

# 2018 Online Exam Review

## All Candidates' performance across questions

DRAMA AND THEATRE || COMPONENT 3 (03)  
GCE June - 2018

### Performance across questions

ILD

The table below shows a detailed analysis of the performance of candidates on each item (question or part question) that can be used for comparing performance.

The mean score will be close to the maximum mark if all candidates perform well on a particular item. Conversely, if candidates as a whole perform poorly on the item there will be a large difference between the mean score and the maximum mark. For questions with different maximum marks, the facility factor should be used to compare performance.

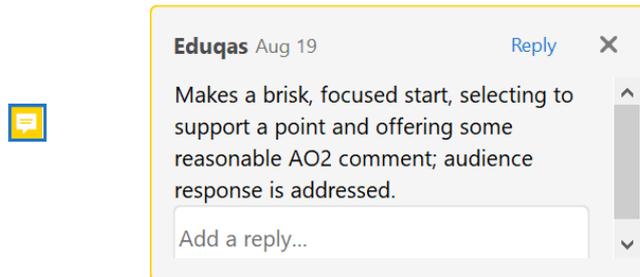
The facility factor (F.F.) for an item expresses the mean mark as a percentage of the maximum mark (Max. Mark) and is a measure of the accessibility of the item. If the mean mark obtained by candidates is close to the maximum mark, the facility factor will be close to 100 per cent and the item would be considered to be very accessible. Conversely, if the mean mark is low when compared with the maximum score, the facility factor will be small and the item considered less accessible to candidates.

The Standard Deviation of the marks attained (S.D.) measures the spread of the data about the mean score. The larger the standard deviation is, the more dispersed (or less consistent) the candidate performances are for that item. An increase in the standard deviation points to increased diversity amongst candidates, or to a more discriminating paper, as the marks are more dispersed about the centre. For each item the table shows the number (N) and the Percentage of candidates who attempted the item (Attempt %) When comparing items on this measure it is important to consider the order in which the items appear on the paper.

All Candidates performance across questions						
Question Title	N	Mean	S D	Max Mark	F F	Attempt %
1 a	263	6.8	2.1	10	67.9	16.4
1 b	263	17.4	7.1	30	58.1	16.4
2 a	683	6.5	2.0	10	64.7	42.7
2 b	683	17.8	7.0	30	59.3	42.7
3 a	50	6.9	2.6	10	69.0	3.1
3 b	50	16.3	7.2	30	54.4	3.1
4 a	296	6.0	2.1	10	60.2	18.5
4 b	296	16.2	7.2	30	54.0	18.5
5 a	305	6.4	2.0	10	64.4	19.1
5 b	305	16.1	7.4	30	53.6	19.1
6	255	25.9	8.1	40	64.6	15.9
7	142	23.4	9.4	40	58.5	8.9
8	543	23.1	9.0	40	57.6	33.9
9	420	24.5	9.0	40	61.3	26.3
10	236	21.7	8.7	40	54.3	14.8
11	1597	21.5	9.1	40	53.7	99.8

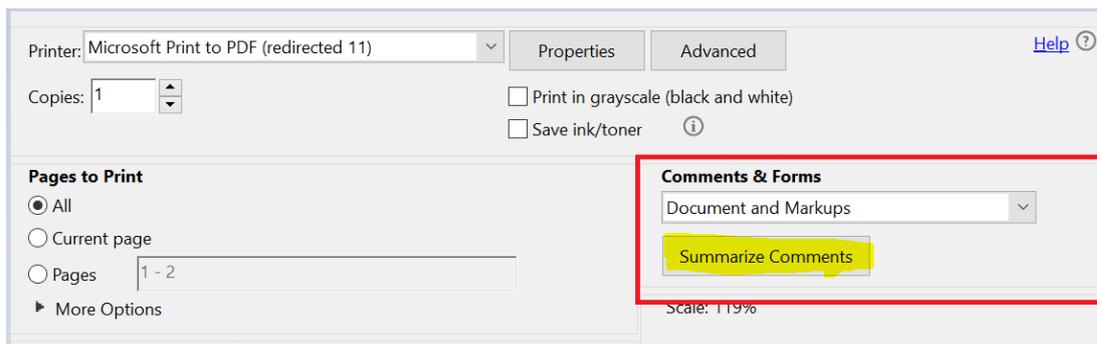
## Printing comments with sticky notes

If you are printing the exemplar in this document, the Principal Examiner comments contained in the sticky notes will not automatically be printed.



If you would like your printed copy to include the Principal Examiner comments you will need to adjust the printer settings as follows:

After selecting *File > Print*, you will need to click 'Summarize Comments' in the 'Comments & Forms' area of the print settings.



The Principal Examiner comments will then be printed at the end of each page of exemplar:

## Summary of Comments

### Page: 1

Number: 1	Author: Eduqas	Subject: Sticky Note	Date: 19/08/2019 11:33:48
Makes a brisk, focused start, selecting to support a point and offering some reasonable AO2 comment; audience response is addressed.			
Number: 2	Author: Eduqas	Subject: Sticky Note	Date: 19/08/2019 11:33:48
The approach here is rather formulaic, but the focus is clear and each paragraph hits both assessment objectives.			
Number: 3	Author: Eduqas	Subject: Sticky Note	Date: 19/08/2019 11:33:48
Perhaps, but this point isn't fully explained.			

## SECTION B

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

Either,

6. ***The Trojan Women*** Euripides

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

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

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

8. ***Hedda Gabler*** Henrik Ibsen

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

9. ***Machinal*** Sophie Treadwell

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

Or,

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

*There's no more cheap or stale trick in theatre today than updating a classic to a modern setting as a way of engaging an audience.*

With reference to the above quotation, explain how you would stage a production of the play to a contemporary audience. In your answer you should refer to **two key extracts**. You must analyse and evaluate how any live productions you have seen during the course, have influenced your decisions. [40]

## 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.

<b>Band</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4 Analyse 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>• A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A mature and detailed interpretation of the text for performance</li> <li>• A mature and detailed knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience.</li> <li>• Highly relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• A comprehensive analysis of contemporary performance styles</li> <li>• A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A detailed answer demonstrating a clear knowledge and understanding of the social, historical and cultural context of the text</li> <li>• An effective interpretation of the text for performance</li> <li>• A clear knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience.</li> <li>• Relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A clear analysis of contemporary performance styles</li> <li>• An effective evaluation of an appropriate choice of live theatre which makes clear links with their own interpretation</li> </ul>

3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A general answer with some knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A general interpretation of the text for performance</li> <li>• Some knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience</li> <li>• Generally relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A general analysis of contemporary performance styles</li> <li>• A general evaluation of partially relevant live theatre which makes general links with their own interpretation</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer with an inconsistent knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A limited interpretation of the text for performance</li> <li>• A limited knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience</li> <li>• Limited use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A limited analysis of contemporary performance styles</li> <li>• A limited evaluation of live theatre which makes some links with their own interpretation</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited answer with little or no knowledge and understanding of the social, historical and cultural context of the text</li> <li>• A very limited interpretation of the text for performance</li> <li>• A very limited knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience</li> <li>• Little or no relevant use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• Very little analysis of contemporary performance styles</li> <li>• Very little evaluation of live theatre which makes few links with their own interpretation</li> </ul>
0	<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>• No analysis or evaluation</li> </ul>

<b>All texts</b>	<p style="text-align: center;"><b>Indicative content</b> <b>(Analysis and evaluation of live theatre)</b></p> <p>Answers should analyse and evaluate how aspects of contemporary performance have influenced their own interpretation of the set text. The live production selected for analysis and evaluation must allow for appropriate links to be made with the text chosen for study. Answers could include the following but are not limited to this. All valid alternatives should be considered and marked appropriately.</p> <ul style="list-style-type: none"><li>• Approach to period/culture</li><li>• Contemporary techniques e.g. use of a.v. in productions/locations</li><li>• How the text has been interpreted in performance and intended impact upon an audience</li><li>• The way contemporary society reacts to different kinds of texts, e.g. political.</li></ul>
------------------	--

32 Marks

8

The extracts I will be referring to in this section are 'Episode Three - Honeymoon' and 'Episode Six - Intimate'. I will be using a promenade stage type in order to ~~update~~ <sup>not</sup> only update this classic but to revolutionise it ~~at~~ and induce a new theme OR *theme* Voyeurism.

The promenade stage type will allow me to tour the audience around the circular auditorium by way of light. The circumference of the auditorium will be the stage and the set will be placed, ready for the characters to move from one part of the machine to the other. The signal for the audience to

Q. X.

move will be the illumination of each individual stage, the audience will not be forced to move however they will move to the illuminated place out of enquisitiveness. This will make them be willing spectators and make them morally culpable for watching and being interested by the suffering of the young woman.

convey meaning

Q.

By episode three 'honey moon' the audience will be 3/4<sup>th</sup> of the way around the promenade stage <sup>the young woman</sup> ~~actors~~ will have entered from the stage to the left of the current one and would have seamlessly transitioned with the husband entering through the rear entrance.

transition

Q.

A purple light will descend to show the vibrant setting of the 'honey moon' and it will later transgress to a blood red when the young woman begins to reel in danger, the scene will end with a blinding white light that causes minor discomfort to the audience and should be abrasive.

color

intensity

impact

Q.

This idea comes from the live production of Mechanical

A04

leave blank

leave blank

leave blank

leave blank

leave blank

leave blank

eval<sup>n</sup>  
impact

that I watched at the Almeida Theatre, the physical discomfort caused by the machine to the audience allows us to empathise with the position of the young woman and understand the danger of the machine.

Set

The set is a plush hotel room filled with extravagant luxuries and <sup>red</sup> petals on the bed to immediately show the sexual intent of the husband.



there

Set  
feature

The woman is over whelmed by the hotel room that is to her vulgar, and their are couches made of a red velvet fabric that should suggest love and desire but the woman is reluctant to sit on it or even touch it as to her it is like blood. The bed is massive taking up a large portion of the stage which should symbolise how set takes up a large portion of the husband's mind.



proportion

convey meaning



acting

The husband is making an attempt to be excessively flamboyant with his gesture and varies his vocal tone when he attempts to seduce her, he goes from a



inter.

More aggressive mentality to mellow. The young woman is the opposite, she is intimidated and in a closed body position, she makes it clear she does not want to be touched and is terrified by her husband's advances. When she talks there is an

b/l

reaction

evident tension in her voice and it may even break. She pinches every time he attempts to lay hands on her. This is inspired by an adaptation of Julius Caesar that I watched at the Kings Cross Theatre London where there was the 'lunatic or the prison' whom had such memorisms. eg?

ACT 4

2

Episode Six Intimate should be lit with an intense passionate red, the lights will illuminate the actors whose are already on stage under a duvet on a bed. The lights pulsate like a heartbeat. Cigarette smoke lingers in the air.

set

set

2

The set should contrast that of the hotel in episode three and be bare but comforting. The room consists of a small single bed with a



Cabinet by its side holding a lamp, there is also a small flower in a vase that is ominous in the corner.

The characters are under the duvet and the audience can assume they are in underwear, this shows the intimacy and trust between the man and young woman. Their bodies are close and there is a relaxed quality about the tone of the young woman, the man on the other hand has quite a brash tone to symbolise his later betrayal. The city streets can be heard from inside the "ground floor apartment" however does not intrude on the scene.

Overall this scene is meant to contrast the honeymoon scene and show the audience how this young woman has found freedom in her 'incredibility'. I hope my interpretation is more than a "cheap or stale trick" and that it provides an alternate method of viewing this classic play.

AQ. A detailed answer and interpretation of text. More context needed.

AQ. An effective evaluation of live theatre.

16 + 16



# 31 Marks

Paper Reference - A690U30-1

## Section B: Question 7

*As You Like It* was first performed in 1599 at the Globe Theatre in London, it was performed on a thrust stage type with audience made up of the 'groundlings' who would stand and the slightly higher class audience members sat in the stand. This type of staging and audience configuration was perfect for the Elizabethan era as both the poor and the wealthy, even the Queen herself, were intrigued and entertained by Theatre. This is because the late sixteenth century and early seventeenth century was seen as the 'Golden Age' of arts, with various playwrights and artists becoming prominent, such as William Shakespeare and Charles Marlowe. In order to convey my two key extracts (Act One Scene One and Act Two Scene Four) in a manner that is not "cheap or stale" I would draw upon both elements from modern theatre but also Elizabethan theatre, however I would not set my production in a modern setting.

I would stage my production on a thrust stage type, with a curtain that separates that thrusting section of the stage from a section of stage further back that is not thrusting into the audience. Therefore I would create a staging that is influenced by the original production of *As You Like It*. Although influenced by the original production, my reason for choosing this staging is mainly influenced by the 2018 production of *As You Like It* at the Globe Theatre. This is because from seeing the production live on a thrusting stage I saw how the stage can be utilised to create an intimate feel between the performers and the audience, something I believe is crucial in a Shakespearian comedy being performed in front of a contemporary audience due to the fact that I believe the jokes will be understood easier when the audience can see the execution and hear the jokes completely clearly. Furthermore, this idea is influenced by the fact that in original Shakespearian comedies audience participation was common, something a thrust stage type lends itself to. Furthermore, I would take inspiration from both the original Shakespearian production, but also the Declan Donnellan Cheek by Jowl production of *As You Like It* by using an all male cast. I believe this would create an authentic feel to the production, however would also create an engaging production by making it stand out from other contemporary productions of the play which use standard, mixed-gender casts.

For my first key extract (Act One Scene One) I would have just the thrust staging being used, with the curtain still being closed. I would have a very plain grey floor with a light grey curtain. I would not use the "stale trick" of "updating a classic to a modern setting" but instead would make the actual setting not necessarily clear and obvious, with the only setting being that of a projection of rain running down a window on the curtain. I believe this grey and dark staging would immediately convey the boring, dull and segregated nature of the court (which would have been inspired by the fact that in Elizabethan era there was a growing number of Puritans in court, who appealed for bans on enjoyable things such as theatre). As well as being inspired by the original view of the court, this staging is also inspired the Shared Experience production of *As you Like It* as the Oxford Playhouse, in which they used a dark and dingy office setting for the court, with the boring and dull colours of the walls and floor acting as a good indication of the mood and atmosphere of the court. Furthermore, I would use relatively minimal lighting in the court, simply using a white wash made from a series of fresnel lanterns to create a solid wash covering the stage. This is because, again I



context.

list /  
cult.  
ref to  
quot'n.



o.p.  
impact  
justif'n.

A04.  
concept.

colour

A04.

eval'n.

ix.

?

type of  
stage.

mean'g

o.p.



quot'n



mean'g



Drama and Theatre

Paper Reference - A690U30-1

believe this would create a setting in the Court that is unexciting, yet ominous, thereby creating a setting that is intriguing to a contemporary audience but also creates a setting that people want to escape. Overall, for Act One Scene One I would avoid the "cheap and stale trick" of "updating a classic to a modern setting" by not creating a setting for the court that is based in a specific time-period, but a staging that represents the atmosphere, mood and reputation of the court as a place of suppression, segregation and boredom. Furthermore, I would dress my performers in traditional Elizabethan dress, thereby taking inspiration from the original productions of the play. I believe this dress in contrast with the un-traditional staging that is not made to look as though it is in the Elizabethan era, would create an engaging spectacle for the audience.

For my second key extract I have chosen Act Two Scene Four, which is the first time the audience see the Forest of Arden. In order to create an engaging spectacle for a contemporary audience the forest of Arden would be exposed by the curtain that cut off much of the stage being lifted to display a much larger staging. Immediately I believe the larger space of the Forest of Arden would create a sense of freedom, which is inspired by the Elizabethan countryside which many saw as a much less segregated and oppressed place than that of the court. Again I would create a setting with the staging that is representative of the mood and atmosphere of the setting by displaying the freedom and liberty of the forest of Arden, in contrast to the boring, dull staging of the court. I would choose to make the floor of the staging behind the thrusting point of the stage to be raked, and to be made to look like a black and white checkerboard, with the back wall also having a checkerboard pattern.

The use of a raked stage is inspired by Frantic Assembly and Headlongs production of *Jane Eyre* which used a raked staging to create extremely clear sightlines, something I would aim to achieve with my staging through the use of a raked floor. In contrast to the black and white checkerboard walls and floor I would have a series of strips of neon lights hanging from above the stage. In this extract of the production I would have all of the neon lights shine green (in order to display clearly the sense of the lights representing the trees) however, as the play goes on and the forest setting has become fully obvious, I would have the lights begin to change into different colours. This idea of having hanging lights representing the trees is influenced both by the LAMDA production of *As you Like It* performed at Polish Cultural Center in West London and by the Frantic Assembly Production of *Things I Know to Be True* at the Oxford Playhouse. This is because the LAMDA production used hanging ropes to represent the trees, an idea I believe worked well as it did not clutter the stage but gave a clear indication of the forest, however I believe the ropes didn't create a spectacular visual spectacle. The use of lights hanging is influenced by the Frantic Assembly production, as they used hanging bulbs that shined independently throughout the production, creating a nice visual spectacle. Therefore I would combine these influences to display the forest setting and create an engaging visual spectacle.

I believe that through staging the Forest of Arden on a colourful and patterned filled stage the mood and atmosphere of the Forest, being a place of freedom (something that a contemporary audience would be able to tell by the rainbow coloured neon lights, a symbol of freedom in today's society), delight and a place in which the norm of life is distorted or turned on its head. Furthermore I believe this would contrast well with the original, traditional costumes that I would use in order to create a clear understanding of the Forest whilst also not straying extremely far from the traditional Elizabethan setting, creating "cheap and stale" production. This idea of creating a staging that does

atmos.



get

comp

004

link to insp.

theme  
costume

meaning!  
atmos.

004  
impact  
colour

004  
eval n.

meaning  
theme-

quest

Drama and Theatre

Paper Reference - A690U30-1

not suggest a particular time zone or setting but more-so acts as means to display the mood and atmosphere and themes of the piece (love, freedom, liberty) is inspired by Peter Brooks famous production of *A Midsummer Night's Dream* in which a plain white cube was used as staging, with circus acts helping to create the forest setting.



A04 - An effective evaluation of appropriate live theatre linking to own interpretation.



16 + 15 = 31

ATME

A03 - An effective interpretation of the text for performance.

A04

## 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 One Pages 6 – 9

**Duty Sergeant:** Could you take your laces out of your shoes please Christopher?

*Christopher does.*

**Duty Sergeant:** Thank you. Could you empty your pocket onto the desk please?

**Christopher:** Is that in case I have anything in them that I could use to kill myself or escape or attack a policeman with?

*The Duty Sergeant looks at him for a beat.*

**Duty Sergeant:** That's right.

**Christopher:** I've got a Swiss Army knife but I only use that for doing "odd jobs" not for stabbing things or hurting people.

**Duty Sergeant:** Jolly good.

*Christopher empties his pockets.*

**Voice Four:** A piece of string.

**Voice Five:** A piece of a wooden puzzle.

**Voice Six:** Three pellets of rat food for Toby, my pet rat.

**Voice Four:** £1.47 (this was made up of a £1 coin, a 20p coin, two 10p coins, a 5p coin and a 2p coin).

**Voice Six:** A red paperclip.

**Voice Four:** A key for the front door.

**Voice Five:** A Swiss Army knife with thirteen attachments including a wire stripper and a saw and a toothpick and tweezers.

**Duty Sergeant:** Could you take your watch off please Christopher?

**Christopher:** No.

**Duty Sergeant:** I'm sorry Christopher?

**Christopher:** I need my watch to know exactly what time it is.

**Duty Sergeant:** Take your watch off, please Christopher. Christopher please will you take your watch off. I'm asking you for a final time. Give it here lad.

*The Duty Sergeant tries to take the watch.*

**Christopher** starts screaming.  
*The Duty Sergeant stops. He moves away. He nods his head.*  
**Christopher** stops screaming.

**Duty Sergeant:** It's all right son. You keep it.

**Christopher** calms down.

**Duty Sergeant:** Do you have a family Christopher?

**Christopher:** Yes I do.

**Duty Sergeant:** And who is your family?

**Christopher:** Father and Mother but Mother's dead. And also Uncle Terry who is in Sunderland. He is my father's brother and my grandparents too but three of them are dead and Grandma Burton is in a home because she has senile dementia and thinks I'm someone on television.

**Duty Sergeant:** Right. Lovely. Do you know your father's phone number Christopher?

**Christopher** turns to **Ed**. **Ed** looks at him. He holds his hand out in front of him with his fingers stretched. **Christopher** does the same. They touch fingers. Then let go.

**Christopher:** I could see the Milky Way as we drove towards the town centre.

**Ed:** Could you?

**Christopher:** Some people think the Milky Way is a long line of stars, but it isn't. Our galaxy is a huge disc of stars of millions of light years across and the solar system is somewhere near the outer edge of the disc.

**Ed:** Is that right?

**Christopher:** For a long time scientists were puzzled by the fact that the sky is dark at night even though there are billions of stars in the universe and there must be stars in every direction you look, so that the sky should be full of starlight because there is very little in the way to stop the light reaching earth.

**Ed** stares at him. Says nothing.

**Christopher:** Then they worked out that the universe was expanding, that the stars were all rushing away from one another after the Big Bang and the further the stars were away from us the faster they were moving, some of them nearly as fast as the speed of light, which was why their light never reached us.

**Ed:** Terrific.

**Duty Sergeant:** Christopher. Mr Boone. Could you come this way please?

**Christopher:** Are you going to interview me and record the interview?

**Duty Sergeant:** I don't think there will be any need for that. I've spoken to your father and he says you didn't mean to hit the policeman.  
 Did you mean to hit the policeman?

- Christopher:** Yes.
- Duty Sergeant:** But you didn't mean to hurt the policeman?
- Christopher:** No. I didn't mean to hurt the policeman I just wanted him to stop touching me.
- Duty Sergeant:** You know that it's wrong to hit a policeman don't you?
- Christopher:** I do.
- Duty Sergeant:** Did you kill the dog Christopher?
- Christopher:** I didn't kill the dog.
- Duty Sergeant:** Do you know that it is wrong to lie to a policeman and that you can get into a very great deal of trouble if you do?
- Christopher:** Yes.
- Duty Sergeant:** Do you know who killed the dog?
- Christopher:** No.
- Duty Sergeant:** Are you telling the truth?
- Christopher:** Yes. I always tell the truth.

11. In the space below, draw a ground plan identifying choice of stage, audience position, entrances and exits and the opening positions of the characters.

**Ground Plan**



## SECTION C

### Question 11

Band	<b>A03</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</b>	<b>A04</b> <b>Analyse and evaluate (their own work and) the work of others.</b>
5	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• Imaginative starting and ending positions showing knowledge of the use of space for actors and highly effective positioning of entrances and exits in relation to the action.</li> <li>• Ideas for movement, positioning and proxemics are fully explained and justified within the context of the whole text and the chosen scene. All choices are fully justified. A mature knowledge and understanding of how theatre is developed and performed is demonstrated.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A Mature answer which clearly analyses how a director would create mood and atmosphere and build relationships with characters through the use of movement, positioning and proxemics.</li> <li>• Mature evaluation of appropriate live theatre with highly relevant links to the decisions made by a director regarding the use of movement, positioning and proxemics.</li> </ul>
4	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Effective starting and ending positions showing knowledge of the use of space for actors and highly effective positioning of entrances and exits in relation to the action.</li> <li>• Ideas for movement, positioning and proxemics are explained and justified within the context of the whole text and the chosen scene. Choices are justified. A clear knowledge and understanding of how theatre is developed and performed is demonstrated.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A clear answer which analyses how a director would create mood and atmosphere and build relationship with characters through the use of movement, positioning and proxemics in performance.</li> <li>• An effective evaluation of appropriate live theatre with relevant links to the decisions made by a director regarding the use of movement, positioning and proxemics.</li> </ul>

3	<p style="text-align: center;"><b>13- 18 marks</b></p> <ul style="list-style-type: none"> <li>• General starting and ending positions (one may be more detailed than the other) demonstrating knowledge of the use of space for actors and some effective positioning and entrances and exits in relation to the action.</li> <li>• Some ideas for movement, positioning and proxemics are explained and justified within the context of the whole text and the chosen scene. (Some areas may be developed in more detail than others). Some knowledge and understanding of how theatre is developed and performed.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A general answer with some analysis as to how a director would create mood and atmosphere and build relationships with characters through the use of movement, positioning and proxemics.</li> <li>• A general evaluation of and partially relevant live theatre with general links to the decisions made by a director regarding the use of movement, positioning and proxemics.</li> </ul>
2	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Limited starting and ending positions showing inconsistent knowledge of the use of space for actors and partially planned positioning of entrances and exits in relation to the action.</li> <li>• Explanation and justification of directing approach is limited (with some areas developed better than others). Little justification of choices made and demonstrating limited knowledge and understanding of how theatre is developed and performed.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited answer which shows little analysis of how a director would create mood and atmosphere and build relationship with characters through the use of movement, positioning and proxemics.</li> <li>• A limited evaluation of live theatre with some links to decisions made by a director regarding the use of movement, positioning and proxemics.</li> </ul>
1	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited starting and ending positions showing limited knowledge of the use of space for actors and limited positioning of entrances and exits in relation to the action in performance.</li> <li>• Explanation and justification of the director's approach is very limited with no justification of choices made. Demonstrated limited knowledge and understanding of how theatre is developed and performed.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited answer with very little analysis of how a director creates mood , atmosphere and interaction in a performance</li> <li>• A very limited evaluation of live theatre with few links to movement, positioning and proxemics.</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No worthy answer of credit</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>

## Indicative content

The scene is set at the Police station. There are two possible areas of action in this scene. They are: at the Duty Sergeant's desk, and to one side in a waiting area. The Duty sergeant and Christopher are on stage at the beginning. Christopher is there because he hit a policeman.

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.

Initial starting and ending positions, basic layout of stage shape and locations should be laid out with clear entrances and exits. Drawings of movements throughout the scene can be included alongside justification by the candidate. The live production selected for analysis and evaluation must allow for appropriate links to be made with directing choices for **The Curious Incident of the Dog in the Night- Time**. Answers may include the following:

- Director's style of performance in this scene.
- Context of the scene- to establish the tension of the scene.
- Drawings of starting and ending positions in the stage shape selected.
- Locations of entrance and exits e.g. where Ed appears and where the Voice come from
- Appropriate use of terminology.
- Reference to the ground plan in the justification
- Use of influences on the directing ideas
- The Duty Sergeant's motivation at the start of his questioning, his building frustration and his realisation that Christopher needs to be spoken to clearly and precisely. Ed's Motivation as he arrives to pick up Christopher and his own frustrations aroused by the situation. Where does he appear from?
- In the first scene The Duty Sergeant treats Christopher as other detainees. He uses confusing language and might appear physically intimidating and demonstrative. Consideration here regarding proxemics will be important. "*He looks at him for a beat*".
- The middle part of the scene changes tempo as Christopher becomes confident talking about Space and displaying his knowledge. Ed however stays silent and replies briefly. He stares at Christopher. How? Why?
- The Duty Sergeant tries to talk the watch. This has been building throughout the scene as he becomes frustrated with Christopher and reaches out without thought. Christopher's reaction. Of screaming, causes the Duty Sergeant to stop and assess the situation.
- Ed and Christopher touch hands and this physical communication is important to calm Christopher and for his father to make a connection with him.
- The final section changes again as the Duty Sergeant deals with the caution. Christopher becomes calmer as he follows the directions of the Duty Sergeant. The Duty Sergeant now knows how to deal with Christopher and the atmosphere is calmer and more consolatory. Ed watches silently.
- Ground plan related to explanation and justification.

11. In the space below, draw a ground plan identifying choice of stage, audience position, entrances and exits and the opening positions of the characters.

Ground Plan

~~Thrust~~



~~Audience~~

opening positions?

In the space provided underneath, explain and justify your ideas for character movement, positioning and proxemics throughout the scene.

In your answer, you must:

- Analyse and evaluate how any live productions you have seen during the course have influenced your ideas for character movement, positioning and proxemics.

Consider:

- Movement within your chosen type of stage
- Entrances and exits
- Interaction between characters
- How physical relationships develop throughout the scene and convey meaning. [40]

I have chosen a thrust stage type as it allows for a more intimate relation between actor and audience. I have also decided to ensure the stage is full of set to show how Christopher (being autistic) may become bewildered by a vast amount of stimulus both through objects and people. A thrust stage also allows Christopher to address the audience when he is imparting knowledge about the "milkway" for example. A key part of the staging is the AV screens which allow me to cast a projection that can reflect Christopher's meticulous inner thoughts, for example when the voice's are listing what

*tips*

*more on stage*

*set*

*ix*

is in his pockets these items could all appear on or the back wall via AU projection.

This is inspired by the product ~~to have~~ ~~more~~ of hairspray that I saw at the Guildhall theatre where I was enthralled by the companies use of AU technology to seamlessly change setting. eg.

I have kept the entrances and exits fairly conventional as I saw no need ~~to~~ to make it complicated, characters in this extract enter one by one hence there is no need for further innovation. E/E. why? pace?

Christopher is afraid of the police officer however does not know how to act in a

way that will not get him in trouble as autistic people have a lack of awareness of social conventions. For example his reaction when asked to

empty his pockets he reacts  
 in a abnormal way. <sup>eg.</sup> The policeman  
 however is not fully aware  
 that Christopher is on the  
 autistic spectrum however does  
 manage to grasp from his actions  
 that he is not a standard  
 criminal.

The proxemics between Christopher  
 and the police officer are  
 quite ~~close~~ <sup>distant</sup> as one can only  
 imagine that the officer is  
 behind a desk. Although proxemically  
 the officer is not within Chris's  
 space, Christopher <sup>not</sup> feels intimidated  
 by the authority of the  
 policeman. He shows this  
 through his physicality and  
 small gestures such as  
 fiddling with his hands.

The proxemics with Christopher  
 and his father are different,  
 although Christopher's father  
 is not overly affectionate  
 Chris does find closure in

him as he is the only parent he has. It is unlikely that they will have an embrace as Christopher ~~is~~ has aspergers and does not like to have his personal privacy invaded, even for the purposes of an embrace.

how do they interact?

The duty Sergeant is in my vision a man of stature whom will have a straight posture and be standing in an imposing way. This would give Christopher a reason to be intimidated and rationalise his fear.

posture

Ed Boone would be a less imposing man than and would have a less physically dominant stance. His posture would be slightly slouched and his movement will be without conviction.

posture

however his strides are not powerful, this is to show how Ed is the average working man and to enable the audience to relate to him.

END OF PAPER

11

Continued...

104

A live production of Matilda in the west end influenced me to select a thrust stage that is heavily endowed in set. This allows the audience to embark on a more immersive journey and explore the narrative without any lack of clarity. The fact the stage comes into the audience allows for more intimate moments between Chris and Christopher and the audience members for example when the officer accuses him of killing Wellington, ~~him~~ he will be at the front of the stage and be able to evoke empathy.

cont.

105 Some ideas for movement and proxemics are explained and justified.

106 A general evaluation of live theatre.

18 + 5

=

23



leave blank

leave blank

leave blank

## Marks: 30 + 8 Total: 38



### Section C - Question 11

I have chosen to use an end-on stage type consisting of various areas of staging connected by a series of stairs, ladders and ramps. I have chosen this stage plan as I believe it fits the motif in *The Curious Incident of the Dog in the Night-Time* of travel extremely well. This is because the actors would be able to swiftly manoeuvre around the stage in a slick and controlled manner, furthermore it would convey the fact that Christopher is travelling through a number of different locations and timezones (such as from the start of the play in Mrs Shears garden, section A on the stage plan, to the police station, stage-right section B on the stage plan). This idea of using a large 'climbable stage' is influenced from the production of *Jane Eyre* performed by the National Theatre in collaboration with Headlong theatre company in which a large climbing-frame like structure was extremely helpful in display the large amount of travel in the play. Moreover, I have chosen this stageplan as it allows for large spaces between performers, having the proxemics of performers being spaced apart would help convey to the audience Christopher Boone's social struggles as a result of his Aspergers Syndrome, also it would help to create significant moments through the use of having characters come close to Christopher, in particular in this extract when Ed "holds his hands out in front of him...".



type of stage.

CP refer.

prox.

convey meaning.

atmos.

prox.

A04

prox.

At the start of the extract the mood and atmosphere is one of a serious, institutional nature. Something that is also reflected in the original relations between the Duty Sergeant and Christopher. In order to convey this relationship I would create an immediate separation between the Duty Sergeant and Christopher by having the Duty Sergeant sat behind his desk (with a donut on, creating clear setting), with Christopher a few meters away from the desk towards stage center and downstage. I would have the Duty Sergeant enter the stage from the entrance upstage right sat on his chair that would slide onto the stage connected to a rolling track, as would the desk. This idea is influenced by a Frantic Assembly production of *Things I know to be True* at the Oxford Playhouse which utilised sliding furniture to create a slick and fluent piece of theatre, this is the effect I would want this extract to also have, moving smoothly from the previous location to the next. I believe the desk would create a barrier between the two characters displaying the relationship between the two as being distant, and the fact that they do not quite understand each other and each others ways of thinking. Furthermore, on Christopher's lines at the start of the extract (such as "Is that in case I have anything in them that I could use to kill myself...") I would have Christopher facing out towards the audience, not looking at the Duty Sergeant. I believe this would help to both display Christopher's character as a boy with Aspergers but also give the audience good sightlines and a view of both the actors on stage's faces.

transition

pos.

MOV

style

Drama and Theatre

Paper Reference - A690U30-1

back wall and the hanging speakers stating the names of the items from across the theatre, would again help display Christopher's character and his relationship with the Duty Sergeant. This is because the projection for each item onto the wall would create a sense of Christopher's specific nature ("£1.47") and attention to detail. Throughout the opening of this extract I would have the Duty Sergeant sit behind his desk, until when "Christopher starts screaming", at this point I would have the Sergeant stand up from his desk and move slightly closer to Christopher, in front of his desk, thereby displaying the changing relationship of the characters as the Duty Sergeant begins to understand that Christopher has social difficulties. He would come closer to Christopher however not touching distance (showing caution) by the line "It's all right son. You keep it". This sense of distance between the two characters becoming smaller, but still not a normal, comfortable distance is influenced by the production of *Curious* performed by Frantic Assembly at the Gielgud Theatre, London.

ch.



v/s.

prox.



On the line "Do you have a family Christopher" Ed would enter from the entrance up stage center, looking worried, he would then pull his phone out of his pocket on the line "Do you know your father's phone number Christopher?". On this line he would move from the center of Section B, to stage right, signifying his movement from his home to the police station, furthermore center of section B and C would become their house shortly after this extract in a full performance of the production. Ed's positioning with regards to Christopher would always be closer to Christopher than the Duty Sergeant, showing their complicated, yet strong bond. As Ed entered the stage I would have Christopher move to one of the wheely chairs downstage of the Duty Sergeant's desk, Ed would walk to the chair next to him and their hands would touch as they sit facing each other on the chairs. The next part of the extract I would have Ed and Christopher sit in the chairs, having unnaturalistic dialogue as they face outwards to the audience, not looking at each other but sit next to each other. However, as Christopher speaks about the universe so patiently (as a projection of planets appears on the back wall) I would have Ed every so often move his chair slightly closer to Christopher and look at Christopher, displaying the love that Ed has for his son which he finds so hard to express.

refers to a/p



pos.

interaction



prox.

On the line "Christopher. Mr Boone." I would have Ed and Christopher push their chairs back, sliding back to the duty sergeant's desk, they would never turn to the Sergeant and continue to face out to the audience in a non-naturalistic manner throughout the dialogue. This separates the characters of the Boone's and the Duty Sergeant by showing the Christopher and his father to be connected or on the same team, comforting each other. This use of un-naturalistic dialogue is inspired by a production of *Metamorphosis* performed by Splendid Productions, in which un-naturalistic dialogue out to the audience, not looking at each other, was utilised to create separation between characters who were distant or not close in relations, like how Christopher and Ed are distant from the Duty Sergeant.

style.

meaning

most



A04

convey meaning.

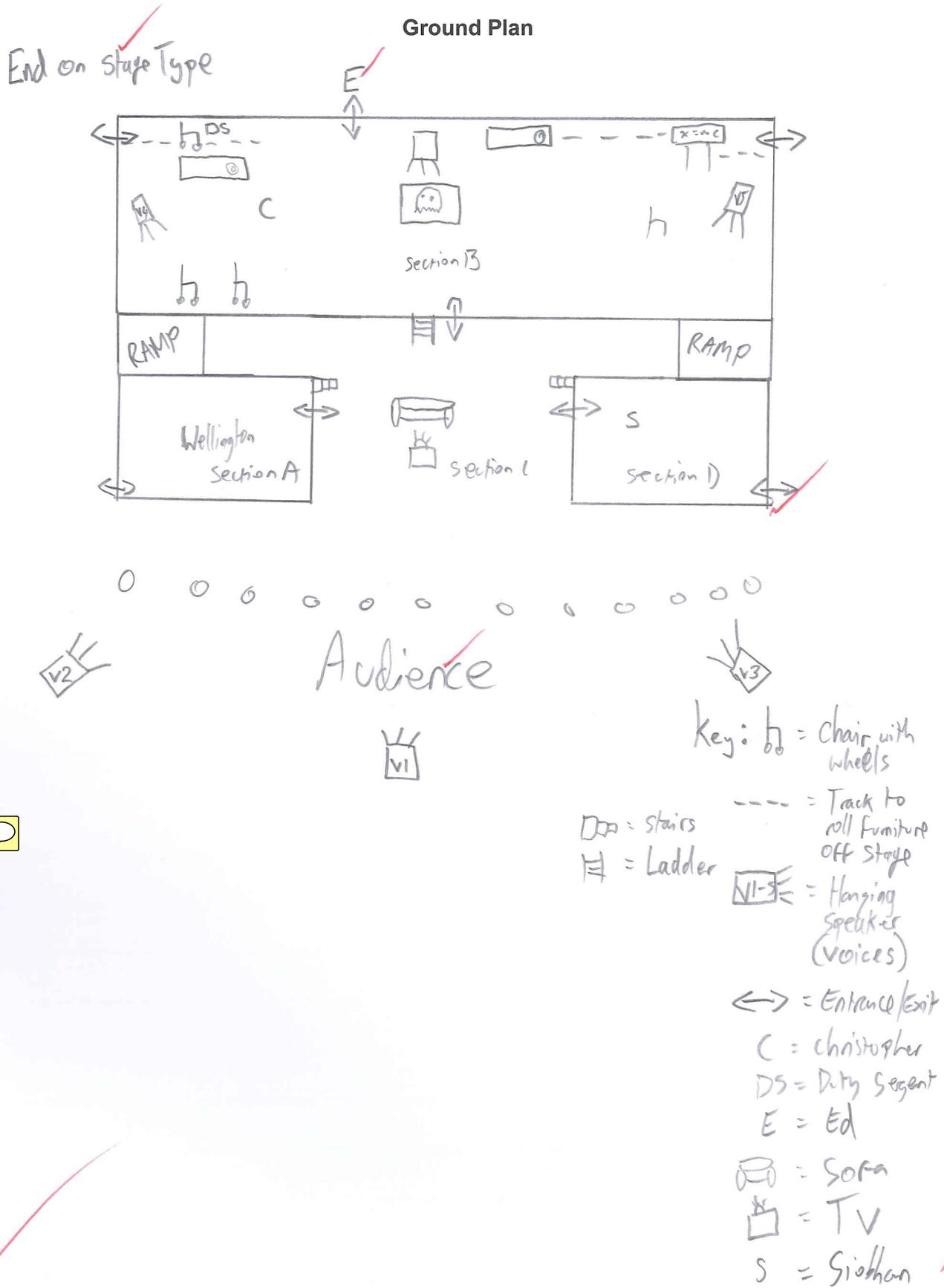
A03 - Ideas for movement and positioning fully explained and justified

A04 - Effective evaluation of live theatre

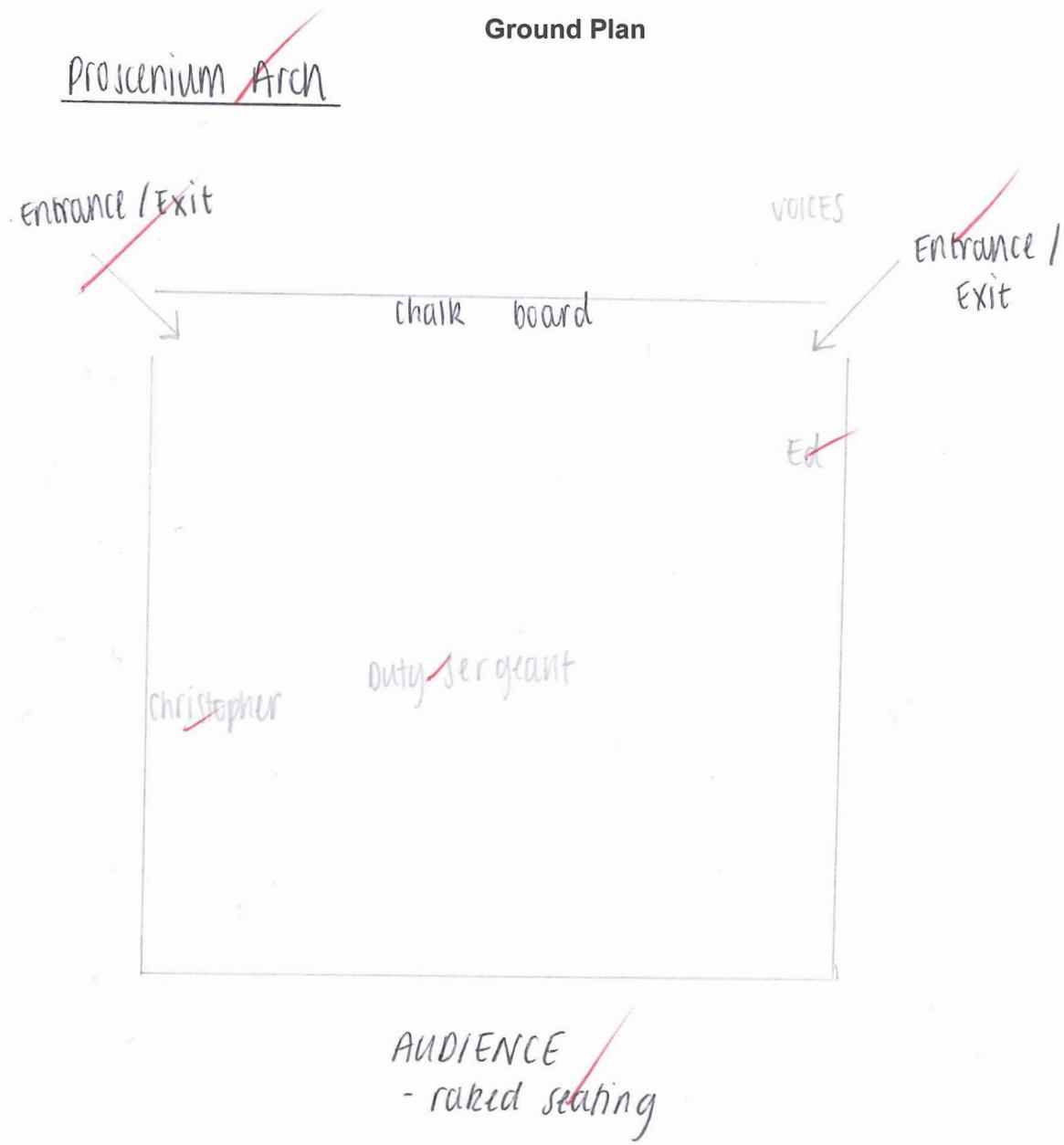
30 + 8

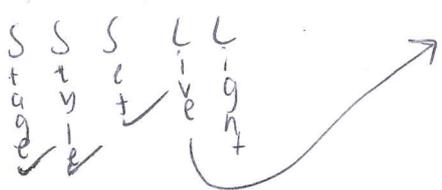
38

11. In the space below, draw a ground plan identifying choice of stage, audience position, entrances and exits and the opening positions of the characters.



11. In the space below, draw a ground plan identifying choice of stage, audience position, entrances and exits and the opening positions of the characters.





Medda → prox ✓  
 Tempest → light ✓  
 1984 → blocs ✓

In the space provided underneath, explain and justify your ideas for character movement, positioning and proxemics throughout the scene.

In your answer, you must:

- Analyse and evaluate how any live productions you have seen during the course have influenced your ideas for character movement, positioning and proxemics.

Consider:

- Movement within your chosen type of stage ✓
- Entrances and exits ✓
- Interaction between characters
- How physical relationships develop throughout the scene and convey meaning. [40]

I would utilise a proscenium arch stage with 3 walls - inherent of a cube. ~~instead~~ I would use this type of stage to create a claustrophobic enclosed atmosphere in which Christopher exists within and can think within - much like the inner workings of his mind. I would have a chalk board covering the back wall - representing the ~~school~~ ~~the young boy~~ the school and in which Christopher can draw and annotate on when discussing Wellington & Maths. As the stage is a square, movement is restricted and so showing location changes would be challenging. Consequently, I would choose an abstract - minimalistic style of production to overcome this challenge. For set I would just have various blocks in geometric shapes to represent and symbolise Christopher's maths brain. I would have some painted red and others yellow. He should sit and work around the red blocks when he's feeling positive and having a good day and the yellow blocks when he is nervous, uncomfortable or upset. The blocks are then representative of his favourite and least favourite colours too. This idea of blocks and how effective they can be came from a production of 1984 I saw in which black blocks were used effectively

top

set

cont

use of space

style

color

1984

to <sup>create</sup> show the dark, sinister <sup>society</sup> ~~regime~~ and <sup>a</sup> dystopian atmosphere. Movement would also be restricted but to show meaning and character I would have the Duty Sergeant centre stage with a tray on a yellow block and have Christopher right against the wall DSR. This would show his fear and ~~uneasiness~~ discomfort at being in the police station. He would not move much throughout the scene. This idea of character proxemics was inspired from a production of Hedda Gabler I saw at the National Theatre where in which Bertha, the maid sat on a chair right against the wall for the entire production, showing her <sup>lower</sup> class + seclusion from the rest of the scene. Christopher would only move when placing items into the tray from his pockets and only then very timidly. In order to show off the dynamism of this text during the 'voices' part I would have the company enter USL and draw rapidly onto the chalk board the items out of Christopher's pockets. This would further the audience's understanding of the incredibly fast workings of Christopher's brain and the liveliness of the text. As the section between the Duty Sergeant and Christopher is relatively brief & comical I would maintain a blue wash throughout and keep a still atmosphere - to enhance the comedic tone of the scene and avoid distraction. However, when the location changes - we assume to a car ~~and~~ journey with his dad I would utilise a stardown, dropping down from the flies and have Christopher ~~set~~ stood on a red

affects  
movtpos'n.  
reaction

prox

A.

E/E.

P.O.V.

pos'n.

254

\*over  
exit  
use

pace.

most  
pos'n.  
reaction

block <sup>centre stage</sup> pointing to the sky as his dad, Ed stood next to him on the stage. I would have high pitched almost sci-fi sounding music playing to show the awe and trance Christopher was in during this journey. To emphasise ~~their~~ their indifference I would have Ed stood, slumped with a dull tone with the lines 'is that right' and 'could you' showing their opposite interests and clearly now fed up Ed is as a father. Throughout this section I would have a moving spot moving in a random configuration to ~~show~~ create a sci-fi like atmosphere of mystery + wonder, again drawing on Christopher's wide and wonderful mind. This idea of a moving light was gained from a production of The Tempest at the RSC where during the storm scenes, the moving light was employed to create havoc whereas here in Curious it would be used to create awe and a <sup>sense of</sup> 'star gazing'.

This lighting, music and positioning would quickly be snapped out of ~~and~~ after Ed's line 'terrific' and we would return to the police station - as though we had just witnessed an episode or snippet of Christopher's scientific brain and now we had returned to reality.

This second section between the policeman should take place centre stage with Christopher sat on a yellow block - still unsure and nervous but confident enough now to move closer towards the duty sergeant who would be walking around the block Christopher was sat on. This would show a developing relationship and

pro

interaction

a development of trust between Christopher and strangers. Again the <sup>section</sup> holds comedy and so the blue wash should be maintained throughout and the lines said with the appropriate pauses between certain moments such as between 'I didn't kill the dog' and 'Do you know it is wrong...'.  
 to give the audience an indication of how difficult his job must be at the moment trying to put a story together from the information and jaunted cooperation of a boy ~~with~~ with Asperger's syndrome.

AO3 Ideas for movement positioning and props are fully explained and justified

AO4 Creative evaluation of appropriate live theatre

$$27 + 9 = 36$$

END OF PAPER