION B

Answer **one** *question on* **one** *set text you have studied.*

Either:

6. ***Saved*** Edward Bond

This play was first performed in 1967 and caused a sensational reaction.

Explain how you can interpret Scene One, **pages 11-19**, for performance in the theatre today, making it relevant to a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or:

7. ***Accidental Death of an Anarchist*** Dario Fo

When first performed in the 1970s, this play was a huge success across Europe.

Explain how you can interpret Act One, Scene One, **page 1** up to **page 9** (Bertozzo: *'You think you're potty?')* for performance in the theatre today, making it relevant to a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or:

8. ***Racing Demon*** David Hare

Racing Demon is the first part of a trilogy that looks at institutions in the 1980s.

Explain how you can interpret Act One, scenes five and six, **pages 20-24**, for performance in the theatre today, making it relevant to a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

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Or:

9. ***Love and Information*** Caryl Churchill

Written in 2012, the play reflects many of the issues that worried society and Churchill during the period in which it was set.

Explain how you can interpret Section One, **pages 4-8**, *Secret, Census, and Fan* for performance in the theatre today, for a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

Or:

10. ***Chimerica*** Lucy Kirkwood

Written in 2013, the play was a huge success, reflecting the political changes of the time.

Explain how you can interpret Act One, scenes one and two, **pages 12-15**, for performance in the theatre today, for a contemporary audience. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions. [40]

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SECTION C

Read the following extract from ***The Curious Incident of the Dog in the Night-Time*** by Mark Haddon and adapted by Simon Stephens.

Part Two

The **Company** *is on stage*

Siobhan	Christopher I want to ask you something. Mrs Gascoyne wondered if we would like to do a play this year. She asked me to ask everybody if we'd like to make some kind of performance for the school. Everybody could join in and play a part in it.
Mrs Gascoyne	I think it would be a good thing for everybody to join in and play a part in it.
Siobhan	I was wondering if you'd like to make a play out of your book.
Christopher	No.
Siobhan	I think it could be really good fun Christopher.
Mrs Gascoyne	I think it could be really good fun.
Christopher	No. It's a book and its [sic] for me and not everybody just for me.
Siobhan	I know that Christopher but I think a lot of people would be interested in what would happen if people took your book and started acting bits out of it.
Christopher	No. I don't like acting because it is pretending that something is real when it is not really real at all so it is like a kind of lie.
Siobhan	But people like stories Christopher. Some people find things which are kind of true in things which are made up. You like your Sherlock Holmes stories and you know Sherlock Holmes isn't a real person don't you? I would help you if you were worried about that.
Christopher	No.
Reverend Peters	I think I'd rather like to take the part of a policeman.
Christopher	You're too old to be a policeman.
Ed *(shouting)*	Christopher. Christopher.

Company *move into the space and watch* **Ed.**

Christopher *hides.*

Nobody gives **Ed** *a clue as to where* **Christopher** *is.*
After a while he gives up.

Then **Christopher** *comes out. He is holding* **Toby** *in his cage.*

Mrs Alexander	Christopher, what on earth has happened to you?
Christopher	Can you look after Toby for me?
Mrs Alexander	Who's Toby?
Christopher	Toby's my pet rat.
Mrs Alexander	Oh...Oh yes. I remember now. You told me.
Christopher	He eats special pellets and you can buy them from a pet shop.

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	And he needs new water in his bottle every day, too.
Mrs Alexander	Why do you need somebody to look after Toby, Christopher?
Christopher	I'm going to London.
Mrs Alexander	How long are you going for?
Christopher	Until I go to university.
Mrs Alexander	Right. Are you and your father moving house?
Christopher	No.
Mrs Alexander	So, why are you going to London?
Christopher	I'm going to live with Mother.
Mrs Alexander	I thought you told me your mother was dead.
Christopher	I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means that he could kill me.
Mrs Alexander	Is your mother here?
Christopher	No. Mother is in London. She lives at 451c Chapter Road, London NW2 5NG.
Mrs Alexander	So you're going to London on your own?
Christopher	I think I am going to do that yes.
Mrs Alexander	Look, Christopher, why don't you come inside and sit down and we can talk about this.
Christopher	No. I can't come inside. Will you look after Toby for me?
Mrs Alexander	I really don't think that would be a good idea Christopher. Where's your father at the moment Christopher?
Christopher	I don't know.
Mrs Alexander	Well perhaps we should try and give him a ring and see if we can get in touch with him. I'm sure he's worried about you. And I'm sure that there's been a dreadful misunderstanding.

Christopher *leaves*

He goes back to his house.

He sees **Ed's** *cashpoint card on the floor. He stares at it, frozen in his tracks.*

He approaches the card.

He takes it, puts it in his pocket.

Company	3558. 3558. 3558. 3558. 3558.
Christopher	3558.

He leaves the house.

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11. In the spaces provided, draw **two** ground plans, for **two** different stage types, which illustrate **two** different approaches to stage design for the extract. In the space provided underneath, fully explain and justify each design approach.

[40]

In your answer, you must:

- analyse and evaluate how any live productions you have seen during the course have influenced your design choices
- consider:
  - staging form, including audience positioning
  - set layout including entrances and exits
  - position of set and furniture
  - lighting
- demonstrate understanding of the extract within the context of the whole text.

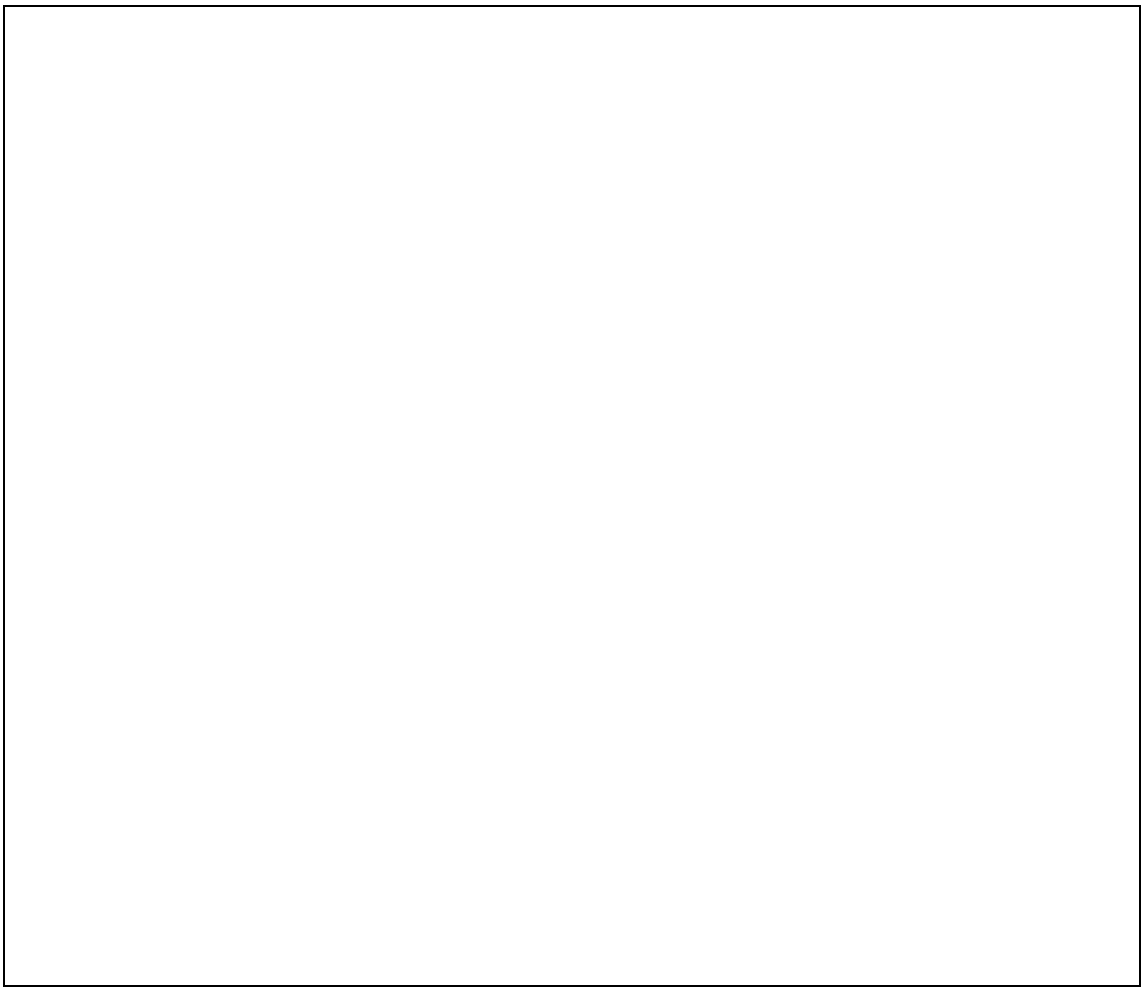
Ground Plan 1

Type of Stage……

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Ground Plan 2

Type of Stage…….



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GCE A LEVEL DRAMA AND THEATRE

MARK SCHEME

General information

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

Band descriptors

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

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative content

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

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Assessment objectives

AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO3:1a	Demonstrate knowledge of how drama and theatre is developed
AO3:1b	Demonstrate knowledge of how drama and theatre is performed
AO3:1c	Demonstrate understanding of how drama and theatre is developed
AO3:1d	Demonstrate understanding of how drama and theatre is performed
AO4	Analyse and evaluate their own work and the work of others
AO4:1c	Analyse the work of others
AO4:1d	Evaluate the work of others

Assessment objective coverage in Component 3

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

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SECTION A

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	**9–10 marks** • A clear and detailed description of costume ideas demonstrating knowledge and understanding of the role of costume in a performance • A clear and detailed knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume • Clear and detailed links between the costume and the way the contemporary audience reads the character in performance • Highly relevant use of subject specific terminology
4	**7–8 marks** • A clear description of costume ideas demonstrating knowledge and understanding of the role of costume in a performance • A clear knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume • Clear links between the costume and the way the contemporary audience reads the character in performance • Relevant use of subject specific terminology
3	**5–6 marks** • A general description of costume ideas demonstrating some knowledge and understanding of the role of costume in a performance • A general knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume • General links between the costume and the way the contemporary audience reads the character in performance • Generally relevant use of subject specific terminology
2	**3–4 marks** • A limited description of costume ideas demonstrating a little knowledge and understanding of the role of costume in a performance • A limited knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume • Tenuous links between the costume and the way the contemporary audience reads the character in performance • Limited use of subject specific terminology
1	**1–2 marks** • Little or no description of costume ideas demonstrating very little knowledge and understanding of the role of costume in a performance • Little or no knowledge and understanding of the function of the character, including status, and how the location of the scene affects the costume • Very few links between the costume and the way the contemporary audience reads the character in performance • Little or no relevant use of subject specific terminology
	0 marks • Response not worthy of credit

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	Indicative Content
1a **The Trojan Women**	Answers should include a description of a suitable costume in relation to the character. The answer should also demonstrate knowledge and understanding of the function of the character and the costume and how it will be received and read by a contemporary audience. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately. • Poseidon is the Greek god of the sea and the costume should reflect this status e.g. Greek theatre is about appeasing/pleasing the gods • There is ambiguity of character as he is not a real person • Use of colour/material to reflect the status of the character, e.g. rich colours and textures • Link between costume and character, e.g. marine colours or military uniform • Function of the character as providing spectacle in the opening of the play and how this might impact on costume, e.g. Poseidon as narrator, Brechtian element • Style of costume influenced by period e.g. 415 BC or modern adaptation.
2a **As You Like It**	Answers should include a description of a suitable costume in relation to the character. The answer should also demonstrate knowledge and understanding of the function of the character and the costume and how it will be received and read by a contemporary audience. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately. • Hymen is the god of marriage and the costume should reflect this status e.g. as a modern rock god/pagan priest • Character could be male or female • Use of colour/material to reflect status of the character, e.g. could be green as a symbol of nature or gold to symbolize the god like status • Link between character and costume e.g. mythical, magical • Character provides spectacle at the end of the play and resolves all marital issues • The style of costume is influenced by period e.g. Elizabethan or contemporary.

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3a Hedda Gabler	Answers should include a description of a suitable costume in relation to the character. The answer should also demonstrate knowledge and understanding of the function of the character and the costume and how it will be received and read by a contemporary audience. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately. • The character is a desperate wife, self-important, alludes to high status and is powerful and the costume should reflect this status. e.g. fine day dress or modern day equivalent • Use of colour/material to reflect the status of the character, e.g. she is an upper middle class woman with money to have changes of dress during the day. • Link between costume and character, e.g. rich colours • Function of the character as frightened and tense, about to meet Brack (sexual tension) e.g. costume might be restrictive • Style of costume influenced by period e.g. late 19th century or modern adaptation.
4a Machinal	Answers should include a description of a suitable costume in relation to the character. The answer should also demonstrate knowledge and understanding of the function of the character and the costume and how it will be received and read by a contemporary audience. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately. • The character is an office worker; she becomes part of the machine she is working with. The costume should reflect that she is a normal worker in a utilitarian environment. e.g. overalls, or plain office wear, black and white • Use of colour/material to reflect the status of the character e.g. cheap material, mundane • Link between costume and character, e.g. lowly status • Function of the character as nondescript and part of the machine, e.g. costume might be restrictive or have uniformity with other workers • Style of costume influenced by period e.g. early 20th century or modern adaptation.
5a Cat on a Hot Tin Roof	Answers should include a description of a suitable costume in relation to the character. The answer should also demonstrate knowledge and understanding of the function of the character and the costume and how it will be received and read by a contemporary audience. The following points are examples of the kinds of answers which might be given and all valid alternative answers should be considered and marked appropriately. • The character is a sensuous woman who is facing a dilemma with her confused husband Brick. The costume should reflect the warm weather e.g. summer dress • Use of colour/material to reflect the status of the character e.g. bright and colourful, light fabric, fashionable, aware of her femininity • Link between costume and character, e.g. high status, fine clothes • Function of the character as a deluded wife who tries everything to tempt her husband e.g. costume might be flirtatious or risqué • Style of costume influenced by period e.g. 1950s or modern adaptation.

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

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed (and performed)
5	**25–30 marks** • A mature and insightful answer clearly showing a detailed knowledge and understanding of rehearsal technique(s) and how it can be used to unlock and explore the text to communicate meaning • Comprehensive knowledge and understanding of the dialogue/speech /language and character motivation • An imaginative link between rehearsal technique(s) and interpretation of text to communicate meaning • Highly relevant use of subject specific terminology
4	**19–24 marks** • An insightful answer demonstrating knowledge and understanding of the rehearsal technique(s) and how it can be used to unlock and explore the text to communicate meaning • Clear knowledge and understanding of the dialogue/speech/language and character motivation • A definite link between rehearsal technique(s) and interpretation of text to communicate meaning • Relevant use of subject specific terminology
3	**13–18 marks** • A general answer demonstrating some knowledge and understanding of the rehearsal technique(s) and how it can be used to unlock and explore the text to communicate meaning • A general knowledge and understanding of the dialogue/speech/language and character motivation • General links between rehearsal technique(s) and interpretation of text to communicate meaning • Generally relevant use of subject specific terminology
2	**7–12 marks** • A limited answer demonstrating inconsistent knowledge and understanding of the rehearsal technique(s) with limited exploration of the text to communicate meaning • Limited knowledge and understanding of the dialogue/speech/language and character motivation • A few relevant links between rehearsal technique(s) and interpretation of text to communicate meaning • Limited use of subject specific terminology
1	**1–6 marks** • A very limited answer demonstrating little or no knowledge and understanding of the rehearsal technique(s) with very limited exploration of the text to communicate meaning • Very limited knowledge and understanding of the dialogue/speech/language and character motivation • Very few or no relevant links between rehearsal technique(s) and interpretation of text to communicate meaning • Little or no relevant use of subject specific terminology
	0 marks • Response not worthy of credit.

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	Indicative Content
1b The Trojan Women	Answers should explain in detail how at least one technique can be used to rehearse the speech. The techniques could include: • work on subtext to explore her motivation and find key words • improvisation • vocal work to ensure a range of colour in the voice without damaging the voice • physicalisation • Stanislavskian techniques • work on imagery by creating pictures of the images from the text • work on tone and rhythm. All other valid techniques should be considered and marked as appropriate. Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example: • the context of the speech; it is the end of the Trojan War and the women are on the beach ready to set sail • the role of Hecuba as the focal point of the women's lamentation. Hecuba is lamenting her and the women's situation and is alone in her lamentation. She has lost all hope of return home • very melodramatic at times - lot of questioning • language is very physical, almost visceral. All valid answers should be marked appropriately.
2b As You Like It	Answers should explain in detail how at least one technique can be used to rehearse the dialogue. The techniques could include: • work on subtext to explore their motivation and find key words • improvisation • vocal work to ensure a range of colour in the voice without damaging the voice • physicalisation • Stanislavskian techniques • work on imagery creating pictures of the images from the text • Cicely Berry exercises to free the text • work on tone and rhythm to ensure that speeches reflect their state of mind and conciliatory tone. All other valid techniques should be considered and marked as appropriate. Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example: • Celia decides to stay with Rosalind. They decide to disguise themselves and go to the forest • Rosalind and Celia's relationship is central to the play, especially at the beginning • they turn from being angry and sad to full of enthusiasm for their new adventure • the verse changes in tone from the beginning of the extract to the closing • language changes in tone to reflect the complex interaction between Rosalind and Celia All valid answers should be marked appropriately.

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3b Hedda Gabler	Answers should explain in detail how at least one technique can be used to rehearse the dialogue. The techniques could include: • work on subtext to explore their motivation and find key words • improvisation • vocal work to ensure a range of colour in the voice without damaging the voice and develop accent • physicalisation • Stanislavskian techniques • work on imagery creating pictures of the images from the text • work on tone and rhythm to ensure that speeches reflect her state of mind. All other valid techniques should be considered and marked as appropriate. Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example: • the context of the dialogue; Hedda is frightened of Brack even though she is a strong person. Brack is confident of winning Hedda; he is a manipulative man • the role of Hedda as she realises that she is caught in a trap and cannot escape Brack • the role of Brack as triumphant in his victory over Hedda • language reflects Hedda's terror and shock All valid answers should be marked appropriately.
4b Machinal	Answers should explain in detail how at least one technique can be used to rehearse the speech. The techniques could include: • work on subtext to explore her motivation and find key words • improvisation • vocal work to ensure a range of colour in the voice without damaging the voice and develop accent • physicalisation • Stanislavskian techniques • work on imagery creating the pictures of the images from the text • work on tone and rhythm to ensure that speeches reflect her state of mind. All other valid techniques should be considered and marked as appropriate. Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example: • the context of the speech. The Young woman is working but has become almost an automaton by the end of the scene • the role of the young woman as representative of the way industrial society affects the individual • the industrial mechanical nature of the speech; she talks as though she is part of the machine • language staccato and mechanical, almost industrial All valid answers should be marked appropriately.

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5b Cat on a Hot Tin Roof	Answers should explain in detail how at least one technique can be used to rehearse the speech. The techniques could include: • work on subtext to explore her motivation and find key words • improvisation • vocal work to ensure a range of colour in the voice without damaging the voice and develop accent • physicalisation • Stanislavskian techniques • work on imagery creating pictures of the images from the text • work on tone and rhythm to ensure that speeches reflect her state of mind and do not all become too hysterical All other valid techniques should be considered and marked as appropriate. Answers should also link closely to the text and demonstrate knowledge and understanding of the text. For example: • the context of the dialogue, Maggie is annoyed by the children at the party, Brick is in the shower • role of Maggie as an argumentative, frustrated wife • role of Brick as a confused and ineffectual husband, oblivious to Maggie's taunts • language is impassioned and emotionally charged All valid answers should be marked appropriately.

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SECTION B

Answer **one** *question on* **one** *set text you have studied.*

The grid below is for Section B, **questions 6-10.** Indicative content for each text follows.

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** • A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text • A mature and detailed interpretation of the text for performance • A mature and detailed knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Highly relevant use of subject specific terminology	**17-20 marks** • A comprehensive analysis of contemporary performance styles • A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation
4	**13-16 marks** • A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text • An effective interpretation of the text for performance • A clear knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience. • Relevant use of subject specific terminology	**13-16 marks** • A clear analysis of contemporary performance styles • An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation

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3	**9-12 marks** • A general answer with some knowledge and understanding of the social, historical and cultural context of the text • A general interpretation of the text for performance • Some knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience • Generally relevant use of subject specific terminology	**9-12 marks** • A general analysis of contemporary performance styles • A general evaluation of partially relevant live theatre which makes general links with their own interpretation
2	**5-8 marks** • A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text • A limited interpretation of the text for performance • A limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience • Limited use of subject specific terminology	**5-8 marks** • A limited analysis of contemporary performance styles • A limited evaluation of live theatre which makes some links with their own interpretation
1	**1–4 marks** • A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text • A very limited interpretation of the text for performance • A very limited knowledge and understanding of the style of the text and the way theatre adapts and stages texts for a contemporary audience • Little or no relevant use of subject specific terminology	**1–4 marks** • Very little analysis of contemporary performance styles • Very little evaluation of live theatre which makes few links with their own interpretation
0	**0 marks** • Response not worthy of credit	**0 marks** • No analysis or evaluation

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All texts	**Indicative content** **(analysis and evaluation of live theatre)**
	Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the set text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study. Answers could include the following but are not limited to this. All valid alternatives should be considered and marked appropriately. • approach to period/culture • contemporary techniques e.g. use of av in productions/locations • how the text has been interpreted in performance and intended impact upon an audience • the way contemporary society reacts to different kinds of texts, e.g. political.
All texts	**Indicative content for set texts**
6 **Saved**	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: • context e.g. culture of mid-sixties and the changing social landscape including censorship, e.g. original production under club conditions • style and politics of the author e.g. left wing political views • audience reaction to the original production e.g. performed as a private production • comparison to other contemporary playwrights that have shocked whose work they might have seen e.g. Ravenhill, Ridley, Kane, including how they shocked and questions this poses about shock value today • staging conventions in contemporary theatre practice e.g. German theatres reinterpret his work expressionistically • understanding of likely audience reaction to their production, e.g. Brechtian arguments/discourse • adaptations of the text that would be needed, e.g. change of characters, editing of text • Bond's popularity in Europe • understanding of themes and how they might have changed or become more relevant for a contemporary production e.g. social alienation • context of the opening scene. Establishing style and action • entrances and exits/offstage action e.g. Harry's impact upon Len • structure of the scene. Action broken up e.g. eating sweets and the jokes leads to a sense of procrastination and inactivity. Impact upon the pacing of the scene • language e.g. short sentences with questions and answers are not elaborated upon • use of furniture and props e.g. couch/sweets • proxemics • sexual permissiveness • gender stereotypes go unchallenged: women referred to as "Tarts": Len loses count of the number of women he has "had" • mundane nature of everyday life and work • emotional detachment of Pam

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7 Accidental Death of an Anarchist	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: • the culture of the time e.g. the social strife in Britain, strikes/three day week • the political situation which underlines the play e.g. the political situation in Europe, the rise of Communist party in Italy and bombings in various cities • Fo's work and style e.g. his purpose in writing plays and the influence of commedia concepts and his work in Italy with his wife and touring company • the reaction at the time of performance e.g. political opposition to its satirical content • practical ideas for contemporary staging including style and period e.g. use of LX/SFX, costume and props • understanding of themes and how they might have changed for contemporary production e.g. are there still examples of people dying for causes? • context of the opening scene. Establishing style and action e.g. direct address/breaking of 4th wall • theatre as an illusion/process of play making e.g. criticism of Dario Fo and the Maniac equating himself with an actor • entrances and exits • proxemics • stereotyped roles: Maniac resembles Freud • role of Constable: contrasting action at two different sides of the stage. Impact of breaking up the main action with mime • comedy of situation/language and action • building farcical nature of the scene • satire of the law and sanity • impact of shortened sentences on the pacing of the scene.

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8 Racing Demon	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: • the cultural mood of the time and the rise of conservative values in society e.g. the confusion faced by the older generation who did not understand the 'yuppies' or crippling need for money • the changing role of the church in the 1980's e.g. confusion over the way society exists and runs itself and Thatcher's edict that there is no such thing as society • the play's part in the trilogy e.g. how the three institutions were changing and in a state of confusion and Hare's political standpoint is clear in the texts • the first production and how it started in the small Cottesloe studio and moved onto the Olivier stage e.g. how what appeared to be an intimate text could exist on a large stage and be successful • the audience/critical reaction to the production e.g. the audience created a hit, reasons why the audience reacted so well to a play about the Church of England and the interest in a play which affected many of the audience • Hare's themes in his work e.g. how an institute has ceased to be separate from the state • ideas for contemporary staging e.g. use of LX/SFX • context of the scenes, establishing style and action • juxtaposition of the two scenes presenting differing views of religion explored by Hare • established church being challenged by the new youth of the church e.g. Lionel versus Tony • format of a monologue with God/audience • scene 6 contrasting location and mood • strained atmosphere between Harry and Ewen. E.g. issues not directly tackled, especially by Harry • culture of secrecy and denial in the Church • building of the argument through language and structure e.g. impact upon pacing and use of silences • Harry's inertia versus Ewen's neediness / provocation– metaphor for the Church.

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9 **Love and Information**	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: • the cultural climate at time of writing • the concern for society and an information overload • the cultural changes e.g. development of technology and its advances and effects on our lives • the concern about communication between people e.g. lack of communication, the way communication effects our relationships and our attitude to love • Churchill and her work e.g. the influence of Brecht and contemporary theatre, Churchill's interest in contemporary issues both politically and morally • the original production at Royal Court e.g. the critical/audience reaction, e.g. audiences came out discussing the themes within the play • practical ideas for contemporary staging e.g. LX/SFX • the themes in the work, e.g. our search for love/how information can drown us • context of the opening scene. Establishing style and action • structure: scenes can be played in any order within the section and any of the random scenes in the appendix added • characters are different in each of the scenes • choice of number of actors in the scenes • unfinished lines lacking punctuation, impact on vocal delivery and pacing • moods of denial, submission and uncertainty • intimacy versus authority in how scenes can be juxtaposed • proxemics • words versus physical expression of the theme.

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10 Chimerica	The following indicative content contains examples of how the questions can be approached. All valid alternatives should be considered and marked appropriately. Answers may include: • the global east/west relationship at the beginning of 21st century e.g. tension between east and west, mistrust on all levels, growth of China as a world economy and issues of human rights • the political outcome and reaction to Tiananmen Square e.g. abuse of human rights, the image of the student in front of the tank, the moral role of the reporters working in the country • the original production and the production values e.g. the way the design of the production created meaning and how the director had utilised technology • the critical/audience reaction to the text/performance e.g. won Best Play award for the young dramatist • ideas for contemporary staging e.g. use of LX/SFX and any projections • the themes in the work, e.g. issues of freedom/clash between east and west • context of the opening scenes, establishing style and action • visual image: framing to show “protest" and “heroism” • split scene, juxtaposition of the action. China/America locations • structure of the scene e.g. reporting of events and silent but urgent action • overlap of conversation and use of abrupt endings to phrases denoted by a “-“ e.g. effect on pacing • mood of: anxiety, danger and urgency • crisis of the action through the window and outside the door • frank’s impotence – unable to see the events unfolding • build to final violence and confusion of “alien sounding” voices to intensify the confusion and threat in the audience.

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SECTION C

11.

Band	AO3 **Demonstrate knowledge and understanding of how drama and theatre is developed and performed**	AO4 **Analyse and evaluate** (their own work and) **the work of others**
5	**25-30 marks** • Two imaginative staging concepts demonstrating a mature knowledge and understanding of design techniques including highly effective positioning of entrances and exits, set and furniture, audience position and lighting • Both design approaches are fully explained and justified within the context of the whole text, with choices fully justified, demonstrating a mature knowledge and understanding of how theatre is developed and performed	**9–10 marks** • A mature answer which clearly analyses how designers create mood and atmosphere in performance • A mature evaluation of appropriate live theatre with highly relevant links to the designs
4	**19-24 marks** • Two effective staging concepts demonstrating a detailed knowledge and understanding of design techniques including positioning of entrances and exits, set and furniture, audience position and lighting • Both design approaches are explained and justified within the context of the whole text, with choices justified, demonstrating a clear knowledge and understanding of how theatre is developed and performed	**7–8 marks** • A clear answer which analyses how designers create mood and atmosphere in performance • An effective evaluation of appropriate live theatre with relevant links to the designs
3	**13-18 marks** • Two general staging concepts (one may be more detailed than the other) demonstrating knowledge and understanding of design techniques including some effective positioning of entrances and exits, use of set and furniture, audience position and lighting • Some design approaches are explained and justified within the context of the whole text, (one might be better than the other) with choices justified, demonstrating a general	**5–6 marks** • A general answer with some analysis of how designers create mood and atmosphere in performance • A general evaluation of partially relevant live theatre with general links to the designs

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	knowledge and understanding of how theatre is developed and performed	
2	**7-12 marks** • Two limited staging concepts demonstrating inconsistent knowledge and understanding of design techniques including partially planned entrances and exits, with limited effective use of set and furniture, audience position and lighting • Explanation and justification of the design approaches is limited within the context of the whole text, (one might be better than the other) with little justification of design choices, demonstrating a limited knowledge and understanding of how theatre is developed and performed	**3–4 marks** • A limited answer with little analysis of how designers create mood and atmosphere in performance • A limited evaluation of live theatre with some links to the designs
1	**1-6 marks** • Two very limited staging concepts (or one general concept) demonstrating very limited knowledge and understanding of design techniques with ineffective use of set or furniture, audience position and lighting • Explanation and justification of the design approaches is very limited within the context of the whole text, with no justification of design choices, demonstrating a very limited knowledge and understanding of how theatre is developed and performed	**1–2 marks** • A very limited answer with very little analysis of how designers create mood and atmosphere in performance • A very limited evaluation of live theatre with few links to the designs
0	**0 marks** • No answer worthy of credit	**0 marks** • No analysis or evaluation

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Indicative Content
There are three locations in the extract: the school, outside with Mrs Alexander and Christopher's house. All the characters are on stage to begin with. The following answers are suggestions only and all valid alternatives should be considered and marked appropriately. There should be practical justification for all ideas given in the answer. Both ground plans should understand the staging need of the extract and be correctly laid out with all entrances and exits clear. The stage and set should be clearly referenced and any furniture noted on the ground plan and in the key. Audience sight-lines should be clear and there should be clear differences between each plan, e.g. in the round / traverse. The live production selected for analysis and evaluation must allow for appropriate links to be made with the stage designs for The Curious Incident of the Dog in the Night-Time. Answers may include the following: • an understanding of the demands of both stage configurations • the scenes move briskly between one location and another • some characters speak directly to the audience • the different perspective on reality and acting in the opening exchanges between Christopher and his teacher • sudden change to Mrs Alexander's house • change to Christopher's house • the location of characters at the beginning and the end of the extract • the use of the company • use of LX at the beginning, to show change of location, to note end of extract. Strength/colour/angle of LX. Any use of AV • use of influences in the design of the stages • appropriate use of subject terminology

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