



DRAMA

ATAR course examination 2023

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Analysis and interpretation of a drama text

40% (40 Marks)

Question 1: Designer

(24 marks)

- (a) Explain the element of drama, situation, in the drama text. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains the element of drama, situation, in the drama text. Provides direct reference/s to the drama text	4
Describes the element of drama, situation, in the drama text. Provides direct reference/s to the drama text	3
Provides general comments about the element of drama, situation, in the drama text. Provides some relevant reference/s to the drama text	2
Makes superficial comments about the element of drama, situation, in the drama text. Provides limited or no reference/s to the drama text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • candidates may focus on the opening situation or changes in situation. <p>For example:</p> <ul style="list-style-type: none"> • script excerpt 1: at home prior to the day of departure. Text reference, Traveller 1 'I leave tomorrow!' • script excerpt 2: at the airport. Stage directions suggest all travellers in one area in a queue: 'Travellers turn and depart in a queue' • script excerpts 3 – 5: stage directions provided. <p>Accept other relevant answers.</p>	

- (b) Explain **two** choices you will make in your role as the designer that will highlight the element of drama, situation, in the drama text for the audience. Support your response with direct reference to the drama text. (8 marks)

Description	Marks
For each choice (2 x 4 marks)	
Explains a choice they will make in their role as the designer that will highlight the element of drama, situation, in the drama text for the audience. Provides direct reference/s to the drama text	4
Describes a choice they will make in their role as the designer that will highlight the element of drama, situation, in the drama text for the audience. Provides relevant reference/s to the drama text	3
Provides general comments about a choice they will make in their role as the designer that will highlight the element of drama, situation, in the drama text for the audience. Provides some relevant reference/s to the drama text	2
Makes superficial comments about a choice and/or situation and/or the audience. Provides limited or no reference/s to the drama text	1
Total	8
<p>Answers could include:</p> <ul style="list-style-type: none"> in chosen role, links to establishing the situation for the audience provides a distinct design choice that could apply design language, either principles of design (balance, contrast, emphasis, repetition, scale/proportion) or elements of design (line, shape, texture, colour for costume, set, lighting and direction, duration, tone, volume for sound) or both. <p>For example, lighting designer:</p> <ul style="list-style-type: none"> script excerpt 1: specials (choice 1) used to pinpoint travellers on the stage space, each in their own spot, indicating individual bedrooms/houses. Specials will be in different colours (choice 2), each colour indicating the individual's circumstances script excerpt 2: travellers will be in a narrow wash across stage space (choice 1) bathed in a softer yellow toned light (choice 2) to convey the commencement of their journey in the airport script excerpt 3: whitewash across the stage space (choice 1) to show the aircraft with a slow fade bringing in sidelights (choice 2), to create a muted effect as the travellers perform their actions. 	
Accept other relevant answers.	

Question 1 (continued)

- (c) In the space provided, draw a diagram with appropriate annotations to support each of the choices you explained in part (b), focusing on a different element of design for each choice. (12 marks)

Description	Marks
For each diagram (2 x 6 marks)	
Produces an insightful and detailed diagram with relevant annotations to support the choice and selected element of design	6
Produces a detailed diagram with relevant annotations to support the choice and selected element of design	5
Produces a diagram with mostly relevant annotations to support the choice and selected element of design	4
Produces a diagram with some relevant annotations to support the choice and selected element of design	3
Produces a limited diagram with some annotations to support the choice of design	2
Produces a superficial diagram with minimal or no annotations	1
Total	12

Answers could include:

Script Excerpt 1:

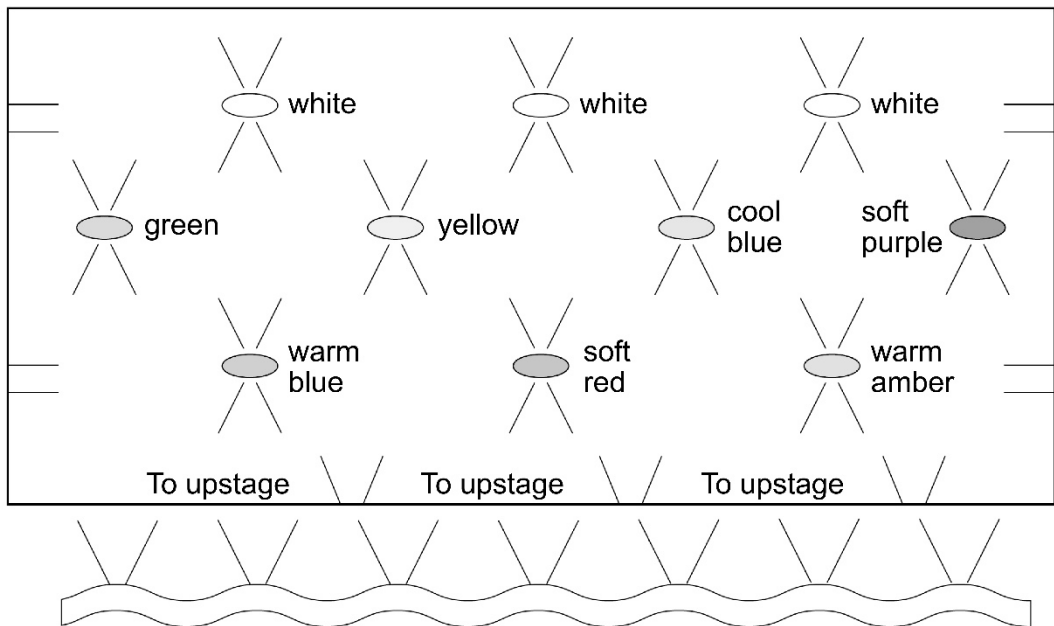
Specials focus on each traveller in home space, identifying nature of room and mood.

- Lighting designer from top grid and from front bar
- Front and top specials
- Colour used as the element of design to indicate the individual spaces which the travellers are in

Key:



— Onstage lighting bars

⌋ Front lighting bar

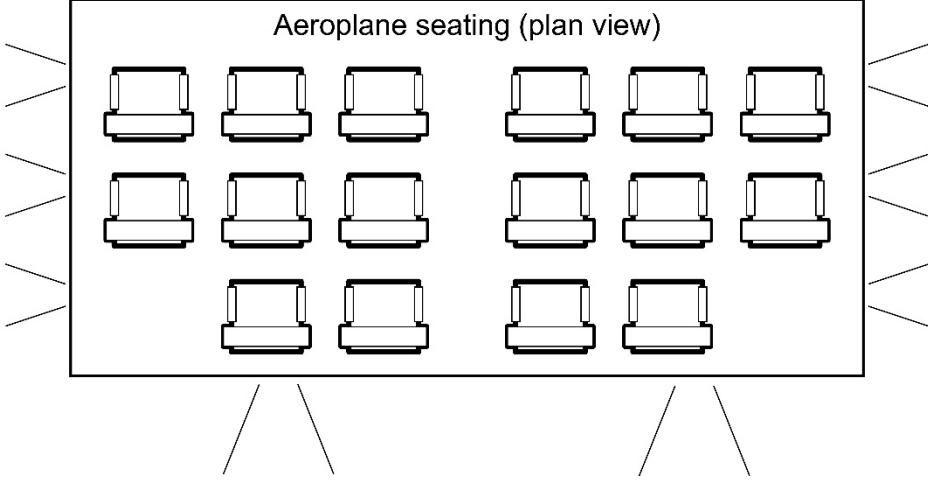


Script Excerpt 3:
Plane space will be in a whitewash at the opening, with a slow fade to sidelights.
Sidelighting will create shadows and highlight shape/s.

Key:

	
Side lighting bars	Front lighting bars

Aeroplane seating (plan view)



Accept other relevant answers.

Note: a maximum of two marks can be awarded for the second diagram, if a different element of design is not selected.

Question 2: Director

(16 marks)

- (a) Explain a rehearsal activity you will use with the actors to create movement choices. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains a rehearsal activity they will use with the actors to create movement choices. Provides direct reference/s to the text	4
Describes a rehearsal activity they will use with the actors to create movement choices. Provides relevant reference/s to the text	3
Provides general comments about a rehearsal activity they will use with the actors to create movement choices. Provides some relevant reference/s to the text	2
Makes superficial comments about a rehearsal activity and/or actors and/or movement. Provides limited or no reference/s to the text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • focuses on the rehearsal process (rather than the performance) and on a rehearsal activity that centres on the group of actors • rehearsal activity could cover one or more aspects of movement (need not reference a practitioner) • movement includes manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight. <p>For example, ensemble work with actors:</p> <ul style="list-style-type: none"> • ask actors (to a count of 16) to prepare for their big trip at home, by filling their empty backpacks (could be a real prop or imaginary). This is an individual mime sequence for script excerpt 1 • as director, call out a list of actions as travellers find a seat (6 beats), playing with tray tables (6 beats), adjusting headrests (6 beats) etc. (mime sequence for script excerpt 3). Actors could then vary the order of actions and be directed to focus on levels/pace of movement/weight etc. 	
Accept other relevant answers.	

- (b) Outline how you will direct movement in **two** changes between excerpts in the drama text. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
For each change (2 x 2 marks)	
Outlines how movement will be directed in the change between excerpts in the drama text. Provides direct reference/s to the text	2
Makes superficial comments about directing and/or movement and/or change between excerpts. Provides limited or no reference/s to the text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • may concentrate on one or more aspects of movement • focuses on the actors, and not on any individual activity, and on directing movement for the changes between excerpts • director activity need not reference a practitioner • movement includes manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight. <p>For example:</p> <ul style="list-style-type: none"> • at the end of script excerpt 1, actors are randomly placed in acting space representing their individual rooms/homes, having packed 'their luggage, which is mainly backpacks'. In the blue light of transition, actors will be directed to 'pick up their suitcases or put on their backpacks' and exit their homes to move forward and place themselves in a straight line during the change of scene • at the end of script excerpt 2, actors 'turn and depart in a queue' and march off stage in a line. In the blue light of scene change, actors will move on stage, down an imaginary aisle, to take their places on the plane. They will be directed to vary their pace, posture and gait to indicate character, personality and mood or even weight of luggage as they move into script excerpt 3, 'finding seats, tray tables, head rests, entertainment units'. <p>Accept other relevant answers.</p>	

Question 2 (continued)

- (c) Explain how you will direct the movement choice, gesture, in the performance of Excerpt 3: PLANE. Support your response with direct reference to the drama text.

(4 marks)

Description	Marks
Explains how they will direct the movement choice of gesture in the performance of Excerpt 3. Provides direct reference/s to the text	4
Describes how they will direct the movement choice of gesture in the performance of Excerpt 3. Provides relevant reference/s to the text	3
Provides general comments about how they will direct the movement choice of gesture in the performance of Excerpt 3. Provides some relevant reference/s to the text	2
Makes superficial comments about movement and/or gesture and/or Excerpt 3. Provides limited or no reference/s to the text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • focuses on the performance perspective and the actors, rather than the individual • concentrates on the application of gesture, with some differentiation between the actions of ‘finding seats, tray tables, head rests, entertainment units’, indicated in the text • the ensemble may enact the same/similar gestures to cover an action, as an individual, within an activity; separating the individual is not essential • gesture needs to be covered in the short movement sequence. <p>For example:</p> <ul style="list-style-type: none"> • as actors take their places on the plane, I would instruct them to ‘find their seats’ by pointing to them, then pointing to the overhead lockers, in a varying state of excitement, with gestures being direct, sharp and energised mostly. A few would have a slower pace of gesture, indicating weariness or a sense of being overwhelmed at the anticipation of this long journey • given that the travellers are young and highly anticipatory of the trip away, gestures will reflect the youth and anticipation of this ritualised journey to find themselves and be independent. 	
Accept other relevant answers.	

- (d) Explain how you will direct the movement choice, proxemics, in the performance of Excerpt 4: TRANSIT, to create audience impact. Support your response with direct reference to the drama text. (4 marks)

Description	Marks
Explains how they will direct the movement choice of proxemics in the performance of Excerpt 4, to create audience impact. Provides direct reference/s to the text	4
Describes how they will direct the movement choice of proxemics in the performance of Excerpt 4, to create audience impact. Provides relevant reference/s to the text	3
Provides general comments about how they will direct the movement choice of proxemics in the performance of Excerpt 4. Provides some relevant reference/s to the text	2
Makes superficial comments about movement and/or proxemics and/or Excerpt 4. Provides limited or no reference/s to the text	1
Total	4
<p>Answers could include:</p> <ul style="list-style-type: none"> • focuses on performance perspective and the actors, rather than the individual • references audience impact in the context of how proxemics can shape the audience's point of view • application of proxemics is essential, with some differentiation between the actions of being 'crammed into their seats, the cast sleep, stretch, use sleep masks, call cabin crew', as indicated in the text • the ensemble may enact the same/similar proxemics to cover an action, as an individual, within an activity; separating the individual is not essential. <p>For example:</p> <ul style="list-style-type: none"> • the movement sequence could be directed to be in slow motion, as the text indicates the passengers are asleep. Some will be huddled and slumped, with intimate body contact, others will be angled away from the adjoining passengers, but still showing close proxemics. The travellers will all be in economy, so space and legroom will be minimal. Some may be in the foetal position while others will be spread eagled in their seat confines, so will be encouraged to engage with proxemics indicating the different personality type of their characters to the audience • the starting position will be directed to be different from the closing position as at different moments there will be stillness and then, as the travellers land and wake, the proxemics will change as, within the confines of their limited space, the travellers wake, stretch and move away from each other, as much as is possible, which will indicate to the audience that the travellers are 'crammed into their seats' and are strangers to one another. <p>Accept other relevant answers.</p>	

Section Two: Australian drama and world drama

60% (34 Marks)

Question 3

(17 marks)

As a designer (costume, lighting, set or sound), answer the questions below. Support your response with direct reference to the set text.

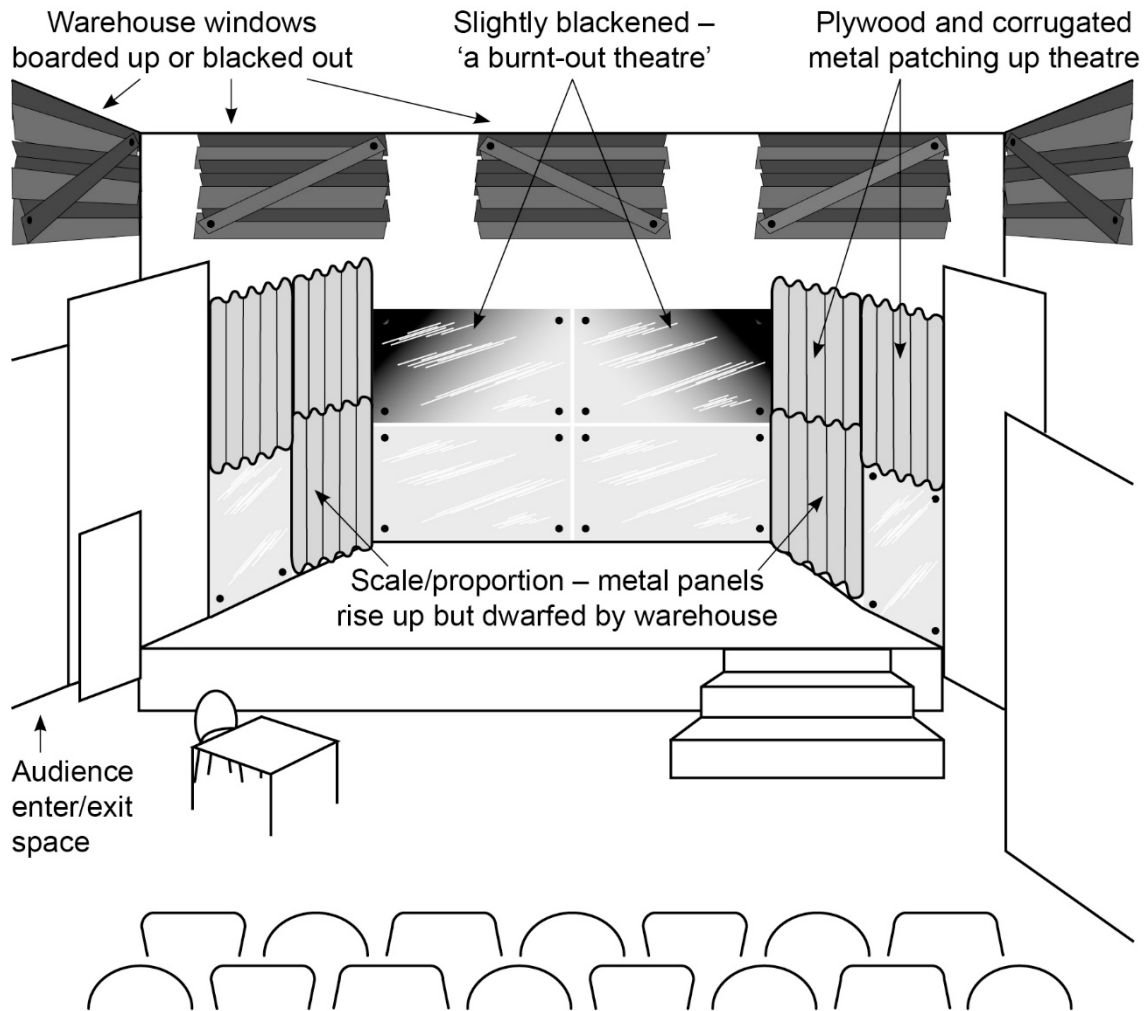
- (a) Describe why a site-specific space is suitable for a performance of your set text. (3 marks)
- (b) Explain **one** choice you will make as designer for your set text and why it enhances the chosen site-specific space. (5 marks)
- (c) Discuss how you will use the principle of design, scale/proportion, in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to support the discussion given in part (c). (4 marks)

Description	Marks
Site-specific space	
Describes why a site-specific space is suitable for a performance of the set text. Provides direct reference/s to the set text	3
Outlines some relevant points about why a site-specific space is suitable for a performance of the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about a space and/or performance of the set text. Provides limited or no reference/s to the set text	1
Subtotal	3
Choice as designer	
Explains insightfully a design choice and why it enhances the site-specific space chosen. Provides direct reference/s to the set text	5
Explains a design choice and why it enhances the chosen site-specific space. Provides direct reference/s to the set text	4
Describes a design choice and why it enhances the chosen site-specific space. Provides relevant reference/s to the set text	3
Outlines a design choice and why it enhances the chosen site-specific space. Provides some relevant reference/s to the set text	2
Makes superficial comments about a choice made as designer and/or site-specific space. Provides limited or no reference/s to the set text	1
Subtotal	5
Principle of design, scale/proportion	
Discusses insightfully how to use the principle of design, scale/proportion, in a key scene or section. Provides direct reference/s to the set text	5
Discusses how to use the principle of design, scale/proportion, in a key scene or section. Provides direct reference/s to the set text	4
Describes how to use the principle of design, scale/proportion, in a key scene or section. Provides relevant reference/s to the set text	3
Outlines how to use the principle of design, scale/proportion, in a key scene or section. Provides some relevant reference/s to the set text	2
Makes superficial comments about the principle of design and/or element of design and/or scale and/or proportion and/or a key scene or section. Provides limited or no reference/s to the set text	1
Subtotal	5

Diagram	
Draws an insightful and detailed diagram focussing on scale/proportion, as discussed in part (c), with appropriate annotations	4
Draws a detailed diagram focussing on scale/proportion, as discussed in part (c), with appropriate annotations	3
Draws a limited diagram referencing scale/proportion, as discussed in part (c), with some annotations	2
Draws a superficial diagram, with minimal or no annotations	1
Subtotal	4
Total	17
<p>Answers could include:</p> <p>Site-specific space:</p> <ul style="list-style-type: none"> in my role as set designer for a production of <i>Così</i> by Louis Nowra, I have been asked to create a realistic setting for our production of the text in a site-specific space. The site-specific space I have chosen is an abandoned warehouse. I feel this is an appropriate choice as it contains room for me to construct an example of a run-down destitute theatre in the mental institution in which the play is set. The end stage will be used to stage the performance of 'Così Fan Tutte'; the play within the play. As the warehouse is abandoned, it is suitably shabby and neglected which highlights the theme of needing more adequate care for those with mental health issues, which is addressed in the play. <p>Choice as designer:</p> <ul style="list-style-type: none"> choice as designer may include: <ul style="list-style-type: none"> elements of design: line, shape, texture, colour for costume, set, lighting and direction, duration, tone, volume for sound principles of design: balance, contrast, emphasis, repetition, scale/proportion or any other appropriate choice that clearly links to suitability for the set text/s to highlight the neglected nature of the theatre that is described in the text I will use sheets of corrugated iron and plywood to patch together holes in the walls and ceiling of the 'theatre' I have built within the warehouse. The different textures of these materials will reinforce the quirky nature of the characters, the disjointed relationships between them and further highlight the issue of neglect I will have the audience seated in a collection of mismatched chairs on the warehouse floor suggesting that they are fellow inmates in the asylum. This will highlight the quirky nature of the characters and their peers and reinforce that this is not a space that has been purpose built for a theatre performance. To ensure the audience can see all the action I will construct a stage on two levels. The first will be raised 30 cms from the warehouse floor, high enough that the audience has an unobstructed view of the action, but low enough that they are still part of the play. The second will be raised a metre above that and will constitute the 'end stage' on which they characters will perform 'Così Fan Tutte' to their fellow inmates. <p>Principle of design, scale/proportion:</p> <ul style="list-style-type: none"> when the play opens and Lewis is first exposed to the 'theatre space', through the use of principle of design, scale/proportion, I want the long corrugations on the sheets of metal used to patch and mend the rundown theatre to rise vertically (enhanced by lighting); forcing the audience to feel the size of the space is exaggerated. In addition, the plywood should only half mask the actual warehouse walls which will extend much higher than the stage space built for the performance. It will be as if the venue is dwarfing Lewis at this point, reflecting his inexperience both as a director and with patients in a mental institution. 	

Question 3 (continued)

Diagram:



Audience seated in mismatched chairs like inmates in the asylum.

Set and warehouse large so audience feel dwarfed.

Accept other relevant answers.

Note: these sample responses provide an outline of one way the question can be addressed and are not definitive.

Question 4

(17 marks)

As an actor, answer the questions below. Support your response with direct reference to the set text.

- (a) Describe your choice of approach for developing your character/role in the set text. (3 marks)
- (b) Explain how you will use this approach in rehearsal to prepare for a performance of the set text. (5 marks)
- (c) Discuss how you will use voice, in performance, to demonstrate your character's social or historical or cultural context in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show how you will use proxemics in your chosen scene or section of the set text. (4 marks)

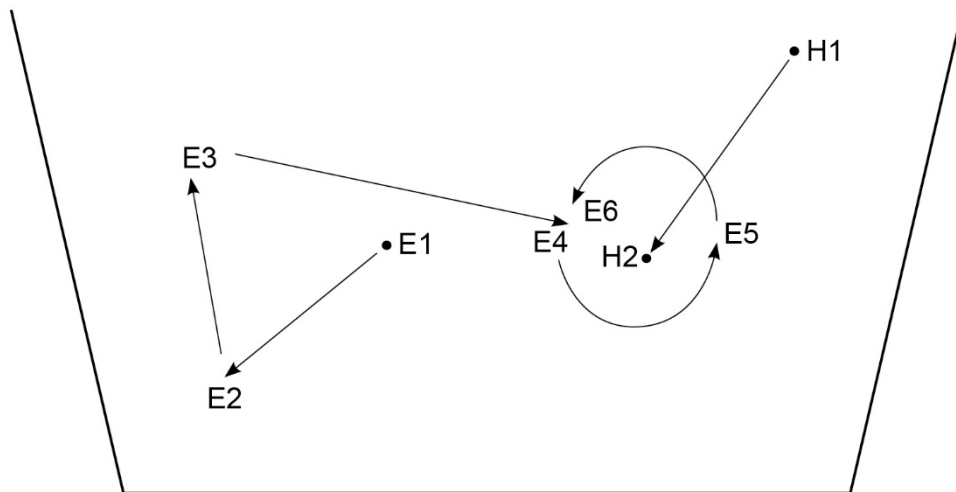
Description	Marks
Approach to develop character/role	
Describes a choice of approach to developing character/role in the set text. Provides direct reference/s to the set text	3
Outlines some relevant points about a choice of approach to developing character/role in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about a choice of approach and/or character/role. Provides limited or no reference/s to the set text	1
Subtotal	3
Approach in rehearsal	
Explains insightfully how to use this approach in rehearsal to prepare for a performance of the set text. Provides direct reference/s to the set text	5
Explains how to use this approach in rehearsal to prepare for a performance of the set text. Provides direct reference/s to the set text	4
Describes how to use this approach in rehearsal to prepare for a performance of the set text. Provides relevant reference/s to the set text	3
Outlines how to use this approach in rehearsal to prepare for a performance of the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about an approach and/or rehearsal and/or preparing for a production. Provides limited or no reference/s to the set text	1
Subtotal	5
Voice aspect	
Discusses insightfully how to use voice, in performance, to demonstrate your character's social or historical or cultural context in a key scene or section. Provides direct reference/s to the set text	5
Discusses how to use voice, in performance, to demonstrate your character's social or historical or cultural context in a key scene or section. Provides direct reference/s to the set text	4
Describes how to use voice, in performance, to demonstrate your character's social or historical or cultural context in a key scene or section. Provides relevant reference/s to the set text	3
Outlines how to use voice, in performance, to demonstrate your character's social or historical or cultural context in a key scene or section. Provides some relevant reference/s to the set text	2
Makes superficial comments about voice and/or performance and/or character and/or social or historical or cultural context and/or a key scene or section. Provides limited or no reference/s to the set text	1
Subtotal	5

Question 4 (continued)

Diagram	
Draws an insightful and detailed diagram focussing on proxemics, in the chosen scene or section of the set text, with appropriate annotations	4
Draws a detailed diagram focussing on proxemics, in the chosen scene or section of the set text, with appropriate annotations	3
Draws a limited diagram referencing proxemics, in the chosen scene or section of the set text, with some annotations	2
Draws a superficial diagram, with minimal or no annotations	1
Subtotal	4
Total	17
<p>Answers could include:</p> <p>Approach to develop character/role:</p> <ul style="list-style-type: none"> identifies an approach, such as those used by: Anne Bogart and Tina Landau, Uta Hagen, Robert Cohen, David Mamet, Maria Knebel and Sharon Marie Carnicke, Rudolf Laban, Antonin Artaud, Frantic Assembly, Steven Berkoff, Jacques Lecoq, Jerzy Grotowski, Complicité I will focus on a physical approach, namely Bogart’s viewpoint of gesture for the character of Elizabeth in the text <i>When the Rain Stops Falling</i>. As Elizabeth’s character changes over time, I chose ‘gesture’ to physically reflect the changes in her mental state. As her emotional state changes, so does her use of gesture/s. <p>Approach in rehearsal:</p> <ul style="list-style-type: none"> my character, Elizabeth, will work with the actor playing Henry in contrasting scenes, one where she is comfortable with him: ‘But you’re everything. To me you’re everything’ (Henry and Elizabeth’s room, London, 1965) and the other in which she banishes him to Australia: ‘Have you touched him? Have you? ... You’ll have to go of course. I want you gone ... out of the country ... out of our lives ... out of existence’ (Henry and Elizabeth’s room, London, 1965). In rehearsal, after running the scenes with dialogue, but no movement, I will run the scenes with no dialogue, focusing on my gestures to convey my subtext and emotions. I will focus on soft, rounded and warm gestures reflecting Elizabeth’s love for Henry both as her husband and for his intellect. I would then focus on short, sharp, cutting gestures to reflect her grief and hate for Henry as she bans him from her life. By focusing on her contrasting emotions in these two opposing scenes, my gestures will reflect Elizabeth’s changed circumstances. <p>Voice aspect:</p> <ul style="list-style-type: none"> aspects of voice may include articulation, accent, emphasis, inflection, pace, power, pitch, projection, tone and silence Elizabeth is a wife to Henry and a mother to Gabriel, whose stable life is turned upside down. Culturally, a parent’s role in society is to be protective and nurturing of their child; this is central to all cultures, who value this above all else. So, when Elizabeth has to protect her son, a potential victim of his own father, her husband, her voice will reflect this goal. The scene I am going to focus on is Henry and Elizabeth’s room, London, 1968, the scene when Henry returns home and Elizabeth accuses him. I will focus on tone as this will reveal the subtext of Elizabeth’s feelings of betrayal and grief at what she has discovered. As the scene opens, my tone will be naturally calm and matter of fact (‘I bought a bottle at the off-licence. An Australian claret ...’), as I am processing the information I have discovered. Tone becomes one of heightened resignation as Elizabeth says, ‘We’ve drifted so far that I can hardly see you. You’re just a shadow, an outline, a vapour of a man’. Tone shifts to detached calm as my love for Henry is reflected through a calm retelling of how I came to find the photos: ‘A leather satchel, quite old, quite worn. Good quality leather. Something you have had since you were a child’. I am in shock and disbelief, so my tone is detached. But then as I continue unpacking the event, my tone changes from calm and detached to increasingly tense and then hysterical as I ask the question ‘Have you touched him, Henry?’ My character displays the range of emotion in this scene in my role as a shocked wife and a grief-stricken mother, whose worst nightmare has been realised. 	

Diagram:

Henry and Elizabeth's room – London 1968



- E1: Scene opening – H1: Henry walks into room and moves to H2
- E2: Elizabeth moves DR, turning away from Henry – distant proxemics
- E3: Elizabeth moves UR, still maintaining distant proxemics, but now she looks towards Henry
- E4: Elizabeth confronts Henry as tension rises and she moves to him – close proxemics
- E5–6: Elizabeth circles Henry with close proxemics as tension mounts and she wants an answer to her question

Accept other relevant answers.

Note: These sample responses provide an outline of one way the question can be addressed and are not definitive.

Question 5

(17 marks)

As a designer (costume, lighting, set **or** sound), answer the questions below. Support your response with direct reference to the set text.

- (a) Describe your choice of a significant theme/issue in the set text. (3 marks)
- (b) Explain how you will use **one** element of design to highlight this theme/issue in the set text. (5 marks)
- (c) Discuss how you will use the element of drama, tension, to enhance dramatic meaning in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to support the discussion given in part (c). (4 marks)

Description	Marks
Theme/issue	
Describes their choice of a significant theme/issue in the set text. Provides direct reference/s to the set text	3
Outlines some relevant points about their choice of a significant theme/issue in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about a theme and/or issue of the set text. Provides limited or no reference/s to the set text	1
Subtotal	3
Element of design	
Explains insightfully how to use one element of design to highlight this theme/issue in the set text. Provides direct reference/s to the set text	5
Explains how to use one element of design to highlight this theme/issue in the set text. Provides direct reference/s to the set text	4
Describes how to use one element of design to highlight this theme/issue in the set text. Provides relevant reference/s to the set text	3
Outlines how to use one element of design to highlight this theme/issue in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about an element of design and/or principle of design and/or theme and/or issue. Provides limited or no reference/s to the set text	1
Subtotal	5
Use of tension to enhance dramatic meaning	
Discusses insightfully how to use the element of drama, tension, to enhance dramatic meaning in a key scene or section. Provides direct reference/s to the set text	5
Discusses how to use the element of drama, tension, to enhance dramatic meaning in a key scene or section. Provides direct reference/s to the set text	4
Describes how to use the element of drama, tension, to enhance dramatic meaning in a key scene or section. Provides relevant reference/s to the set text	3
Outlines how to use the element of drama, tension, to enhance dramatic meaning in a key scene or section. Provides some relevant reference/s to the set text	2
Makes superficial comments about the element of drama, tension and/or dramatic meaning and/or a key scene or section. Provides limited or no reference/s to the set text	1
Subtotal	5
Diagram	
Draws an insightful and detailed diagram focussing on tension, discussed in part (c), with appropriate annotations	4
Draws a detailed diagram focussing on tension, discussed in part (c), with appropriate annotations	3
Draws a limited diagram referencing tension, discussed in part (c), with some annotations	2
Draws a superficial diagram, with minimal or no annotations	1
Subtotal	4
Total	17

Answers could include:

Theme/issue:

- as a set designer for *The Curious Incident of the Dog in the Night-Time*, my choice of significant theme for focus is 'differences and difficulties'. The play focuses on Christopher who is fifteen, a maths' genius, but with profound social difficulties overcomes many obstacles and by the end of the play learns that he is capable of anything.

Element of design:

- to focus on Christopher's intellectual and emotional condition, I am going to use the element of design, line, in my set design. I will construct a grid pattern on the floor of the set to represent graph paper used in Maths. As well as reflecting Christopher's maths' genius, the lines reflect the order and predictability needed for Christopher to cope with his rigid life. What other 15-year-olds find easy, is often difficult for Christopher to negotiate, so the use of lines signals the state of order needed for Christopher to feel comfortable.

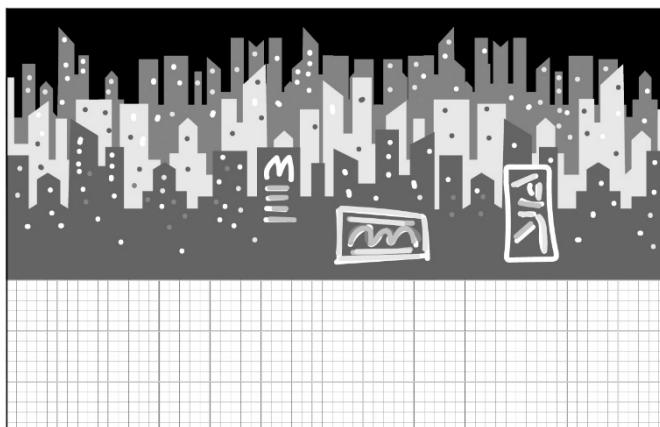
Use of tension to enhance dramatic meaning:

- the key scene I'm going to select is in Part 2 of the play, when Christopher leaves his home on his own for the first time and heads to Swindon town centre to the train station. The maths grid will remain for the entirety of the play. It represents Christopher's world, which focuses totally on himself and his inability to have a relationship with the characters he encounters in Swindon Town. In contrast, to reinforce this separation of Christopher with other human beings I will project a changing kaleidoscope of buildings with distorted shapes, decreasing and increasing in colour and intensity to convey to the audience how Christopher must be viewing this overwhelming sensation of a busy town centre for the first time. He cannot relate to people and is overwhelmed by the sensory experiences. The following stage direction indicates Christopher's inability to behave within social norms: 'As Christopher talks, he raps out a nervous rhythm with his hands', 'Somebody bumps into Christopher. He barks at them like a dog.' For the audience, this abnormal reaction, as well as the tension-inducing abstract images projected on the screen, will contrast with the maths grid, which represents stability for Christopher. The audience will see and feel Christopher's tension, vocally and physically from Christopher, and visually through the images on the screen.

Designer set (part 2)

Diagram:

Range of colour hues are symbolic of the world Christopher is not familiar with.
Neon lights to highlight the nightmare for Christopher.



Black and white maths grid on the stage floor, a symbol of Christopher's maths genius/obsession.

Set design reflects Christopher's relationship with the sensory environment of the world beyond his home. How? By contrasting the order of a maths grid with the kaleidoscope of colours in the projected images – depicting Swindon Town (railway station).

Accept other relevant answers.

Note: these sample responses provide an outline of one way the question can be addressed and are not definitive.

Question 6

(17 marks)

As an actor, answer the questions below. Support your response with direct reference to the set text.

- (a) Describe your chosen character’s dominant trait in the set text. (3 marks)
- (b) Explain how you will develop **one** aspect of movement in rehearsal to demonstrate your character’s dominant trait in the set text. (5 marks)
- (c) Discuss how you will use a different aspect of movement in performance to highlight a significant relationship with another character in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to show how you will use projection in your chosen scene or section of the set text. (4 marks)

Description	Marks
Character’s dominant trait	
Describes a chosen character’s dominant trait in the set text. Provides direct reference/s to the set text	3
Outlines some relevant points about a chosen character’s dominant trait in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about a character and/or trait of the set text. Provides limited or no reference/s to the set text	1
Subtotal	3
Aspect of movement	
Explains insightfully how to develop one aspect of movement in rehearsal to demonstrate your character’s dominant trait in the set text. Provides direct reference/s to the set text	5
Explains how to develop one aspect of movement in rehearsal to demonstrate your character’s dominant trait in the set text. Provides direct reference/s to the set text	4
Describes how to develop one aspect of movement in rehearsal to demonstrate your character’s dominant trait in the set text. Provides relevant reference/s to the set text	3
Outlines how to develop one aspect of movement in rehearsal to demonstrate your character’s dominant trait in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about improvisation and/or rehearsal and/or movement technique and/or character and/or trait. Provides limited or no reference/s to the set text	1
Subtotal	5
Highlight a significant relationship	
Discusses insightfully how to use a different aspect of movement in performance to highlight a significant relationship with another character in a key scene or section. Provides direct reference/s to the set text	5
Discusses how to use a different aspect of movement in performance to highlight a significant relationship with another character in a key scene or section. Provides direct reference/s to the set text	4
Describes how to use a different aspect of movement in performance to highlight a significant relationship with another character in a key scene or section. Provides relevant reference/s to the set text	3
Outlines how to use a different aspect of movement in performance to highlight a significant relationship with another character in a key scene or section. Provides some relevant reference/s to the set text	2
Makes superficial comments about movement and/or character and/or a key scene or section. Provides limited or no reference/s to the set text	1
Subtotal	5

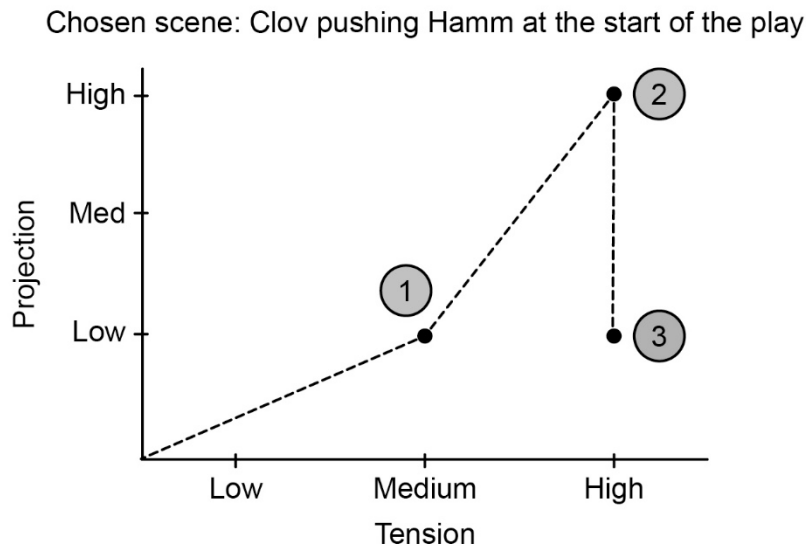
Diagram	
Draws an insightful and detailed diagram focussing on projection, in the chosen scene or section of the set text, with appropriate annotations	4
Draws a detailed diagram focussing on projection, in the chosen scene or section of the set text, with appropriate annotations	3
Draws a limited diagram referencing projection, in the chosen scene or section of the set text, with some annotations	2
Draws a superficial diagram, with minimal or no annotations	1
Subtotal	4
Total	17
<p>Answers could include:</p> <p>Character dominant trait:</p> <ul style="list-style-type: none"> • dominant trait linked to the character motivation and/or journey and/or values and/or actions and/or a significant relationship • Clov from <i>Endgame</i> by Samuel Beckett, is a character that is submissive and focused on leaving his master, Hamm, but is unable to. He is a servant who has a lower status than his master and seeks a better life outside his reality with Hamm. Clov constantly wonders why he is still with Hamm, with a lifelong obligation to be with the person who may have provided safety when he needed it, as both characters are afraid of being alone. Clov states, “suddenly, there's a heap, a little heap, the impossible heap,” revealing to the audience his feeling of needing to leave but because of his trait of being submissive to Hamm, it feels impossible. <p>Aspect of movement:</p> <ul style="list-style-type: none"> • aspects of movement may include manipulation of energy, facial expressions, gait, gesture, pace, proxemics, stillness and weight • to develop my characterisation of Clov through improvisation to reveal his dominant trait of being submissive yet seeking to escape his reality with Hamm, I would use a process by Stella Adler, the power of imagination. The improvisation process would mean immersing myself into the imaginative world of Clov, being able to understand my character more in situations and how I might respond as a submissive character who is hoping for a better life. Through using a personal experience of feeling powerless, I would improvise Clov in the room, attempting to get out, while playing a soundscape of heavy breathing that increases in sound, to represent Hamm and the reality of being powerless in my situation. Through improvising Clov in the space, as powerless, I am able to develop the one movement technique of gait. I would repeat the line, “Why this farce, day after day?” to add my character’s feeling of being overwhelmed. Through feeling powerless in a heightened situation, my gait would develop to taking smaller steps, to communicate Clov’s feeling of hopelessness and not succeeding in his goal of rising up and leaving. My gait would become stressed and rigid, revealing the inability of my character to overcome the sense of urgency. I would explore my speed of gait to provide my character with moments of realisation he cannot escape, but then grasping onto hope, to only lose it again to showcase the submissive trait of Clov when the soundscape increases to a loud volume to reveal Hamm is about to enter the space. Through this improvisation process, my characterisation of Clov would develop to communicate Clov’s dominant trait of being submissive. 	

Question 6 (continued)

Highlight a significant relationship:

- aspects of movement may include manipulation of energy, facial expressions, gait, gesture, pace, proxemics, stillness and weight
- Clov is submissive to his master, Hamm, and while he pines for a life without him, he is restricted because he is not able to leave him. This is a relationship of co-dependency and to highlight this significant relationship between Clov and Hamm, I will use the movement technique of proxemics and gesture in the opening scene of the play. Clov has a sense of obligation with Hamm, as he is his servant and lifeline to what is going on as Hamm is blind and in a wheelchair. Hamm relies on Clov to push him around the space, commenting on what he sees and revealing they are both afraid to be alone. To communicate this significant relationship to the audience through movement, I would have a focus on proxemics and gesture. As Clov interacts with Hamm in the opening scene of the play, I would make sure that my proxemics to Hamm were always close, and my character was always touching one aspect of Hamm or his wheelchair. This would communicate the co-dependency and Clov's inability to not be submissive when Hamm is in the space. When Clov asks Hamm what is outside the room, Clov would go up on the step and look out, but have Hamm right next to him "(Lowering the telescope, turning towards Hamm, exasperated)". My gestures would be fast paced to reveal Clov's frustration with Hamm, but would slow at times, to show that Clov has given into the situation of being with Hamm and his need for him in order to have purpose.

Diagram:



1. At the start

- Clov has lower status and is behind Hamm
- Clov is frustrated yet defeated by Hamm being dependent on Clov
- Clov is unhappy and his projection is low
“it’s finished”
- Tension – medium
- Projection – low → builds tension

2. Pushing around the space

- As Clov pushes Hamm around the space, he leans in and has close proxemics to Hamm
- Clov has low status and is afraid of being alone
“Why this farce, day after day?”
- Tension – high
- Projection – high → increased tension

3. Clov on the step

- Clov steps on a step and positions Hamm close by
- Hamm creates status through his proxemics
- Clov submits to Hamm to feel safe
[turns towards Hamm, exasperated]
- Tension – high
- Projection – low → maintains tension

Accept other relevant answers.

Note: These sample responses provide an outline of one way the question can be addressed and are not definitive.

Question 7

(17 marks)

As a designer (costume, lighting, set **or** sound), answer the questions below. Support your response with direct reference to the set text.

- (a) Describe how you will create the element of drama, focus, in the set text. (3 marks)
- (b) Explain how you will establish the element of drama, atmosphere, for your audience as they enter the theatre space for a performance of the set text. (5 marks)
- (c) Discuss how you will use the principle of design, repetition, to maximise audience impact in a key scene or section of the set text. (5 marks)
- (d) Draw a diagram with appropriate annotations to support the discussion given in part (c). (4 marks)

Description	Marks
Element of drama, focus	
Describes how to create the element of drama, focus, in the set text. Provides direct reference/s to the set text	3
Outlines some relevant points about how to create the element of drama, focus, in the set text. Provides some relevant reference/s to the set text	2
Makes superficial comments about an element of drama and/or focus of the set text. Provides limited or no reference/s to the set text	1
Subtotal	3
Establishing atmosphere for the audience	
Explains insightfully how to establish the element of drama, atmosphere, for the audience as they enter the theatre space. Provides direct reference/s to the set text	5
Explains how to establish the element of drama, atmosphere, for the audience as they enter the theatre space. Provides direct reference/s to the set text	4
Describes how to establish the element of drama, atmosphere, for the audience as they enter the theatre space. Provides relevant reference/s to the set text	3
Outlines how to establish the element of drama, atmosphere, for the audience as they enter the theatre space. Provides some relevant reference/s to the set text	2
Makes superficial comments about an element of drama and/or atmosphere and/or audience and/or theatre space. Provides limited or no reference/s to the set text	1
Subtotal	5
Principle of design, repetition	
Discusses insightfully how to use the principle of design, repetition, to maximise audience impact in a key scene or section. Provides direct reference/s to the set text	5
Discusses how to use the principle of design, repetition, to maximise audience impact in a key scene or section. Provides direct reference/s to the set text	4
Describes how to use the principle of design, repetition, to maximise audience impact in a key scene or section. Provides relevant reference/s to the set text	3
Outlines how to use the principle of design, repetition, to maximise audience impact in a key scene or section. Provides some relevant reference/s to the set text	2
Makes superficial comments about a principle of design and/or element of design and/or repetition and/or audience impact and/or a key scene or section. Provides limited or no reference/s to the set text	1
Subtotal	5

Diagram	
Draws an insightful and detailed diagram focussing on repetition, discussed in part (c), with appropriate annotations	4
Draws a detailed diagram focussing on repetition, discussed in part (c), with appropriate annotations	3
Draws a limited diagram with reference to repetition, discussed in part (c), with some annotations	2
Draws a superficial diagram, with minimal or no annotations	1
Subtotal	4
Total	17

Answers could include:

Element of drama, focus:

- as costume designer for *The Curious Incident of the Dog in the Night-Time*, I want the audience's attention directed to Christopher's view of the world and how 'different' he is; Siobhan: 'How are you today, Christopher?' Christopher: 'I'm very well, thank you. In the bus on the way to school we passed four red cars in a row. So today is a Good Day'. People he knows and likes (his father, Siobhan his teacher and later his mother) are all dressed in soft pastel colours, but all the others, particularly in crowd scenes, all wear one highly coloured clothing item to represent unfamiliarity and how for him they stand out as being different and therefore frightening.

Establishing atmosphere for the audience:

- focus is on 'as the audience enters the performance'
- the play centres on a dysfunctional 15-year-old boy who lives with his father in a bubble, created for him to feel safe. He does not have the experiences and adventures of a normal teenager. He is a maths' genius. To greet the audience as they enter the theatre space, I will have the ensemble cast all moving in an ordered pattern across the stage space, mimicking 3 to 4 maths symbols that initially will be unclear to the audience. They will all wear black overalls, covered with maths' symbols. This movement and costume choice will signify to the audience a maths' focus and foreshadows the obsession Christopher has with maths.

Principle of design, repetition:

- Whenever we see Christopher, he wears white with black maths' shapes on his clothing, The repetition of this outfit through the play confirms Christopher's obsession and it stands out from all the other characters. Teenagers don't want to stand out from their peers, but Christopher's outfit certainly does. In Part 2, the section of the play in which Christopher moves along the main street of Swindon and into the railways station, all the other characters, none of whom he knows, repeat strong colours in their costume choices. For example, Voice 1: 'No smoking' would wear a red accessory to suggest danger. Voice 5: 'No alcohol' would wear navy blue to represent authority or restraint. Budget permitting, the costumes could be distorted, oversized shapes, to again convey to the audience how Christopher views others. The repetition of strong colours and distorted shapes allows the audience into the world of Christopher to maximise impact.

Diagram:

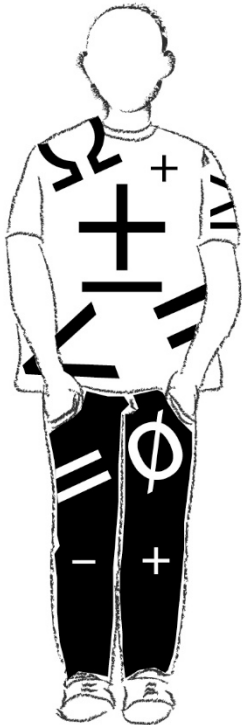
Use of repetition and impact

Repeated use of colours that are distorted shows the audience the world as Christopher sees it. Repeated use of distorted costumes on people Christopher encounters reinforces his view of the world.

Christopher:
Repetition of maths' symbols on costume.
Always black and white.

Voice 1 "No smoking":
Use of red repeated in costume to symbolise dangers of smoking.

Voice 5 "No alcohol":
Use of navy blue repeated in coat and pants to reflect authority.



Accept other relevant answers.

Note: these sample responses provide an outline of one way the question can be addressed and are not definitive.

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