



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL DRAMA AND THEATRE – UNIT 4

SUMMER 2024 MARK SCHEME

SECTION A

- Where the candidate's work completely meets the descriptors, the highest mark should be awarded.
- Where the candidate's work **mostly** meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work **partially** meets the descriptors, the lowest mark should be awarded.

The grid below provides the relevant criteria for assessment of Section A, question 1.1-6.1 (AO3) and question 1.2-6.2 (AO4). Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work) and the work of others
5	13-15 marks <ul style="list-style-type: none">• Highly effective characterisation is devised for the extract• An excellent explanation of how meaning can be communicated through the motivation, physical and vocal skills• Highly relevant use of subject specific terminology	9-10 marks <ul style="list-style-type: none">• An excellent evaluation of acting seen in live theatre• An excellent analysis of how live theatre seen as part of the course influenced their character choices
4	10-12 marks <ul style="list-style-type: none">• Effective characterisation is devised for the extract• A good explanation of how meaning can be communicated through the motivation, physical and vocal skills• Relevant use of subject specific terminology	7-8 marks <ul style="list-style-type: none">• A good evaluation of acting seen in live theatre• A good analysis of how live theatre seen as part of the course influenced their character choices
3	7-9 marks <ul style="list-style-type: none">• A satisfactory characterisation is devised for the extract• A satisfactory explanation of how meaning can be communicated through the motivation, physical and vocal skills• General use of subject specific terminology	5-6 marks <ul style="list-style-type: none">• A satisfactory evaluation of acting seen in live theatre• A satisfactory analysis of how live theatre seen as part of the course influenced their character choices

2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • A limited characterisation is devised for the extract • A limited explanation of how meaning can be communicated through the motivation, physical and vocal skills • A limited use of subject specific terminology 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A limited evaluation of acting seen in live theatre • A limited analysis of how live theatre seen as part of the course influenced their character choices
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A very limited characterisation is devised for the extract • A very limited explanation of how meaning can be communicated through the motivation, physical and vocal skills • A very limited relevant use of subject specific terminology 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of acting seen in live theatre • A very limited analysis of how live theatre seen as part of the course influenced their character choices
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question 1.1-6.1
<p>1. <i>A Day in the Death of Joe Egg</i> Peter Nichols</p>	<p>Answers for question 1.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. However, all valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: Sheila is initially suspicious of Bri and the fact that the medicine is finished. She thinks that he has tried to kill Jo. She tells the others that she suspects Bri but is drawn into a clash with Grace. She is shocked that Bri has told Grace about her past – that he has betrayed her secret. Sheila then attacks Grace with her view that Bri acts the way he does because Grace has spoilt him. She tells Grace the truth about Bri in order to get people to see past the façade that Bri presents to the world. • Vocal skills: Sheila’s voice at the beginning of the extract could be very forceful and clear when referring to Jo. When she returns, there could be a sense of frustration in her voice as she tries to work out why the medicine has disappeared. Her tone of voice could change when she talks to Jo. When she says, ‘He’d killed her’, she could emphasise ‘killed’. This is a way to annoy Grace. When she begins to challenge Grace about Bri she could become much quicker in her delivery. In her final speech she could speak in a high volume and tone – mimicking Bri on ‘poor me’ – with a final forceful section on ‘you spoilt him’. • Movement: Sheila could always be moving as she tries to look after Jo and keep control of the situation. At the beginning she could be by Jo – tending to her. She could move quickly to the kitchen. When she returns from the kitchen, she could stand centre stage and take on all the others. On the line ‘a baby’ she could get closer to Grace quickly, in an accusatory way. She could move away from Grace as she is annoying her. When Grace accuses her of being unfaithful, she could move to the back of the stage in frustration. Towards the end of the scene, when she delivers her short speech about Bri, she could be centre stage using her arms pointing at Grace – accusing her of spoiling Bri.

	Indicative content: question 1.1-6.1
<p>2. Sweeney Todd Stephen Sondheim</p>	<p>Answers for question 2.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: The Judge, throughout this section, shows himself to be vain and arrogant. His only goal is to get Johanna to marry him and to find him attractive. He knows how his power works and uses it to bully and force people to do his will. He likes the attention of the Beadle. When he hears the name Todd, there is a flicker of recognition but the Judge has no time for those below him in society. • Vocal skills: When he first talks, he could emphasise words like 'respect' and 'owe' to give us signs that he is selfish. His tone could be unsure as he can't see why his ward does not respect him. Through the section, his tone could be slightly confused as he accepts the criticism about his appearance. His speech could vary in speed as he listens and responds to the Beadle. • Movement: He could always walk with a cane – although this might not be because of illness – he could walk with a straight back and an arrogant gait. His pace could be fast as he is in a hurry, and he is in a part of town that he does not like. He is unsure outside the Barber's shop and could stop before entering. He is not clear about the establishment. Throughout he could carry himself with authority and arrogance.

	Indicative content: question 1.1-6.1
<p>3. <i>The Absence of War</i> David Hare</p>	<p>Answers for question 3.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: Andrew is George’s minder and is there to support him. During the extract he tries to create enthusiasm for their policies and strategy. He enjoys the challenge of the job and relishes the food at the end of the extract. It underlines the camaraderie and unity of the team. • Vocal skills: He could be using a clear and forceful tone to underline his beliefs. The quick sentences at the end of page 46 could sound light and clear in a staccato beat. He repeats some mantras at the end of page 46 underlining the word ‘never’ while coloring the sentences to be directional. • Movement: Andrew is seated in a comfortable chair at the beginning - relaxed. He listens intently and leans forward to respond to what is being said. He could move his opening line, keeping to the right. He then jumps up and responds to Oliver’s words. He could then move back to the chair and sit in a relaxed way. When he moves, he does it enthusiastically and with vigour.

	Indicative content: question 1.1-6.1
<p>4. <i>The Radicalisation of Bradley Manning</i> Tim Price</p>	<p>Answers for question 4.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: The Major's main motivation is to explain to Bradley what is going to happen and why he will not be discharged from the army. He is pragmatic about retaining Bradley because of his specific skill set. • Vocal skills: At the beginning of the extract his voice could be more intimidating and forceful. Later he could become softer in tone, less gruff and forceful. • Movement: Throughout the extract the Major could command the space. He has the authority. He could stand strongly with shoulders back. Wild movements could be limited. He could be very controlled and clear in everything that he does.

	Indicative content: question 1.1-6.1
<p>5. Mametz Owen Sheers</p>	<p>Answers for question 5.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: De Sitter has a more detached view of the war. He has a scientist's perspective. He muses on the idea of time and how we should live for the moment and not try and predict the future. • Vocal skill: De Sitter is watching the soldiers from a high point. At the beginning, his tone could be calm and changes tone on each quote. He could pause before saying 'No' in a calm and clear manner. He could emphasise the words 'calm' or 'pass'. He says the lines about Einstein in a very pragmatic way – we should not listen to the experts now but listen to Einstein. There could be separate emphasis on the words 'past present future' – he is making clear that things have changed. The tone could change on to a higher pitch. • Movement: At the beginning, he could be sat at the window – observing the soldiers. He could only move his arms and hands to illustrate his ideas. On the word 'imagine', he could get up and start to move around the acting area. He could move with enthusiasm.

	Indicative content: question 1.1-6.1
<p>6. <i>One Moonlit Night</i> Caradog Prichard</p>	<p>Answers for question 6.1 should suggest an appropriate choice of vocal, physical and motivation suggestions for this section. The following indicates some possible acting ideas. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Motivation: This is the opening of the play and Mam is discovered singing on the stage. It is a plaintive song which reflects her current mood and the way her life is going to be shown in the play. She shows a caring side for her son. She wants to make sure that he is safe and that he doesn't cause trouble. • Vocal skills: Mam's voice could be sweet at the beginning. Singing with a gentleness – not a classic singing voice but one which is full of longing and pathos. She could be caring in her dialogue and have a tinge of happiness and care. • Movement: Mam could sit on a stool at the centre of the stage. She could be relaxed but her hands could be fairly nervous, moving constantly. When she is speaking to Boy she could move quickly to the front of the stage and then move across towards him.

The grid below is for Section A, question 1.3. Indicative content for each text follows.

Band	A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • A highly relevant choice of stage and performance style to direct the actors in this extract • An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of character motivation • An excellent discussion of the extract demonstrating an in-depth knowledge and understanding of how meaning can be communicated through character movement and interaction • An excellent discussion of how these ideas relate to the play as a whole • Highly relevant use of subject specific terminology
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • A relevant choice of stage and performance style to direct the actors in this extract • A good discussion of the extract demonstrating a good knowledge and understanding of character motivation • A good discussion of the extract demonstrating a good knowledge and understanding of how meaning can be communicated through character movement and interaction A good discussion of how these ideas relate to the play as a whole • Relevant use of subject specific terminology
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • A reference to the choice of stage and performance style to direct the actors in this extract • A satisfactory discussion of the extract demonstrating a satisfactory knowledge and understanding of character motivation • A satisfactory discussion of the extract demonstrating some knowledge and understanding of how meaning can be communicated through character movement and interaction • A satisfactory discussion of how these ideas relate to the play as a whole • Generally relevant use of subject specific terminology
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • A reference to the choice of stage and performance style to direct the actors in this extract • A limited discussion of the extract demonstrating a limited knowledge and understanding of character motivation • A limited discussion of the extract demonstrating a limited knowledge and understanding of how meaning can be communicated through character movement and interaction. • Little understanding of how these ideas relate to the play as a whole • Limited use of subject specific terminology

1	1-6 marks <ul style="list-style-type: none"> • No reference to the choice of stage and performance style to direct the actors in this extract • A very limited discussion of the extract demonstrating a very limited knowledge and understanding of character motivation • A very limited discussion of the extract demonstrating a very limited knowledge and understanding of how meaning can be communicated through character movement and interaction • No understanding of how these ideas relate to the play as a whole • Very limited use of subject specific terminology
0	0 marks <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: question 1.3-6.3
<p>1. <i>A Day in the Death of Joe Egg</i> Peter Nichols</p>	<p>Answers for question 1.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Choice of stage and performance style: In the round – naturalistic. • Character motivation: Bri, throughout this extract, is trying to avoid confrontation and having to accept responsibility for Jo. He has always depended on his mother and understands how Sheila sees their relationship. He does not challenge Grace or ask her to keep out of the situation. He seems to revert to being a little boy in her company. Grace seems to be oblivious to other people’s feelings She does not like Sheila and tries to belittle her with the knowledge of her past. She does not expect Sheila to fire back at her. • Movement: Bri could be moving in a nervous way through the scene, moving around the stage – not staying still for long. Grace could sit in an armchair and not move, trying to control and contribute to all the discussions from one point. She wants the others to turn to her. • Interaction: Bri keeps his distance from Grace but can’t criticise her or contradict her. Grace is constantly trying to control Bri by referring to his past which belittles Sheila. She does not seem to see how it makes Brian look. • How these relate to the play as a whole: This extract gives us some reasons for why Bri is the way he is. It also links to the central dilemma within the play about the value of Jo’s life and the way Bri appears to belittle her worth. Sheila is frustrated with Bri throughout the play but is particularly frustrated here with his mother. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

	Indicative content: question 1.3-6.3
<p>2. Sweeney Todd Stephen Sondheim</p>	<p>Answers for question 2.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Choice of stage and performance style: Proscenium stage and expressionistic. • Character motivation in the extract: Johanna and Anthony are in love and Anthony is trying to persuade Johanna to elope with him. Johanna wants to go with Anthony but is uncertain. They are both in the throes of a powerful passion and the need for escape is clear. Johanna is frightened of her guardian and wants to give her love to Anthony. • Possible physical skills in the extract: Anthony, throughout the extract, could instill stillness as he is trying to reassure Johanna and give her confidence. He could move towards her to comfort her at various times, holding her hands and embracing her. Johanna could move, constantly listening for noise and moving toward them. She accepts Anthony's efforts of comfort and his embrace. • How these relate to the play as a whole: The love between Anthony and Johanna is in contrast to the dark themes of revenge and jealousy in the text. It is in contrast to the love Mrs. Lovett has for Sweeney or the lust the Judge feels for Johanna. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

	Indicative content: question 1.3-6.3
<p>3. <i>The Absence of War</i> David Hare</p>	<p>Answers for question 3.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Shape of stage and performance style: Traverse stage and naturalism. • Character motivation in the extract: Oliver and George are old friends and understand each other and how to go to battle in the political world. Oliver understands George's nature and how he has rebuilt the party. George sees his strategy as a long term one and is worried that they do not share his vision. This extract sees the team discussing policy strategies and how the future might be for the party. • Possible physical skills in the extract: Oliver is more animated in his movements. At the beginning of the scene, he could be moving from person to person – moving quickly and excitedly. George could be sat back in his chair in a relaxed posture - listening. When George begins his short speech at the bottom of p.46, he could get up and slowly move to the center of the room. He could use his hands to illustrate his words and be still but animated in his body language. He could look around at all the people in turn to ensure they understand his ideas. He could have a pair of spectacles in his hand which he could use as a prop. • How these relate to the play as a whole: The extract underlines the battle George has had to change his party so that they are successful. This has taken a toll on him, but he knows that there still will be a better future. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

	Indicative content: question 1.3-6.3
<p>4. <i>The Radicalisation of Bradley Manning</i> Tim Price</p>	<p>Answers for question 4.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Shape of stage and performance style: In the round, Brechtian • Character motivation in the extract: Bradley is initially confused at the decision made about his future. He is proud to be given a role that will use his skills. Miles is confused as he only sees Bradley as a nuisance – he reacts in shock when he is told that Bradley is to be ‘recycled’. He does not like Bradley or his attitude. He can’t hide his reaction. • Possible physical skills in the extract: Miles would be very formal throughout, standing to attention, until he hears the decision. He could relax and move in disbelief. He could correct himself as he would not think of disobedience. Bradley, on the other hand, is weak at the beginning, standing quite relaxed, ready for his punishment. When he hears the decision, he could straighten up and becomes more confident. He could move slightly toward the Major in disbelief. He could change his stance by the end – to become more like a soldier. • How these relate to the play as a whole: The extract illustrates the differences between Bradley and the rest of the soldiers. He cannot follow rules like Miles but does not understand why they dislike him. It also illustrates one of the themes of the play – that of the use of technology and the use of information. The army is happy to use Bradley. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

	Indicative content: question 1.3-6.3
<p>5. Mametz Owen Sheers</p>	<p>Answers for question 5.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations, vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Type of stage and performance style: Traverse and naturalistic. • Character motivation in the extract: Evans is in a confused state as he cannot see how to save his battalion. He talks through his options with Griffiths. He wants to save his men amongst all the losses around him. Evans wants to help in any way. He offers to get a message through the lines. Both understand the seriousness of their situation. • Possible physical skills in the extract: Evans would be constantly moving round the stage. He could move and think, stopping occasionally to engage with Griffiths. Griffiths could be mostly still, listening and reacting to Evans. He could move towards Evans at the end of the extract to give reassurance that he is up to the task. He could run off stage urgently. • How these relate to the play as a whole: The extract illustrates the way the men running the war did not understand the conditions of the soldiers. Evans illustrates the type of soldier who is only concerned for the men. He wants to protect them. Griffiths shows the type of soldier who will do as he is ordered and is also willing to sacrifice for the greater good. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

	Indicative content: question 1.3-6.3
<p>6. One Moonlit Night Caradog Prichard</p>	<p>Answers for question 6.3 should discuss how the chosen performance elements for this extract relate to the play as a whole. It should discuss how motivations; vocal and physical skills are performed in this extract and how they may develop during the play as a whole. The following indicates some possible answers. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> • Stage shape and production style: End on stage and Brechtian. • Character motivation in the extract: Boy and Huw are best friends and are telling the story of their day and the story of Price. Then the scene shifts to the mountainside, and they look down on the village, painting a picture of what they see and discuss Ascension day, giving a first clue for one of the themes of the play. • Possible physical skills in the extract: Both could move excitedly across the space at the beginning. They could directly address the audience, rushing to tell them what has happened to them that day. When the bell rings, they could move quickly around the stage to indicate that they are moving location. When they reach the mountain, they could sit, out of breath, and look at the village in the valley. Huw could lay back on his elbows, Boy could kneel, sitting up occasionally to look at the scene. When they discuss the day, they could all lie down on their backs to look at the top of the stage, stating one of the stage directions in keeping with the Brechtian style. • How these relate to the play as a whole: As this is the opening of the play, the characters are introduced and the importance of religion in all their lives is established. The relationship of the friends is important as well, as this will become important in the play. <p><i>Any other ideas reflecting performance suggestions for this character within this extract and how they relate to the play as a whole.</i></p>

SECTION B

The grid below is for Section B, **questions 1(4,5) - 6(4,5)**. Indicative content for questions **1(4,5) - 6(4,5)** for each text follows. The grid below provides the relevant criteria for the assessment of questions 7-12.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed	AO4 Analyse and evaluate (their own work) and the work of others
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent interpretation of how light and sound create atmosphere within two extracts • An excellent interpretation for a contemporary audience • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • An excellent evaluation of lighting and sound design in live theatre, seen as part of the course • An excellent analysis of how live theatre influenced their own interpretation.
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good interpretation of how light and sound create atmosphere within two extracts • A good interpretation for a contemporary audience • The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • A good evaluation of lighting and sound design in live theatre, seen as part of the course • A good analysis of how live theatre influenced their own interpretation
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory interpretation of how light and sound create atmosphere within two extracts / An excellent interpretation of how light and sound create atmosphere within one extract • A satisfactory interpretation for a contemporary audience • The answer is partly organised with some use of subject terminology and generally accurate grammar, punctuation and spelling 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • A satisfactory evaluation of lighting and sound design in live theatre, seen as part of the course • A satisfactory analysis of how live theatre influenced their own interpretation

2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited interpretation of how light and sound create atmosphere within two extracts • A limited interpretation for a contemporary audience • The answer shows a limited level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • A limited evaluation of lighting and sound design in live theatre, seen as part of the course • A limited analysis of how live theatre influenced their own interpretation
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited interpretation of how light and sound create atmosphere within two extracts • A very limited interpretation for a contemporary audience • The answer shows a very limited level of organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • A very limited evaluation of lighting and sound design in live theatre, seen as part of the course • A very limited analysis of how live theatre influenced their own interpretation
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not worthy of credit

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>1. <i>A Day in the Death of Joe Egg</i> Peter Nichols</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Design extracts could include: Pages 24-26, Pages 31-33 • Possible lighting design for contemporary audience in one of two extracts: Might want to keep the time period and use colorful washes which would reflect the period. Might want to change from naturalistic LX in the stages when the fourth wall is broken. Moving lights and gobos could be used to illustrate what is being said and to reflect a more non-naturalistic atmosphere. There could be harsh light and the use of spotlights to emphasise any of the themes in the play or to underline a character's dilemma. • Possible sound design for contemporary audience in one of two extracts: There could be an underscoring of music throughout the performance with some pieces reflecting the period, and others reflecting the atmosphere on stage. There could also be SFX to set time of day, weather to compliment the mood on stage. Some of the SFX could come directly from onstage through a radio or tv, and others through the speakers around the audience.

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>2. Sweeney Todd Stephen Sondheim</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts.</p> <p>The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Possible extracts: Opening of Act 1. End of Act 2 • Possible lighting design for contemporary audience in one of two extracts: The opening could have a cyclorama on a proscenium stage. This could be lit with gobos of an industrial skyline. The colour could be grey and red. The sky could be white with grey clouds moving quickly. The stage could be lit to begin, with red floods at a low level. Side lighting could come up slowly to create a mysterious atmosphere through the haze on stage. Along the front of the stage could be small spots uplighting the actors as they enter the stage in an expressionist style. • Possible sound design for contemporary audience in one of two extracts: The first SFX could be loud industrial noises from a factory – then the shouting of workers. There could be mechanical sounds and screams to create a mysterious atmosphere. This section could end with a loud piercing siren / whistle.

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>3. <i>The Absence of War</i> David Hare</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Possible extracts – Act 1 scene 1, Act 2 scene 9. • Possible lighting design for contemporary audience in one of two extracts: The stage could begin in darkness. A single spotlight could light the cenotaph from above. Gradually, the flags around the cenotaph could be lit by small white footlights. The cyclorama could have a blue wash which could fade in gradually. The rest of the stage could be lit slowly with a steel blue wash and some yellow gels to create an outdoor atmosphere. When Andrew speaks, a light could slowly fade on him - he could be lit from above and the sides. • Possible sound design for Contemporary Audience in one of two extracts: the opening could begin with SFX of birds and a light cold wind. There could be murmurs of a crowd and slowly the sound of a brass band playing a hymn such as 'Abide with me'. The SFX could increase and come to a climax. The next SFX could be Big Ben striking eleven – there could be some reverb on the SFX.

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>4. <i>The Radicalisation of Bradley Manning</i> Tim Price</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Design extracts could include: Scene 2, Scene 19. • Possible lighting design style for contemporary audience in one of two extracts: In Scene 2, the stage could be underlit by LED screens which could display the words being used to describe Bradley. The chorus could be lit by tight white individual spots that would light on them as they speak. The wash could gradually fade into a red gel and the underlit stage could have an image of the Welsh flag. • Possible sound design for a contemporary audience in one of two extracts: Scene 2 could begin with loud noises of people shouting and bombs falling. A steady beat could start when the dialogue begins. This could be a steady beat on a drum to begin with then more drums could join in to create a powerful beat. It could be joined by a choir singing dissonant chords, the volume getting louder towards the end of the scene. The climax could be reached on the word 'Welsh', where there could be a loud major chord.

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>5. Mametz Owen Sheers</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Design extracts could include: pages 4-7, pages 55-58 • Possible lighting design style for contemporary audience in one of two extracts: The wash could change to soft yellow and an orange glow over the scene. The surrounding area could be a cold blue colour. When Phillips does his speech there could be a bright, harsh white on him in contrast to the rest of the scene. There could be a crossfade when the scene changes for scene 3. All the cameos could be lit individually with different coloured spots. Some straw, some harsh white. • Possible sound design for a contemporary audience in one of two extracts: The scene could open with explosions from afar. They could fade into subtle violin music, a French folk song in a plaintive mood. When Phillips does his speech, a string quartet could play underneath and occasionally an explosion could be heard far away. In the transition between scenes, a piano could be heard playing tunes by Ivor Novello.

	Indicative content: Section B, questions 1(4,5) - 6(4,5)
<p>6. <i>One Moonlit Night</i> Caradog Prichard</p>	<p>Answers should offer a set of design ideas for lighting and sound to create atmosphere in two extracts. The following indicates some possible answers. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> • Design extracts could include: pages 14 – 16, pages 41- 42, Scene 2. • Possible lighting design for contemporary audience in one of two extracts: The whole of the cyclorama could be a video wall showing images during the scene. It could begin with an image of the outside of the cottage. The wash inside would be warm and cosy – yellows, oranges, straw-coloured. The main characters could be in low white spots to make them clear to an audience. When Mam begins to tell the story the cyclorama could light up with colours and images of nature as she tells the story. The lighting inside could fade slightly but the spots could become softer on Mam and the boy. • Possible sound Design for contemporary audience in one of two extracts: At the opening of the scene, music could be heard; a soft voice singing a folk song. Under this the sound of the wind outside could be heard. Some sounds, such as sheep, could be heard in the distance. When Mam begins her story, music could begin – starting with a piano playing songs that could be sung in the pub. Then moving into more singing but clashing with the piano. When she reaches the point when she gets to the part about the vision, the sound could become orchestral with loud brass and strings and voices.