

The Curious Incident of the Dog in the Night-Time

Pre-release Exam Preparation Pack for
A Level Eduqas Drama (2024 Exam)

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Teacher's Introduction

This resource contains a series of worksheets designed to aid students studying *The Curious Incident of the Dog in the Night-Time* for Eduqas Component 3: Text in Performance Section C and prepare them for the exam in 2024:

Extract:

From page 54: Christopher: 'I knew that the train station was somewhere near.' up to page 67: 'As the chorus becomes more cacophonous Christopher finds it more difficult to continue to walk. Christopher stops. Rests his head against a box. Puts his hands over his ears. A Station Guard approaches him.'

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Throughout it includes context and close analysis relevant to the extract, and answer-writing guidance accompanied by a range of practical, written and discussion activities to help students put what they learn into practice. The resource is arranged into the following sections:

1. **Introducing the Extract:** This section introduces the themes, locations and characters that appear in the extract and goes on to contextualise these elements within the play as a whole. It also begins with a student-friendly introduction to the exam to help students focus on what skills they need to develop and how to approach the exam.
2. **Exploring the Extract:** This section consists of seven parts looking at the extract from all the direction, performance and design angles that students could be questioned on in the exam. The mixture of close analysis and practical activities ensures that students are familiar with all of the extract and how to translate it for the stage. Each part finishes with exam-style questions modelled on the one provided in the Sample Assessment Materials, providing students practice at answering on a wide range of topics. Each section also includes a Key Terminology section – this includes terms, techniques and equipment relevant to the section, with the definitions left blank so that students can use them to revise, either testing each other in groups or writing them down individually.
3. **Live Theatre Seen:** This section helps students develop their skills in using live performances they have seen as inspiration for their answers on *Curious Incident*. It also includes a worksheet that students can use to help them organise their thoughts on performances they see.
4. **Exam Preparation:** This section brings together the skills students have been developing throughout their study and focuses on how they will present their knowledge on the page. This includes advice on approaching and structuring exam answers and how to best draw technical diagrams, sample answers, and a student-friendly mark scheme which will allow them to mark their own and peers' work.
5. **Teachers Notes:** This section contains indicative content on all the exam-style questions in the resource as well as guidance on other practical, discussion and written activities.

Exam-style Questions

These exam-style questions are modelled based upon the content of the A Level Eduqas specification and the style of the Sample Assessment Materials and past papers. They try to prepare students for the questions found in Section C of the exam, but will not necessarily have the wording and further instructions for students identical to that used by the exam board. Please refer to the exam board website for examples and past papers.

Note: This resource refers to the Bloomsbury edition of the play (ISBN: 978-1-4081-7335-0) as specified by the exam board.

March 2024

If you like this resource you may also like the **Complete Play Guide to *The Curious Incident of the Dog in the Night-Time***, designed to ensure students have an understanding and appreciation of the extract within the context of the whole play. For more details, and to order, visit zzed.uk/Curious-Incident-Guide.

This resource is intended to supplement your teaching only.

It is the teacher's responsibility to decide how to use this resource to assist themselves and their students appropriately. You may simply wish to read this material to better inform yourself and to help you prepare your lessons and give you ideas for your teaching. You may also consider whether it is appropriate to distribute some of the material for reference and to use some of the tasks for class work and homework. You may also consider whether it is appropriate to make the whole resource available to be worked through by your students more independently.

As with all pre-release material it is the teacher's responsibility to decide in what way to assist their students. It's the teacher's responsibility to decide how this resource in particular can be used to fit into that assistance.

The resources here are provided as experienced authors' interpretation of the specification. The authors do not have any special knowledge of what to expect on any particular exam.

Assessment Objectives – A Level Eduqas Drama

Assessment Objectives set by Ofqual apply to all A Level Drama and Theatre Studies across all exam boards. Exam and class assessments will determine how successfully students meet these objectives.

- **AO1** – Create and develop ideas to communicate meaning as part of the theatrical process, making connections between dramatic theory and practice.
- **AO2** – Apply theatrical skills to realise artistic intentions in live performance.
- **AO3** – Demonstrate knowledge and understanding of how drama and theatre are made.
- **AO4** – Analyse and evaluate their own work and the work of others.

Eduqas A Level Drama and Theatre

The Curious Incident of the Dog in the Night-Time is a set text for **Component 3: Text in Performance** of the Eduqas A Level. This section asks students to write about the play from the perspective of a stage designer for a contemporary audience.

The weighting of assessment objectives for this unit in relation to the rest of the course is as follows:

Weighting of Assessment Objectives – Eduqas A Level Drama and Theatre

Component	AO1 %	AO2 %	AO3 %	AO4 %
Component 1: Theatre Workshop	10	10	0	0
Component 2: Text in Action	10	20	0	0
Component 3: Text in Performance	0	0	30	0
Total for A Level	20%	30%	30%	0%

This resource prepares students for the demands of these assessment objectives through a range of content and activities:

- **AO3:** The social and performance context of the play and its original production, giving students an understanding of how a play's development relates to its context. Students are encouraged to think about their own design and directorial ideas in both a practical and theoretical context, fostering an informed understanding of how theatre is made.
- **AO4:** Students are encouraged to evaluate and justify the directorial and design choices made in the play through practical exercise through peer feedback, group discussions and written tasks, as well as frameworks for critiquing and responding to live work they have seen.

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Introduction to the

The Curious Incident of the Dog in the Night-Time will be Section C of your exam.

The exam is 2 hours 30 minutes and worth 120 marks in total. Each section is worth 40 marks so you should spend roughly 50 minutes on each section – make sure you leave enough time for each section.

You are not allowed to take your text of *Curious Incident* into the exam room with you. A two-page extract will be printed in the exam paper. There will be one question, which will be based on the two-page extract. This two-page extract will be taken from the 10–15-minute section of the play. You will be looking at with you and which is covered in this guide.

You will be asked to answer the question from the point of view of a performer, director or designer of your own production of *Curious Incident*. You may have to answer on:

- types of stage
- movement, blocking and proxemics
- set
- props
- lighting
- sound
- costume, hair and make-up

or a combination of the above. As part of your answer you will be asked to make your own production of theatre that you have seen and how it influences your own ideas about *Curious Incident*. You should consider how the extract you are answering on relates to the rest of the play. You should also make different suggestions for the same element – for instance, two ways that the same element could be used.

In order to be as prepared as possible when entering the exam you should have:

- ☐ a confident knowledge of theatrical terminology
- ☐ one or more live performances from which you can draw inspiration (including the director and artists involved)
- ☐ an understanding of how the 15-minute extract fits into the rest of the play
- ☐ confident understanding of the techniques used in and language used to describe theatre
 - ☐ direction
 - ☐ performance
 - ☐ set
 - ☐ lighting
 - ☐ sound
 - ☐ costume
- ☐ understanding of the demands of the exam and readiness to respond to the questions

This resource will help you become ready for the exam by covering all of these areas. The two-page extract you have been given.

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Introduction to the E

The extract goes from Christopher's words ('I knew that the train station was some direction (As the chorus becomes more cacophonous Christopher finds it more difficult to hear. Christopher stops. Rests his head against a box. Puts his hands over his ears. A station

The extract begins after Christopher steals Ed's cashpoint card and goes to the train station with voices and announcements. A Station Policeman, alerted to Christopher's strange behaviour, tries to get his one-way ticket to London.

The reader is reminded that this experience is being dramatically recreated onstage by an inquisitive policeman that 'You're too old to play a policeman' (p. 55). The policeman expresses concern at Christopher's trance-like behaviour, but Christopher characteristically ignores the policeman's questions, but the policeman is unable to discover that Christopher is planning to live with her there.

Learning that the policeman doesn't have a ticket but intends to use his father's cashpoint card, the policeman humours him, offering to accompany him to the cash machine. However, he does not ask about the card or knowledge of the PIN. It is important to note at this point that Christopher tells a lie, and is given a reprieve of sorts in that the policeman does not suggest that he

Christopher remains insistent on getting his ticket but has to ask the policeman what it is for. Clearly still concerned for Christopher's well-being, the policeman asks the boy for his address in London and Christopher obliges. Christopher manages to get a single ticket from the Ticket Counter that he intends to stay with his mother in London until he goes to university. This is a subsequent dramatisation of these events when Siobhan helps Christopher understand the correct direction to reach Platform 1 'Through the underpass and up the stairs' (p. 59), explaining the correct way to use the tunnel. Christopher is clearly discombobulated, barking like a dog at someone who is trying to focus his thoughts and movements by having him follow an imaginary red line. Christopher keeps time in his head with the rhythm of his steps.

Once on the train, the Station Policeman catches up with Christopher again. Ed has been arrested, and so the policeman attempts to take him back to the station. The policeman switches the policeman's inquiry about his father onto the topic of Wellington's dog, which has not been arrested yet. The policeman is stuck on the train with Christopher now and cannot get off. He is met with a car at Didcot Parkway. We are reminded of the dramatic artifice at this point as the policeman assembles the interior of the train onstage. On the train, Christopher meticulously observes everything he observes in the passing countryside, but his real priority is to invent a story to tell the Station Policeman and make sure he gets to London. Having wet himself – much to his embarrassment – Christopher is obliged to go to the toilet, and afterwards he decides to hide behind a luggage rack, listing prime numbers in his head as a concentration aid to ward off panic. This is a moment of intense and quick thinking on Christopher's part, and is a dramatic highlight in the story.

Christopher tries to stay hidden as passengers remove the luggage from the rack. He is told that someone (the policeman) is looking for him on the platform. Again the dramatic artifice is used as Christopher speaks a short speech explaining his predicament while alone onstage. Christopher 'enters and exits the back of the stage' (p. 64), before being replaced by a Longman. Christopher got off the train, and Christopher kneels down on the ground, groaning despairingly, and a policeman intervenes, telling him to concentrate on the rhythm of marching steps. A Ticket Collector tells him to wait for the policeman, and he is bombarded by voices once more in the London Underground. Christopher stops walking and cover his ears, at which point he is approached by

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What Happens

What Happens Previously In the Play

The chosen extract develops many ideas that have arisen beforehand in the play: themes, ideas and messages: dysfunctional families; deceit; the outsider in society.

The story starts when Wellington, a dog belonging to Christopher's neighbour Mr. Shears, is found dead. After first being suspected of killing the dog, Christopher decides to investigate and find the real killer. As he does this he writes up his experiences into a book and shows it to his sympathetic teacher who encourages Christopher.

Throughout Christopher's investigation, his father, Ed, tells him to stop looking into it. Ed takes Christopher's book from him. When searching for the book Christopher discovers notes which prove that Ed was lying when he said that she had died. Instead it is revealed that Mrs. Shears, with their mother, Roger Shears, and moved with him to London. When Ed discovers the truth, he confronts Mrs. Shears to killing Wellington: he and Mrs Shears had been having a relationship. After an argument because she refused to move in with him, the dog attacked him and he killed it. Ed then moves to London to live with his mother, as he fears his father may kill him too.

What Happens Afterwards In the Play

Having reached London, Christopher tries to get onto a train headed to Willesden, but but not before risking his life on the railway tracks while trying to retrieve his pet rat, who touches him while trying to help him, revealing his chaotic state of mind during his own refusal to hug his mother when they are reunited (Stage Direction: *She goes hard that he falls over.* [p. 76]) and his subsequent prevention of Ed's attempt to touch her (*Ed spreads his fingers and tries to get Christopher to touch him* [p. 81]). Christopher is eventually on the train and gets to his mother's flat. There he explains to Judy why he never wrote to her: he was dead. Judy is distraught and angry at Ed, and Judy and Roger agree that Christopher should arrive to confront them both, and gets into Christopher's bedroom, where Christopher has an army knife. This stand-off highlights the change in the arc of the relationship between Christopher and his father, as the revelation of Ed's lies about Judy.

There is tension in the flat, as Roger thinks it is too small, the couple are too busy with providing for Christopher. Judy insists that Christopher can stay as long as he wants. As the story as a play, he directs his mother to be angrier with Roger. Christopher then announces to his mother that he is going to Swindon to sit his Maths A Level over three days from Wednesday to Friday the following week. When his mother and father are impressed, Christopher tells his mother that he cannot see his father alone, and his father doubts this will be possible, and wants to put off discussing it. Christopher, however, insists that he will see his father.

At a little after 2am, Christopher is on a London street, apparently having a conversation with Siobhan. Siobhan is directing his acting. Siobhan thinks Christopher's insomnia is due to him being scared of the cars in the street, the buses, and what people have in their front gardens. Siobhan is not present in London, but that it is Christopher's recollection of events that Siobhan is not present in London. The question of her presence is more ambiguous when Siobhan seems to recognise Christopher's garden, not the one that Christopher has suggested; she also identifies 'a teddy bear' and 'a dog'.

Christopher's thinking, meanwhile, seems disjointed. He mentions that there is a cool star in the sky, telling Siobhan 'I like looking up at the sky' (p. 84). He then reflects on the comfort his mother's history makes his problems on earth seem negligible by comparison. However, when he looks up at the sky, there are no stars visible from his present location, attributing this to London's 'light pollution'.

Judy calls out to Christopher, and Siobhan tells him she must go, which distresses him. Christopher goes outside, telling him that he must never leave the flat unaccompanied as his father would kill him.

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On another day they are on Hampstead Heath together, Christopher accepting a stray dog on account of its red colour. Judy tells Christopher that she has phoned Mrs Gascoyne to say Christopher's Maths A Level be deferred until the following year. Christopher throws himself repeatedly in despair.

Back at Judy's flat Roger gives Christopher a radio and some child's puzzles, drawing Christopher. Judy, meanwhile, is worried about Christopher's lack of appetite and drugs stars for drinking *SlimFast* drinks, much to Roger's disdain. Christopher is behaving odd in his room and listening to white noise on his radio at high volume. A drunken Roger comes to Christopher, leading the traumatised boy to curl himself up into a ball and moan, before apologising to her son, assuring him that this will never happen again. Christopher only leaves his room.

At four in the morning, Judy packs some clothes and tells Christopher that they are leaving as 'going home' (p. 89). Christopher misunderstands her intention, which as she tries to explain possible domestic violence; instead he believes that they are returning to Swindon for a while to stay quiet, not wanting to leave Roger. Ed is less than thrilled upon their return, as he is a 'fancy man' (p. 90) and Christopher starts playing the drums loudly to drown out his father.

Ed leaves to stay with Rhodri, which is a relief to Christopher who wants to know what 'Wellington' (p. 90); however, his deferred A Level is still troubling him deeply. Meanwhile, Roger's wife Mrs Shears are predictably enough, fraught. Judy and Siobhan meet at the school and headmistress Mrs. Gascoyne tell Judy and Christopher that they can still arrange the exam invigilate. Siobhan insists that Christopher should not feel under pressure to take the exam, but with brain fog, Christopher wants to go ahead.

In the Exam Room, where Reverend Peters is invigilating Christopher's A Level Maths. Christopher the exam paper and takes out his stopwatch. On looking at the question, he panics and hyperventilate and he 'counts the cubes of cardinal numbers' (p. 93) in order to calm down. He tells Reverend Peters that he is having difficulty making sense of the wording of the question. Reverend Peters is not allowed to explain this to Christopher. Christopher begins to groan, and then runs through his cardinal numbers again.

The reader is reminded that this exam is a dramatic scene, part of the rehearsal for a play. Judy's voice tells Christopher to 'Have another go' (p. 94). Christopher then reads out a question. Siobhan discourages him, telling him that 'people won't want to hear about the answer to the play' (p. 94). As it is his favourite question, Christopher does not understand this. So he explains his solution to the audience after the curtain call, and Christopher agrees. Christopher is proud of how well he has done. Ed arrives, asks how the exam went, and tells the initially nervous Christopher very proud of him.

Christopher and Judy move into a small bedsit, and Christopher tells Siobhan that he is moving. He explains that he cannot because she is not his mother. Christopher stays with Ed for a while, barricading the door against his father. However, Ed starts to win back Christopher's affection. Christopher puppy that Christopher names Sandy. Ed will look after it as Judy's bedsit is too small for a dog.

Christopher gets an A* on his Maths A Level. He tells Siobhan about his improvement and how they planted a vegetable patch in Ed's garden together. He also tells Siobhan about his dream of a career as a biologist. He explains to her that he feels he can do anything he wishes. Christopher, who wrote a book cum school play, and was brave enough to travel to London.

After the play, there is a 'Maths Appendix' where Christopher thanks the audience for their explanation about how he answered the question on his Maths A Level. He is accompanied by Ed as he rises up through the centre trapdoor. Christopher explains the stage directions in detail before describing the algebra he performed to achieve his A* grade.

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The Difference between the Play's Two Halves

In the play the two halves are framed very differently, affecting how the story is told. The first half is a story that Christopher has written and is showing to Siobhan. The second half is in rehearsal for the play they make the story into a school play, and the play uses the framing device of a rehearsal. The first half also dispenses with the narration from Siobhan that appears in the first half. The rehearsal also involves both Siobhan and Christopher 'directing' the production to help Christopher remember the memory of the events.

Structural Techniques

The play has a non-linear structure, with information revealed in a rather haphazard way as Christopher's mind wanders off track. Although apparently set up at the outset as a play about the killing of Wellington, this is merely incidental to the central question of how Christopher's family situation, and the discovery of his parents' flaws, affects him.

The lack of both a linear structure and clear act and scene divisions means that a director is required to give the play its structural unity. Christopher's book, for example, performs within the play as it is presented as a play at Christopher's school): a type of diary, a structural technique that permits our insight into Christopher's mind. There are other structural techniques that appear in the stage directions to describe Christopher's behavior (e.g. his repeated action motif of hitting himself against various surfaces, and curling into a ball). The succession of voices that Christopher hears in the play (e.g. the five voices on pp. 65–67 of the extract, and the voices that describe Christopher's pockets at the police station on p. 7) also serve as a structural device. Christopher's love of precise details, even if the dramatic effects of these voices are not always clear.

Directorial hints

- You may want to present Christopher's listing of prime numbers during his panic attack.
- Similarly, although the ensemble will give voice to the announcements, the sheer volume of voices makes it impossible to assimilate them by auditory means alone. They can be amplified by projectors, with an accompanying cacophonous, indecipherable soundtrack to convey the overbearingly oppressive effect these voices have upon Christopher.
- Disruptive stage lighting can also convey the sense of chaos experienced by Christopher. Techniques such as **strobe**, **cross fade**, **blackout** and **pyrotechnics** might be used.
- Siobhan's calming influence on Christopher can be conveyed with softer stage lighting. This is particularly effective in exchange with the ensemble following his panic attack.
- The scenery observed by Christopher (e.g. fields, cows, a village) might be represented by a painted backdrop. Alternatively, a **spotlight** (qv) which projects a slide, still or video of the objects might be used.

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Characters

The following characters in the play appear in this extract.

Christopher

Christopher is 15 years old and is the main character in the play (or the book it is adapted from). His diagnosis is never given in the play (or the book it is adapted from). Christopher is on the autism spectrum. This is likely why he is socially awkward, is easily touched and sometimes has difficulty understanding people like Toby and is very talented at maths.

In this extract, we see Christopher struggling to function in a world that is constantly bombarded with external stimuli. He is forced to resort to the repetition of numbers and a specific rhythm that indicates a tunnel vision that is part of Christopher's condition. His outbursts are reinforced by the 'man on the run' motif, as he is both hunted and hunted (by the police). The extract also focuses on Christopher's 'communication' and the incomprehension that Christopher's characters (the woman in the café, the Station Policeman, etc.) have for him. Conversely, Christopher does not know how to communicate and is often encroached on his space, most clearly demonstrated when he is bumped into by people who bump into him. Despite his acute disadvantages, Christopher is shown in the extract to be resourceful enough to make it to London.

Station Policeman / Man behind Counter / London Transport Policeman / Station Policeman

These are very minor characters, but ones that embody a sense of authority in Christopher's eyes, being associated with the law and often exhibiting seemingly unreasonable behaviour of the Station Policeman (his outburst at Christopher and in swearing) adds to Christopher's feelings of being marginalised.

In this extract, the officials symbolise Christopher's marginalisation in society. In both literal and metaphorical senses, they are on a straight line, just not the one taking the train to London.

Woman on Train / Posh Woman / Drunk One / Drunk Two

These characters represent the crowd as a mixture of people. The different tenors of voice are used to convey this idea: the woman is a high-pitched voice ('Well. It's your look-out' [p. 63]), the posh woman aloof and condescending ('touching my bag' [p. 63]) and the drunks both absurd and threatening ('hit him' [p. 64]).

In this extract these characters reflect the way in which society is divided into different character types and social classes. These incomprehensions demonstrate that there are different degrees of marginalisation and that these are the result of psychological conditions such as autism.

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Siobhan

Siobhan is Christopher's teacher and mentor at school. Du narrates, reading from the story that Christopher writes ab encourages him and they get along.

In this extract, Siobhan continues to direct Christopher how crisis, and as such the extract focuses upon her mentor role achieving short-term objectives, such as how to compose in the train. Her interventions also highlight the dramatic art closest friend, it is fitting that Siobhan is the only comfortin this extract

Whole Company

The company is responsible for highlighting the dramatic a the extract. They create the location of the train's interior rebuking those who bump into Christopher. Their most ob the announcements.

This extract resembles an ensemble piece with only Christopher and Siobhan have relationships with one another. The adult characters' style of acting should reflect sense of a conflict between Christopher and themselves. The performance of Christopher alienation from his adult world of conflict and carelessly wielded authority. Certain highlighting with the use of various types of spotlight or, conversely, shadowing, otherness and exclusion.

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Locations

This extract is largely set within a train station (or stations) and train, but there are other locations mentioned which could be represented onstage.

Outside the Train Station While this location is not described, Christopher's strategic movement to the station location, 'by moving in a spiral' (p. 54), is, and it provides a range of thoughts and movements to be represented. A director could use the significance of the strategic movements Christopher describes to animate them on an overhead screen projection.

First Station The station is not described in any precise physical detail, but it is primarily auditory on account of the torrent of information from the Station Policeman and the café and that Christopher is in a 'trance', according to the lady serving there. The police officer asks Christopher to use his father's cashpin, which is described by the policeman as being 'In there' (p. 58). This could be a room or alcove within the station. Platform 1 is to be reached by some stairs.

This environment is open and bustling and Christopher is in the middle of it. However, the particular interior features mentioned by Christopher are not to be shown to the audience. A director could represent this by dimming the lights and highlighting these interior features while Christopher is standing at the entrance. As he goes through the underpass (in a straight line as directed by the policeman) to use a **follow spot** to focus on his movement: the image of the cashpin he has to follow in his mind might be represented above him. This might be achieved by using a **groundrow**, lighting at the front of the back of the stage in front of the back wall or **cyclorama**.

On the Train The section on the train to London has a strong slapstick quality. This begins when the Station Policeman finds himself in a difficult position, having failed to take Christopher forcibly back to the police station.

In depicting the train's interior, a director may take advantage of the limited space to allow space for the scene's comic elements to develop. The director could use to represent seating, while the company adds extra features to the set. The exchanges between Christopher and the policeman are punctuated by canned laughter, while the director would use the technique of predetermine the other actors' respective positions and movements. The Station Policeman and London Transport Policeman appear in the scene, they are comic figures bending down to look under the seat. The policeman assists Christopher to leave the train. Christopher's anxiety and fear might be depicted with the use of a **follow spot** to emphasise his psychological impact. Either this same technique or careful lighting might be useful for isolating his movements when he is being searched. The characters that look for or approach him (the policeman, the posh woman and the two drunks) could be spot-lit as they move towards Christopher and the woman's sense of terror; however, the policeman remains. Christopher's coping technique of counting to a hundred is emphasised with numbers projected overhead. The stage is dark when Christopher delivers his soliloquy before leaving the train.

Outside the Train As stated before, the scenery observed by Christopher could be represented on a flying **cloth** with painted backdrops. A **spotlight** (qv) which projects a slide, still or moving picture could be used. The precise details of Christopher's descriptions, like the scene described (e.g. 'nineteen cows' [p. 61]; '31 visible houses' [p. 62]) could be used on a slide or an **overhead projector** is used.

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The London Station

This station is not given any physical description. Instead, Christopher's coping strategy of counting his footsteps overwhelmed by the signs and voices in the station. All the voices and signs displayed on overheads would convey stimuli Christopher struggles with in this station are both

This extract combines both Christopher's thoughts and reality (explored more fully in the next section on Positioning and Movement). You should think about how this changes the location and how the change in the space around them? Is Christopher's mind another location that can be

In terms of the design of the space and how the performers interact with it, it is as if it were an exterior location such as the fields would appear only on the stage, perhaps representing a contrast with the rather claustrophobic space suitable for the train and

Activities for What Happens, Where and Locations

Activity 1: Mapping

Individually, write a list of each event that happens in the extract, leaving a gap between each event. Then, have written down everything that happens in the extract, in between the items on your list. You will possibly have to estimate this yourself.

Activity 2: Writing

Next, draw a timeline of Christopher's emotional journey in different locations. Number all the events in your list and then mark where each event takes place on the timeline.

Get into groups and compare your maps and timelines. Are they similar? Do you have any gaps at different points? Discuss how you would relate the passage of time to the events that affect Christopher.

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Timeline Worksheet - Activity 2

The timeline should be done either on the worksheet below or using a PowerPoint. The emotional journey in the extract can be summarised under the following points:

Event	Christopher enacts his walking strategy to find the station: Christopher can find his way using this coping strategy.
Time passed	Number of minutes the event lasts in performance
Event	Christopher experiences the announcements and is approached. Christopher has been overwhelmed by the announcements, approaches the lady at the café. He is initially at ease with the approach of the authority figure, and co-operates with him.
Time passed	Number of minutes the event lasts in performance
Event	... etc.
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Activity 3: Writing

Individually, go through the extract and find quotes which give you information about a character's feelings or acting. They may either tell the audience the information outright, or reveal it through their character from what they say and how they say it (for example, 'Christopher is not a policeman' [p. 55] both references an earlier part of the rehearsal and illustrates his way of comprehending the environment around him). Arrange these quotes in a table. If you have many quotes, write down what information you learn from them if it is not immediately obvious.

Quote	Information

Activity 4: Discussion

Get into pairs and discuss the information you have found out; have you interpreted it in the same way? Is there any information that you missed out?

Activity 5: Writing

Individually, consider the behaviour of the characters other than Christopher in the extract. On the next page write down adjectives that you would associate with each character. Don't worry about what you are writing, just put your first impressions of the characters down.

Next, go through what you have written, and, if a word has been written for more than one character, put it in brackets each time it appears. Go back through the characters and check that each character has at least two adjectives that are not in brackets. This might change your impressions of the character from the text, you might be adding extra characters to the list.

Activity 6: Discussion

Get into groups and discuss how you have described the characters; how will you ensure they are all easily distinguishable from each other? What performance techniques will you use to show the audience how the characters react to each other?

Character Outline Worksheet - Activity 5

Character	Behaviour	
Station Policeman		
Woman on Train		
Drunk One Drunk Two		

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Activity 7: Research and Discussion

Split the class into at least three groups and assign one of the three locations discussed in the extract ('First Station', 'Train' and 'London Station') to each group.

As a group, research the location you've been given. You may want to think about:

- The physical layout of the space
- What objects and details might exist there
- Colours and textures that will be found in the space
- Factual information which might affect how the space is used

As a group, decide how you want to present your information to the rest of the class.

- A presentation
- A short performance

Make sure that whichever method you choose you are clear in how you are communicating to the class.

Present your research to the rest of the class. As other groups are presenting, note any points or facts which you think is/are particularly interesting, or relevant to the play.

As a class, discuss the information and how what you have learnt could influence the performance, design or technical aspects of the extract. You can use the worksheet as a note of the discussion.

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Location Worksheet - Activity 7

Location	Information	
First Station		
Train		
London Station		

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Themes

Neurodivergence/Autism

Although it is never specifically stated in the play, it is assumed that Christopher is certainly autistic. It certainly appears that he is neurodivergent, a term indicating that the way someone thinks is different to what is considered 'normal'. Several traits which commonly appear in autism are shown by Christopher during the play. These include fixations on certain topics and routines, a very literal interpretation of language, an inability to read facial expressions and an overwhelming sensitivity to sensory input. Autism appears differently in different people, with individuals experiencing varying degrees.

Through this extract, several of Christopher's autistic traits are shown or recalled. When he is in the train rack, he counters a panic attack by listing the prime numbers. This is a coping mechanism based on his certainty of numbers and mathematical calculations. In a related way, Siobhan gives him mathematical certainty in the street when she tells him that he has to imagine following the road to the underpass on the way to the station.

Christopher's detailed listings of the things he sees out of the train window is an example of his certain topics. In this instance his own powers of observation. There are also examples of his literal questions very literally in his conversations with the adults he meets, most obviously his need for precision, to think in terms of facts to compensate for difficulty in interpreting social cues. This is an overriding coping strategy against anxiety, but not always a successful one. His fear of the water prevent him from wetting himself, for example.

Both the book and play of *Curious Incident* have been praised for raising the profile of autistic people and the problems they face. A director will want to think about how these issues are presented on stage. They could consider how a production could be best staged for autistic audiences. Many theatre companies performances of their shows or create productions specifically tailored to people with autism. This can be a difficult experience.

Family/Home

The theme of family and home is important throughout the play, often expressed through Christopher's relationship with his father, Ed, and his mother, Judy. Judy's subsequent relationship is strained and tumultuous, and in Roger, Christopher finds himself in conflict with an unsympathetic adult.

In this extract, the interaction between Christopher and the Station Policeman presents this theme. Their initial conversation about what Christopher is doing at the station is about his mother, but the policeman's response is revealing ('So, you don't live with your mother?'). Christopher is from a broken home undoubtedly fits into the policeman's stereotype of autistic boys. Similarly, when Christopher reveals that he has his father's cashpoint card and PIN with him, the policeman's suspicions are again raised and he insists on accompanying him to the machine. As their conversation continues, the policeman becomes more aware of Christopher's situation, 'prize specimen' (p. 58); however, his suspicions about Christopher's family background are not fully resolved. Christopher for his mother's phone number in London.

The Station Policeman's suspicions about Christopher's family situation are validated when he finds his son. Realising that Ed has custody of Christopher, the policeman sides with Ed, rebuking Christopher. His reiterated desire to head to London to live with his mother is dismissed. 'You have something to say about that?' (p. 60)). This decisiveness leads to the policeman's arrest of Christopher, thus forgetting the boundaries between Christopher and himself. Whether Ed has been arrested for killing Wellington, the policeman seems to take Christopher's agitation with the boy is clear in his threat and use of bad language when the train arrives.

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Communication

Communication difficulties form a central impediment to Christopher throughout the play. As the scope of these difficulties becomes clearer, as taken out of his immediate everyday tasks in the wider world familiar to typical 16-year-olds are shown to be, the difficulty with communication compounded by neglect (on his parents' part) regarding practical knowledge. At the First Station the process of paying for a train ticket appears highly complicated. Christopher clearly believes that he can pay for the train ride without needing a ticket. When the policeman directs him to the Ticket Office, he clearly appears to be jumping the gun and stating multiple times 'I want to go to London' (p. 59), not understanding the meaning of 'Single or return' (p. 59) or 'underpass' (p. 59), adding to the confusion the vendor's instructions on how to reach Platform 1. Christopher's difficulty in communicating at the toilet on the train shows still more starkly how out of his element he is in the mill

This feature of Christopher's **characterisation** goes a little beyond the general point that communicating with emotion and intention is done by gestures rather than words, according to strict principles of logic. One of a number of comical illustrations of this is Christopher's response to the Station Policeman's warning that 'I'll be keeping an eye on you' (p. 62), to which he replies 'No' (p. 62). The policeman's warning carries neither intention nor threat, but Christopher's response, the fact that he does not do what he threatens to just makes him someone to hide from.

Independence

Throughout the play we see Christopher taking more and more steps towards independence. The first step is when he disobeys his father by continuing to investigate Wellington's whereabouts, his father's credit card and heads to London to establish the whereabouts of his mother.

This extract shows Christopher having gained a greater opportunity for independence from home alone. With the occasional wise words of Siobhan serving as retrospection, he indeed acts independently in applying his coping mechanisms to the challenges that arise. One of these is getting to the station itself as it is an unfamiliar building. Christopher's mathematically precise method of 'moving in a spiral, walking clockwise and taking the next left, then come back to a road you've already walked on, then taking the next left, then taking the next right' (p. 54). Similarly, his close powers of observation and numerical precision in taking notes on people, someone who might excel in orienteering exercises in the wild. However, Siobhan's advice regarding the meaning of underpass, how Christopher might best navigate one, and his means of focusing on one's destination, prove that Christopher is still some way from being fully independent in the wider world.

The Art of Dramatisation

This is an important theme of the wider play, as it considers what sources work for Christopher. In this case, the source is Christopher's book, which is a little like a diary. It is a secret and central to the heart of the drama.

Siobhan and Ed are the other characters who read Christopher's book, and this is a key theme of the play as they are able to interpret it at an adult level, unlike its author. The course shares this greater knowledge of the book with Christopher. Ed, for example, realises that about secrets that his father has concealed from him, devious betrayals that could lead to the slaying of a friend. Siobhan acts as a counterweight to Ed, because as well as being a supportive role model, she wants to protect Christopher from the consequences of Ed's discovery of the book.

This theme affects the entire structure of the play, the first half being Christopher's account of the events, the second using the framing device of a theatrical rehearsal which allows both Siobhan and Ed to see the production more faithfully to Christopher's memory of the events. The theme of the play is understanding any extract from the play's second half, because of the multiplicity of perspectives, an extract in isolation without understanding this would make the events appear the product of a delusional mind.

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Key Terminology

See how many of the definitions below you can fill in from memory. When you have information in this section and your own research. Keep this list for revision.

Gauze	
Cloth	
Spotlight (qv)	
Motif	
Cyclorama	
Groundrow	
Follow Spot	
Blackout	
Cross Fade	
Strobe	
Pyrotechnics	
Theme	
Characterisation	
Dramatic Irony	

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Activity 8: Discussion

As a class, discuss all the themes from the play that appear in the extract. See if you can add more to the list above. Discuss which you think are the most important and which appear most heavily in the extract.

Activity 9: Mind Map

Split into groups. In your groups, choose one of the themes you have mentioned. Create a mind map of how that theme is explored in the extract: think about the specific quotes from the text and ideas of how these themes could be shown in the extract. Fill in your ideas for this extract, think about how these relate to the way the theme is explored in the rest of the play. Add ideas from the rest of the play to the mind map, connecting the themes you have already written down for the theme in this extract.

Share your thoughts with the rest of the class, and discuss if there are any places in the extract you have looked at that connect. You may want to stick up the mind maps around the room so everyone can see the information gathered about all the themes.

In the rest of the play



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Types of Stage

There are many different ways that a stage can be laid out, placing the audience in relation to the playing space. In this section we will look at how different types of stage can be used in *Curious Incident*.

Staging a play **in-the-round** means the audience surrounds the stage on all sides (though there are usually gaps left for exits and entrances). This can be more involving for the audience and can be helpful for naturalistic acting as the actors don't have to all face the same direction. However, it is easy to block the audience with the positioning of set or actors. *Curious Incident* was first staged in the round at the National Theatre. The company partially solved problems with sight lines by having a **downward rake** (the rows of seating on a downward gradient), meaning that for the audience were looking down at the stage.



Audience

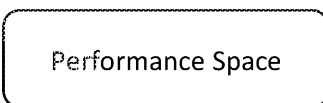


The most common type of stage is **end-on**. This is where the audience is on one side of the stage, facing towards it. Many end-on stages where the front row of seating is almost on the same level as the stage. **Arch** theatre is a type of end-on theatre where the stage is combined with a raised stage). The benefit of end-on is that everyone can see things from the same angle, helping sightlines and sound vision. This also means that there can be larger audience seating.

To make the production more flexible when touring, *Curious Incident* changed its staging to **thrust** and transferred to the West End.

Thrust has the audience on three sides of the playing stage, and the layout can extend out into the auditorium. This arrangement creates more intimacy between the actors and audience than **end-on**. While thrust staging gives a good view of the action, this relies on large scenic elements or props being placed at the rear of the stage. Sight-line problems can be alleviated in theatres by having a shallow proscenium-style recess in the back wall in which such elements or props can be incorporated. This can also accommodate large-scale flying and large backdrops.

Audience



Audience

Traverse staging resembles a catwalk, with the audience on two sides of the stage with the action taking place on the stage between the two sides. Due to the limited visibility large pieces of set must be confined to either side of the stage. This lends itself to productions where actors have a lot of movement, or where the pace of the action is fast-paced entrances and exits. This is a good choice for staging *Curious Incident* and other dramatic works.



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Activity 1: Discussion and Writing

A03

Your teacher will place four large pieces of paper around the room. Each should have the name of one of the stage layouts above written on it with the piece of paper split in half, one side for benefits and the other for weaknesses. Everyone in the class will have five minutes to walk around the room and add as many notes as possible to the sheets.

These could be the following:

- Specific moments from the play (especially the chosen extract) and how they are affected by different types of staging
- The audience's relationship to the play
- How set and lighting can be used on different stages

When your five minutes is over, take a couple of minutes to look over what everyone has been written with the sheets. Is there anything that you disagree with? Did everyone agree on the benefits/weaknesses? Discuss which would be the best stage to perform the extract and how it would be affected by being performed on a different stage.

Activity 2: Discussion

As a class, watch this video on the company of the original production talking about the staging of the show: [zzed.uk/12306-changing-staging](https://www.zzed.uk/12306-changing-staging)

As a class, discuss how you think the production differed between the two stage layouts (you could even look up reviews of the two versions). Discuss whether the change in staging changed how your extract was performed and designed.

Consider elements of production such as set, lighting, projection and performance.

Immersive and Promenade

Many contemporary theatrical productions get audiences much more involved in staging layouts. They may put the audience in the same space as the performers, or even get them to take part in the action. Performances such as these are called **immersive** or **promenade**.

Immersive shows can allow a wide range of participation from audiences. It can be **live**, where the audience sit on small **rostra** in a room designed to reflect the mood of the action taking place among them. Another example is Jonny Lee Miller's *A Game of Thrones*, where members were led around a maze-like set of rooms and interacted with different characters, playing games with them and watching other audience members.

Many immersive productions are also **promenade**. This means that the audience move around the set or between spaces. They may be led in a specific order, following a set narrative, or they may be left to wander at will around spaces where many different things are happening at the same time, such as in the work of Punchdrunk.

Immersive productions can also be **site-specific**. Site-specific work is when a show is created to be performed in a specific non-theatrical environment, usually in a space that connects to the plot or themes of the play. For instance, a play about bankers may be performed in an office building, or one about alcoholics in a brewery.

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Who and where are the audience?

With both immersive and non-immersive staging it is important to consider what position you are putting the audience in, not just physically, but also in terms of what they are representing.

This can be made very clear in immersive productions. For instance, at the First Station and later in the play, when Christopher arrives at London Paddington, the Station Guard could ask audience members for their tickets, putting them in the position of passengers. If you include elements such as this in a production it is important that the audience does not always react as expected: too much interaction without the proper groundwork can be awkward and resistant, bringing them out of the world of the play. On the other hand, if audience members are encouraged and start acting in non-directed ways, it can distract from the story.

In non-immersive productions audiences are less likely to fill a role 'in the world' of the play, but they are still being outside the 'fourth wall'.

Activity 3: Practical

Get into groups of between three and five. In your groups, you will pick out of the stage layouts above you will be using. You will then roll a dice: the number on the dice will determine the number of entrances you are allowed in your staging. From the time you have chosen, you have seven minutes to complete the rest of the activity.

First decide on the layout of your stage. Consider where the entrances will go or be made. Create the layout physically in the space using chairs. Next discuss how you would stage the locations envisaged in the extract. **Bear in mind that this section can be re-used on a stage.** Start by creating a layout and tableau for each of the locations in the extract. Consider how the set will be placed and how performers will interact with it. Next, think about what moments within these locations where you would shift the layout or interact with the set. Create layouts and tableaux for these moments. Finally, devise a way of transitioning between the layouts and tableaux: think about how the set will be moved and when. Think about what you would say to your group to narrate the events extract as you are moving through your positions. Finally, speak for themselves.

Perform your sequence to the rest of the class. Be sure to put them in the correct position before you begin, leaving entrances clear. After all the performances discuss, what entrances were made to the performances; how did different groups use them? If you had your own layout or entrances?

Activity 4: Practical

Get into groups of three or four. Choose one of the locations that are mentioned in the extract.

Consider how you would stage this location in a way that immerses the audience. Explain how to plant the vegetables to Christopher? Would you want to tell Christopher about the room? Create a layout for your stage that involves the audience.

Using this layout, rehearse a short section of the extract that takes place in the location. Consider how else you might immerse the audience. Might you talk to them, get them to move or hold a prop?

Perform your scenes to the audience. After all the groups have performed, discuss what entrances were made to the performances; how did different groups use the space differently? Did you feel more involved watching with a different type of staging?

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Activity 5: Design and Discussion

A03

Individually, choose one location mentioned in the extract. Create a sketch of how you imagine that location to be laid out. This should not be a set design, but rather a rough sketch of what it would look – don't worry about where the audience is for now!

Next, get into pairs and swap over your sketches. Look at your partner's sketch and think about the places you would put the audience if you were staging this location, and the cost of the set.

Present your ideas back to your partner. Discuss the benefits and difficulties of each idea. You think would work best for each sketch. Create a proper stage sketch of each location, showing exits and entrances and stage space. Write a short paragraph explaining and justifying your choices.

Key Terminology

See how many of the definitions below you can fill in from memory. When you have finished, check your answers against the definitions and your own research. Keep this list for revision.

Rake	
Proscenium Arch	
Immersive	
Promenade	
Site-specific	
Rostra	
Thrust	
Traverse	
End-on	
In-the-round	
Fourth Wall	
Projection	
Tableau	

Exam-style Question 1

The following question applies to the section from Christopher: 'When is the train to London?' (Act 1, Scene 2).

What kind of stage layout would you use to create your desired effect for this scene? Write a short paragraph explaining your choice and a description of how you would use this stage layout.

Your answer should include the following:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - stage layout including set, exits and audience
 - how performers will use the space
 - design aspects including set
 - technical aspects including lighting

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Character Positioning and Movement / Proxemics

Present Action and Remembered Past

For most of the play *Curious Incident* quickly switches between different locations, positioning and movement of the performers. However, in this section positioning and movement distinguishes when action switches between the real present and the remembered past.

Sometimes we see events as though they are actually happening in the world (such as the cash machine by the Station Policeman), and sometimes he remembers events (the technique for finding the First Station). These different levels of reality are rarely and frequently cut across one another.

A director can use many techniques to show the difference between present action and remembered past. One technique could be that when Siobhan is talking to Christopher and 'projecting' him she might be in the background, whereas 'real' events might occupy the centre of the stage. Conversely, when Christopher is talking to himself they could stand very close to him to show that they are just in his head. Alternatively, characters in the real world could move realistically while those in fantasy could move in a more stylised manner.

Activity 6: Written

Get into groups of two to four. As a group, discuss the events in the extract and the Present Action and Remembered Past worksheet on the next page. Consider the action and the remembered past: where would they go on the scale? Also, think about how different points of the scale are connected. You may find it helpful to join these points with a dotted line to show the connection.

Once you have created your scale, discuss how you would show these different levels of reality in performance: make notes on your worksheet in a different colour. These ideas could be used for the chart (e.g. 'character in imagination would move like X') or to just a single character losing himself in his recital of prime numbers would move like Y').

Activity 7: Practical

In groups, pick a part of the extract that is concerned with present action. In your group, perform a short performance of this moment, using the ideas you have noted down for imagination and reality.

Perform your sections to the rest of the class. As a class, discuss how the groups used movement to show fantasy and reality.

Activity 8: Practical

Get into groups of four. In your group, split up the roles of Christopher, Woman on Train, Woman and Drunk One / Drunk Two in the section 'Stage Direction: Christopher still counting. Woman on Train approaches him to take her bag (p. 63) to 'Stage Direction: the first time he is alone on stage (p. 64)'. In your group, discuss what you think about the interactions in this section. Consider the following questions (and come up with your own answers).

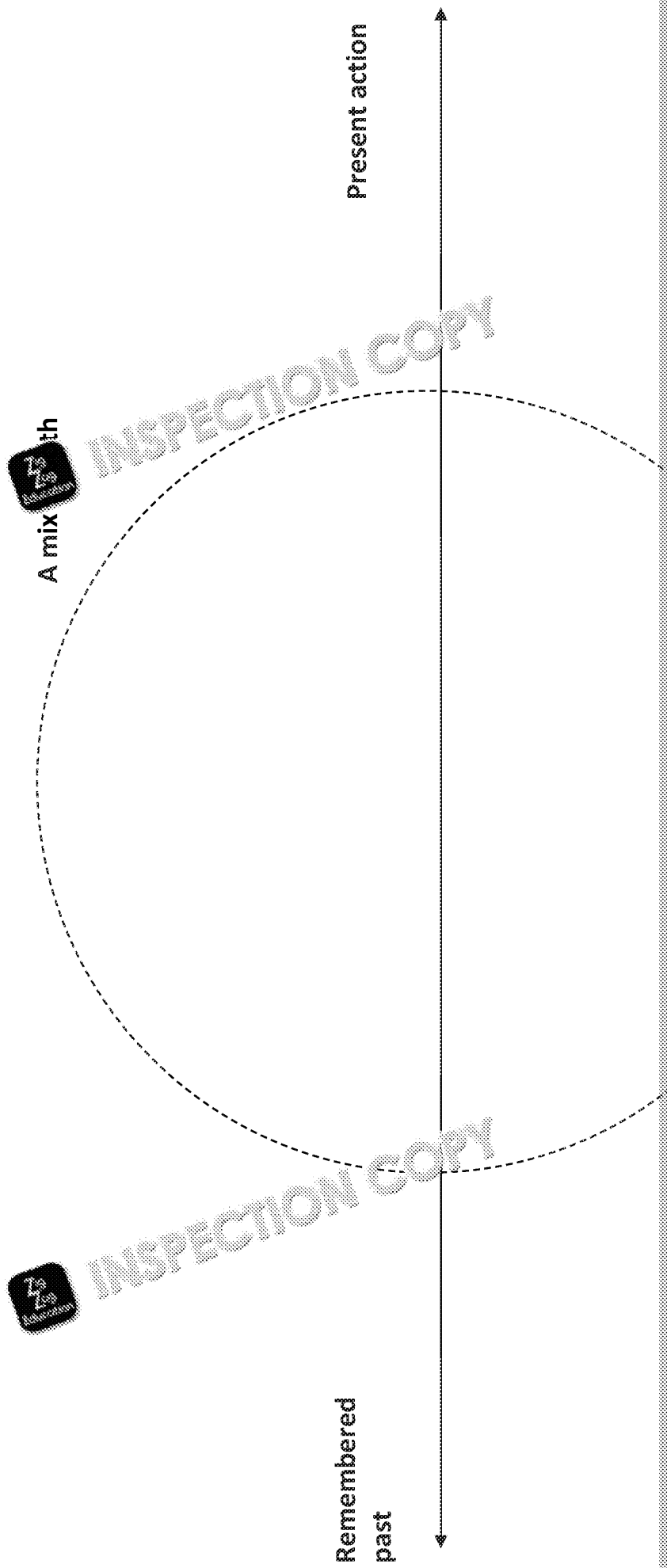
- How do you want the audience to feel about the characters?
- How do the characters illustrate any of the play's themes?
- What do you think is Christopher's general reaction to these encounters?

Once you have discussed the section of the extract, rehearse a performance of this section, using the ideas you have noted down for imagination and reality. Use these questions through proxemics. Your director can direct the scene so that it is given to the audience.

Perform the section to the rest of the class. When everyone has performed, discuss how you interpret the scene; as an audience, did it make you feel differently about the characters?

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Proxemics

Proxemics is the name for how information about characters is communicated through where they are positioned in relation to each other and the set. **Proxemics** can be used to show many things, such as power and status, character relationships, emotions and moods. For example, two characters standing close together at the edge of a room near a window could mean that they are uncomfortable in the space and only trust each other.

One extra element that the director and cast must consider is how Christopher is or isn't. He doesn't like being touched or too many people being too close to him. This is a significant dramatic **subtext**: his panicky reaction to the Station Policeman mirrors his extreme reaction in the scene where Roger grabs him drunkenly, and this will influence the director's use of **proxemics**. It will also affect some of the messages you create through spacing: why might a character standing or sitting close to another may usually suggest that the characters are close? This might mean someone doesn't know him well enough to make him comfortable. This is also a consideration for the strangers whose paths he crosses on his journey to London, and how their actions and reactions might be influenced by his presence.

Stylised Movement

The original production of *Curious Incident* included the direction of movement and choreography by Graham and John Hoggett, who founded *Frantic Assembly*. This helped to create a sense of imagination as well as direct both the crowds of people on his journey to London. The ensemble incorporated movements ranging from mirroring Christopher's actions to being a spaceman.

Movement and dance like this can help a production in many ways. It can help engage the audience, make them excited, and it can help to dramatise abstract concepts visually. Movement can also control the **pace** of a production and move transitions forward. A director must make sure that all movement and dance are always serving the central story: a lot of movement and dance could end up distracting from the story, or help the audience empathise with his emotions, or his confusion, or it could obscure the story.

One way of striking the correct balance is to identify the most important moments in the story. However, this balance can also be achieved using lots of dance and movement if it is used to support the story. Having a consistent style and reasoning behind each piece of movement can be necessary; for example, if all moments of fantasy are presented in dance then the audience will know when something is happening when movement is used.

In the extract, one possible use of dance or stylised movement could accompany Christopher on the train. This might be accompanied in production with the actors performing a burst of samba. Alternatively, a director might want to turn the scenes in which Christopher is on the train into dance extravaganzas, a means of further emphasising Christopher's focus on Christopher's sensory overload already, this may be a step too far.

Activity 9: Practical

In groups of between four and six, read through the section where Christopher is on the train before hiding in the luggage rack (beginning Stage 10: Christopher stands up [p. 63]). Discuss how you could show this action through stylised movement or choreography. Use your movements to show this section.

You may want to use one of the ideas below:

- For each action on Christopher's part, come up with a physical movement or sequence of movements to show this action.
- Create a complementary sequence of movements emphasising how anxious Christopher is. He has to evade the Station Policeman and his associates. This could include additional movements to show his fear.

As you are creating your sequence consider how you want to incorporate the text. Do you want it recorded, or read out by other group members?

Perform your movement sequence to the rest of the class. As a class, discuss what the sequence creates on the audience, and how it enhances the particular scene.

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Activity 10: Discussion

As a class, create a list of episodes in the extract which could use stylised movement. Write down your selected episodes with a very brief idea of what the movement could be.

Then, as a class, discuss how these episodes would work together: could all of them be used? Which would that overpower the story? Which episodes benefit most from the accompaniment of movement?

Next, split up into small groups of two or three. In your groups, make final decisions on which episodes to use and how they should be accompanied by the use of movement.

Present your choices back to the class with a short justification for your decisions. Discuss the choices groups have made and how they would change the overall experience of the extract.

Key Terminology

See how many of the definitions below you can fill in from memory. When you have finished, check your answers against the resource and your own research. Keep this list for revision.

Blocking	
Proxemics	
Upstage	
Downstage	
Stage Right	
Stage Left	
Subtext	
Pace	

Activity 11: Writing

Individually, create a simple ground plan for a set for your extract (for example, a station platform that switches between the main station areas and the train) and copy it into all your copies of the Worksheet (p. 30). In the first box, mark where the characters onstage will be when the extract begins. Then in the arrow write when the characters will first move positions, and sketch the second box. Continue this for the entire extract (you may need more than one arrow).

Remember to consider:

- relationships between characters
- entrances and exits
- audience sightlines
- changing scenes

When you have finished your blocking plan, get into groups and discuss what you have written. Compare your plans with others: do they contain more movement than others? How do they differ?

Exam-style Question 2

The following question applies to the section of the extract where the Station Policeman tells Christopher from leaving for London. The section runs from Station Policeman: 'Come in time' (p. 59) to Station Policeman: 'Jeez' (p. 60).

How might you bring the interaction between Christopher and the Station Policeman to life?

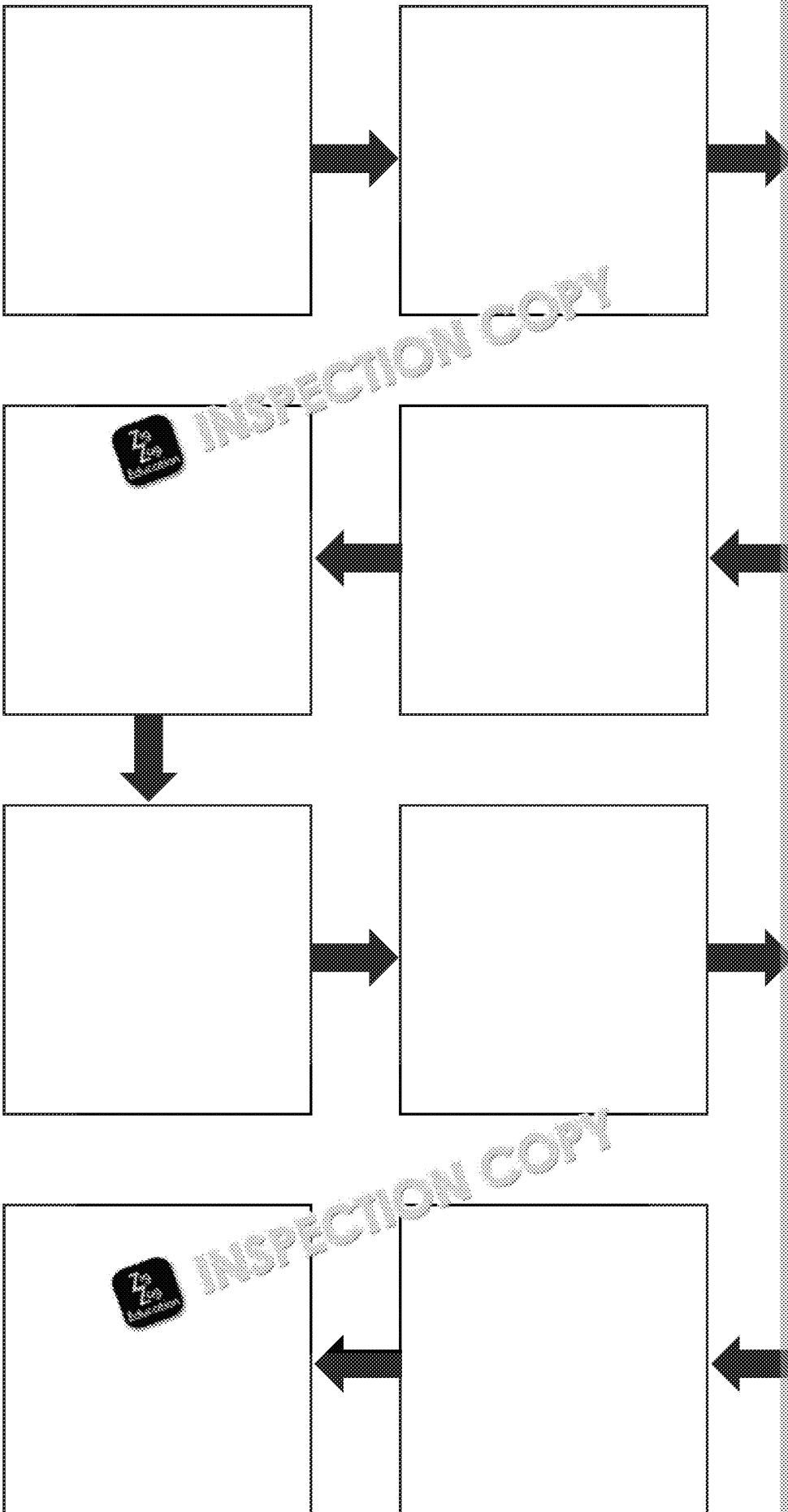
Your answer should include the following:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - stage layout including set, exits and audience
 - how performers will use the space
 - design aspects including set
 - technical aspects including lighting



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Character Voice and Physicality

Christopher

As the story is told from Christopher's point of view, he is onstage for the entirety of the play). As a consequence of this a performer has to constantly focus on how the character's feelings change between the different scenes in the extract. Christopher's flat, monotone voice could lead a performer to present the character speaking in a very monotone way. However, to bring variety to the portrayal to demonstrate how Christopher changes depending on the situation, a performer could use a range of vocal techniques to convey his emotions.

This is especially true as Christopher's emotions are often at a peak during the exorcism, his desperate attempt to escape from the policeman and his decision to hide in the luggage rack. A director who can balance this with more subtle performances when Christopher remains calm.

Multi-roling

Performance techniques show how a character is feeling, what they are trying to do, and what they are. One such technique is the use of **multi-roling** to present many of the characters. You may not accept that a single performer can represent two different characters if they are using different facial gestures and body movements, or a different range of voice. In the original production all the performers played more than one character, except for the character of Christopher, Ed, Siobhan and Judy, but you may make different characters all represented: you may want to have no **multi-roling**, or you may want to perform other characters as well.

There exists potential for **multi-roling** in this extract, as it includes minor passing of Train, Posh Woman and the drunks. The character playing Lady in Street might do on Train, and the character playing Roger as Drunk One. However, do bear in mind refer to vocal aspects or character motivation.

Activity 12: Practical

Individually, pick and memorise one of Christopher's lines from this extract. It should be easy to repeat (e.g. 'You mustn't touch me' [p. 57]; 'Left, right, left, right, left, right'). Walk around the classroom neutrally at an even pace. As you walk start to think about Christopher's impressions of him you get from the text (you may wish to think back to the work on Activity 2 in the first section (Activities for What Happens, Characters and Location)). Then, as you walk, might you walk and start trying it out as you move around the space; would he move in straight lines or curves? Would his step be heavy or light? Experiment with different

Once you have found a way of walking that you like, start to think about how he line you have chosen and how he might say it on an average day. Each time you room and make eye contact with them, stop and each say your lines to each other with each person.

The level that you are currently on is a 5, when Christopher is feeling pretty nervous. A 10, which is Christopher at his most anxious. Continue stopping and delivering the message, and then walk through the class.

Once you have reached a 10 and delivered your line to several people, start working gradually to a 1, which is Christopher's first name. Try to move as gradually as you can about the steps in between. You can continue delivering your line to other people, but if you reach a 1 and Christopher is no longer speaking, then stop. Then work back up to a 5, the

As a class, discuss the exercise; how did you portray different levels of emotion?

Extension Activity


In groups, look through the extract and create a timeline of Christopher's emotional activity. Discuss how these could be shown differently and how you would change this if they differed for emotions that change during and between scenes? Also think about how different emotions with the same number; how would a 7 be different with anger than with happiness? Is he more likely to experience more extreme emotions when he's confident the number would be lower before ascending again when he's uncertain? Could mean that even positive emotions are subdued, and Christopher never goes

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Activity 13: Writing

Select two characters from the extract and justify the characteristics of voice* and use for each.

	Character 1	Character 2
	Justification:	Justification:
Physicality	Justification:	Justification:

* NB: Although it is useful to consider vocal skills for character for Section C, remember you to write on vocal aspects or character motivation.

Key Terminology

See how many of the definitions below you can fill in from memory. When you have information in this section and your own research. Keep this list for revision.

Multi-roling	
Gait	
Posture	
Accent	
Pitch	

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Exam-style Question 3

The following question applies to the section at the underpass, from Christopher (p. 59) to the Stage Direction: *He barks at them like a dog* (p. 59).

How could you best use the vocal skills* and physicality of the performer playing Christopher?
Your answer should include reference to inspiration from live performances you have seen.

Your answer should include:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - spacing, position and proxemics
 - showing character relationships and emotion
 - levels of fantasy and reality
 - vocal skills and physicality

* **NB:** Although it is useful to consider vocal skills for character for Section C, responses do not require you to write on vocal aspects or character motivation.

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Sound

Environmental Sounds

One way of helping to establish locations is through using environmental sounds. Location sound can be almost as important as what the sound is. By working out where sound comes from, then positioning and using speakers appropriately, a sound designer can help to establish the scene to take place in, as well as creating different atmospheres. **Surround sound** comes from around and behind the audience, immersing them in the space. This is achieved using an in-the-round stage layout, but can be used with any layout.

Environmental sounds don't always have to be naturalistic. You can use sounds to represent places in creative and unusual ways to help create different effects for the play. Piling up layers of sounds on top of each other using a mixing desk and adjusting the volume very low to high can be used to show how the situation is overwhelming for him.

Sound effects that wouldn't exist in real life can be used to draw connections between different scenes. What the characters are thinking about, or draw connections between different scenes. For example, if Christopher is thinking about the luggage rack you could use *musique concrète* or electronic music. This could be used as a **motif** throughout the play for whenever the character is feeling threatened.

Diegetic and Non-diegetic Sound

Diegetic sound is something that exists within the world of the play, so that the characters can hear it. **Non-diegetic** sound is something only the audience can hear; for example, this is often used for background music.

Activity 14: Practical

Get into groups of at least four. In your groups, choose a section of the extract and think about the sounds you think could work well in it. List noises you feel suitable in that location and the mood or emotion through using other sounds. Don't use any text: think about the location and emotions without words.

Once you have a list of noises, discuss which you should use for the section and how the noises can be easily made by members of the group, or played from phones or computers. You want to position your audience and then where you want the sounds to be produced. Think about whether and how the sounds will change; although you are not going to be using words, your **soundscape** should track the scene from beginning to end. It is fine if you think the sounds will remain constant, but you can also think about changes in volume, position and the way the sounds change.

Perform your **soundscape** to the class. When performing, position your audience so they can hear the sounds. Have the audience close their eyes. After all the groups have performed, discuss with the audience from the sounds you heard what each group intended?

Extension Activity

Individuals draw a ground plan of a simple stage for your chosen section of the play. Use the plan to position speakers to create the effects that you used in your performance.

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Music

As well as sound effects, music can help create emotions for the audience, in addition to the overall play as a whole. A clear vision of how to use music is helpful: choices to consider include whether to use the same type or **genre** of music throughout, or whether to have music indicate a change in scene or mood.

Music could be used in this extract to help control the levels of **tension** the audience feels. Sudden, jarring symbols or the squawk of a trumpet might accompany the action of the train arriving into by two commuters. Music could also be used to create a sense of irony: the music in the *Panther* films ([zzed.uk/12306-panther](https://www.zzed.uk/12306-panther)) or *Peter Gunn* ([zzed.uk/12306-gunn](https://www.zzed.uk/12306-gunn)) would contrast with the confidence that Christopher is feeling at the start of the extract regarding his journey to London and find the train station.

Activity 15: Discussion and Design

A03

In groups, discuss how you would want to use music in the show *Curious Incident*. Is there a particular genre that it recurs at certain points or is it always associated by a certain genre (you can use the table below to help you decide)?

Folk	Acoustic Pop	Classical	Electronic
------	--------------	-----------	------------

Write down some simple rules for how you would use music in the show: maybe there's a particular genre (you can use the table above) or maybe there's a particular song that always plays when a certain scene occurs (e.g. the play) or maybe there's a particular song that always plays when a certain scene occurs (e.g. the play).

Now, choose one moment in the extract where you would like to use music. First, decide what you want to use the music for. Is it to set the scene, or to build emotions? For example, if you want to announce a piece of minimalist or process music would be suitable to create a sense of mounting tension. Two possible examples are excerpts from Jeroen van Veen's *In C*, or (for more abrasive accompaniment at Paddington Station) Charlemagne's *Manifestations On Six Elements*.

Now, decide how you would use music in this episode which both achieves that and is justified by the text you wrote for yourself (or offer a justification if it doesn't).

Present your ideas to the rest of the class. As a class, discuss how the approaches you've chosen and how they could create different effects for the audience.

Tension

There are places in the extract where you will want to raise **tension** for the audience. When the Station Policeman tries to prevent Christopher from travelling to London, the music used in theatre and film to raise **tension**, but it can often be difficult to express exactly what sound that is creating the **tension**.

One way of building **tension** is through the use of volume. Often, extremes of volume can create **tension**: loud music will overwhelm the audience while quiet music at the edge of the audience's hearing can create a sense of mystery. How the volume changes can also create **tension**: a sudden loud noise will create a sense of surprise (especially if accompanied by **pyrotechnics**), while sudden silence after loud sound suggests that something important has happened. Fading out the music can also create the impression of **tension**, especially if using an exponential fade (this is a fade where the volume increases more quickly as it approaches its maximum). Increasing the volume of music can also create a sense of **tension**, especially if the music is speeding up. This is a situation getting more stressful. One reason for this is there is some evidence that music can increase heart rates. You may want to increase this effect by starting the music at a low volume and increasing the speed.

Extreme **dissonance** can also increase **tension**. In addition, a minor **key** can help create a sense of **tension**. Also help put the audience on edge by including notes that are 'out of scale' (i.e. notes that are not in the key of the music).

Activity 16: Research and Discussion

A03

Individually, find a piece of music that you think sounds tense or ominous. You should be able to find a particularly good example of a moment in film or TV where music is used to raise **tension**.

Play your piece of music to the rest of the class. As a class discuss how each piece of music creates **tension** and whether similar techniques could be used in the extract.

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Recorded and Amplified Sound

As mentioned above, where sound comes from has a big effect on the impression an audience reacts to it. Recorded audio played through a speaker can obviously reach an audience that would be difficult or impossible for performers to reach. It can also be moved around the stage – by panning sound between different speakers (where the weight of sound is shifted to a different speaker) you can create a disorientating effect of sounds in the environment.

However, some of these effects can also be achieved through the use of microphones. Live sounds can be modulated live to make them seem strange and unusual, to make it seem like they are coming from a different place.

By standing around the edge of the space with **handheld microphones** – or microphones that can be held – actors can interact with Christopher without being physically close to him. This can help create a sense of the environment around Christopher and how he is feeling. It can also help him find it at times (for example, walking through the train stations). On the other hand, using a **radio microphone** could mean that a performer's voice could be coming from a different place, even if they are physically onstage, increasing a sense of confusion. This would be effective in the case of one of the train passengers who speak to Christopher (adding to his chaotic mind state). This effect is, however, already achieved in this extract with the recitals by the five voices on p. 61.

Radio Microphone
A microphone that can be worn on the head (often used in film) and is connected wirelessly to a receiver.

Handheld Microphone
A microphone that is held in the hand and is connected to a receiver by a cable.

Key Terminology

See how many of the definitions below you can fill in from memory. When you have finished, check your answers against the information in this section and your own research. Keep this list for revision.

Diegetic	
Non-diegetic	
Soundscape	
Dissonance	
Genre	
Key	
Instrumentation	
Tension	

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Activity 1: Writing

On the sound cues worksheet on the next page, create a list of sound cues for the extract. For each sound cue, you should be connected to a line or movement onstage. Consider how the sound should be connected to the action, as well as length, volume and position. If it is a long sound (for example, a piece of music), include a cue for stopping the music.

Get into small groups and discuss what you have written; what ideas have other groups had? Which sections of the extract wouldn't have any sound?

Lighting

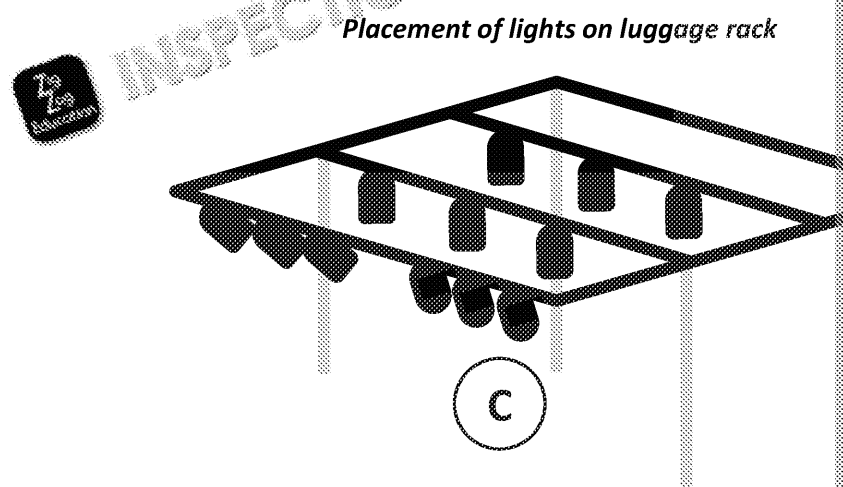
Lighting Walk-through

When designing lighting it can be difficult to remember all the elements that you need to create the effect you want to create to developing a full lighting design. To help you think about lighting design, this section will walk through designing an episode from the extra scene of Christopher hiding behind the suitcases on the luggage rack (pp. 63–65).

First, you have to think about the basic effects for the scene. For example, for this scene you might want:

I want Christopher to be lit from spotlights above and high-level sidelights to create a claustrophobic and tense atmosphere.

The diagram of the luggage rack, below, shows the placement of lights that will create these effects.



Another more general lighting option for drawing attention to Christopher in moments of high tension is **strobe** lighting: the emission of successive high-power flashes could accompany his movements, such as when he is forced to rest his head and cover his ears at the London Station episode. A high level of uncomfortable focus can also be applied to Christopher at moments of high tension. A **spot**, a powerful profile spotlight that can be used to follow a performer around the stage, could be used to follow Christopher. A beam of light of exactly the right size.

Exam-style Question 4

The following question applies to the short section where Siobhan directs Christopher at the London Station episode (p. 59).

How would you create a sound design for this scene that captures Christopher's experience? Your answer should include reference to inspiration from live performances you have seen.

Your answer should include:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - sound effects
 - music
 - positioning of speakers
 - how sound would interact with other elements such as performance and lighting

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Projection

As well as lighting, **projections** can be used in a production to add depth of meaning, suggest themes, suggest locations or provide other information. The original production of *The Curious Incident of the Dog in the Night-Time* used projection throughout the performance, including showing stars, illustrating Christopher's journey, using crowd scenes to create the sense of claustrophobia and panic in the Tube station.

Many different visual cues can also be used in **projections**. Many of the announcements especially can be presented visually, to break the monotony of an extended audio track. Photographs can often give an impression of memory and thought: for example, a photograph of Christopher's mother, or a photograph of Wellington when Christopher was a child. A more ambitious use of overheads and photographs could be a photograph of Swindon transitioning to a blurry, indistinct picture of the block of flats in Willesden where Christopher lives with his mother, an image implying disillusionment with his new domestic arrangements. Projection can also help create humour while showing events: for example, an Officer Dibble's announcement about a dog being lost, accompanied by a comedy music video, or a projection of the Station Policeman's and Long's hapless searches of the tube for Christopher.

In the original production of the play, points and lines of light were projected to indicate Christopher's journey. In most productions now use digital projectors, you could even use an **overhead projector** for a play being home-made, supporting the idea of it being a school production.

As well as performers being projected, there are many ways for them to interact with the audience. They can move around the stage to appearing to summon things from thin air onto walls behind them.

Activity 18: Writing and Design

Individually, create a detailed lighting design for the scene where Christopher is in the Tube station. Get into groups and discuss the designs you have created, explaining your decisions.

Ask each other questions and see if there are any gaps in the design that you can fill. Use technical language they could have used?

Activity 19: Discussion and Design

As a class, discuss episodes in the extract where you could use projection. An example of the extract would be a projected image of the straight red line when Christopher is in the Tube station. Think about all the different things that can be shown with projection and how they can create on the audience. Create a mind map of all of your ideas.

In groups, choose one of the ideas that have been written on the mind map and create a design from it. Consider exactly what is going to be projected, where and how, and any other elements such as sound effects, performers or lighting.

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Darkness

Areas of darkness onstage can help the audience focus on a specific event or object, the street being the prime scene for such treatment in the wider play. Alternatively, the active updating of the set. In the extract, you might have the ensemble preparing to enter the interior, the platforms) in darkened areas of the stage while one area is strongly lit. That divisions between areas of light and dark onstage aren't solid. Light will often spill onto the stage, so you should ensure anything you don't want the audience to see doesn't come into the light.

Activity 20: Discussion and Writing

As a class, discuss how you could use areas of darkness in staging the extract. Think about how darkness has been used in productions you have seen, and note down any memorable uses. Create a mind map of your ideas.

Once you have jotted down your preliminary ideas, consider them more thoroughly. Represent each idea and what effect they would have on the audience. Also discuss them: for example, if you are having just one area of light, what equipment would you use to shape the light?

Individually, choose one idea that you have discussed as a class. Write it up as if it is your longer answer in your exam. Think about how you can arrange your ideas so that they are clear and easy to follow.

Once you have finished your paragraph get into pairs. Read each other's answers and discuss: does it contain a justification of the idea as well as a description? Are they detailed enough? How could you improve your answers?

Activity 21: Writing and Design

Individually, on the worksheet overleaf create lighting cues for the whole extract. For each cue, indicate the type of light (indicating how big it is, what part of the stage it is covering and what its colour and intensity, and how it changes (for example, a slow fade as opposed to a hard cut). You should cue both when a light comes on and when it goes off.

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Key Terminology

See how many of the definitions below you can fill in with online research. Keep

Flood	
Fresnel	
Profile	
Cans	
Effects Spot	
Pin Spot	
Barn Door	
Gobo	
Gel	
LED	
Projection Mapping	
Overhead Projector	
Boom	
Birdie	
Wash	

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Set and Props

Any set designer approaching *Curious Incident* needs to consider how they are going to show locations onstage. The locations in this extract are also switched between quickly, so any design ideas for them would complement the rest of the play. Ways of showing locations onstage are explored below.

Blank Slate / Minimalist set

One way to show many different locations is to not show any at all: given the fact that the play is conceptualised as a play (or rehearsal) within a play, a plain stage seems appropriate. It doesn't seem to suggest any particular location, a production can rely on actors' performance and their own imaginations to get the audience to imagine different places. This makes it easier for performers to switch between scenes. It also means that directors and designers have to worry less about where

This idea of a blank slate is what the original production used. By having a lightly decorated stage with a few benches for the in the round production, and a gridded box for the end on production, the addition of movement, projection and occasional props, locations could be subtly suggested. The idea was more thoroughly established when they were more important.

When you are using a blank slate set, it is still important to think about what you can suggest. For example, it can still be useful to have different platform levels created using rostrums. The colours, textures and shapes used in the set. The original production used black to suggest Christopher's love of mathematics and space as well as giving the production a modern feeling. Alternative ideas could include using wooden walls and green flooring to suggest a school, or an event that set the plot in motion was always in the audience's mind.

Key Objects

A way of finding a balance between a blank slate design and a full design for each location is to use a few key objects to represent each location. Once these are chosen they can be used in a number of ways: they can be brought on or moved by performers, brought on and off (e.g. Around) or all hung on a back wall waiting for an object to be spot lit when required.

If this technique is used, it is important to plan what object should be used to represent each location. They can't be too similar or this will confuse the audience. The objects could be connected to a location (e.g. the luggage rack that Christopher hides in on the train) or to an event that takes place there (e.g. a clock for the school). They can also help to show characters' (especially Christopher's) attitudes towards the world. For example, a projection of a science lab might convey his interest in becoming a scientist.

Activity 22: Design

In pairs, discuss how you could design a stage that could be used for any of the locations in the extract. Think about how you can balance leaving enough ambiguity that it can represent many locations, but also enough to capture the audience's interest in what they are seeing. Create a sketch of this design.

Next discuss how you could represent each location specifically. Think about movement, lighting, sound and the positioning of performers. Write a list describing what you would use for each location.

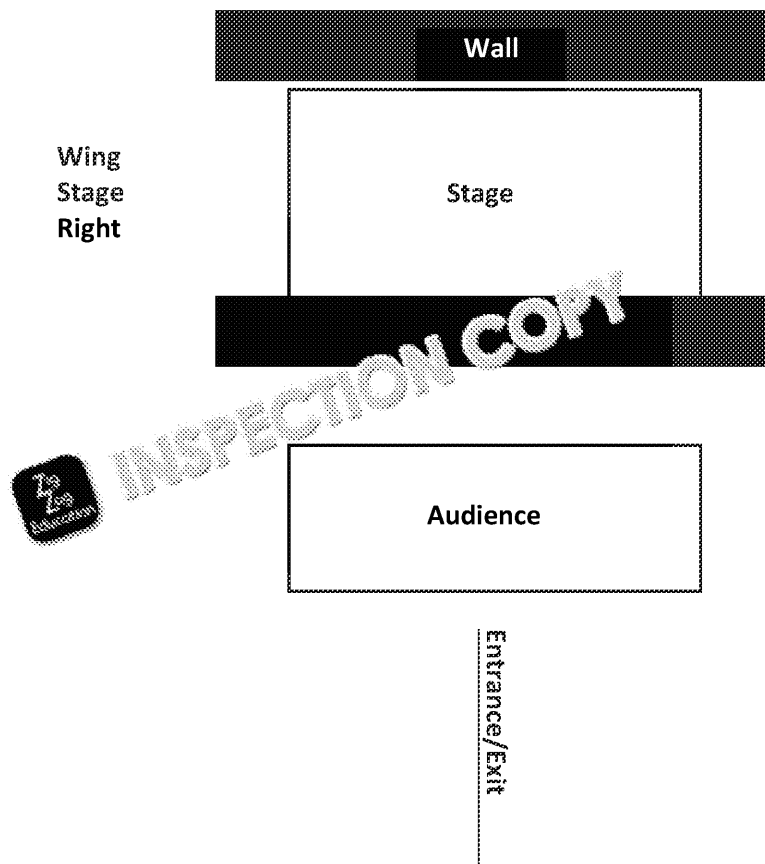
Present your design and ideas to the rest of the class, justifying your concept. Ask them to suggest how clearly each location would have to be delineated, and how the stage should be used to create the play's atmosphere.

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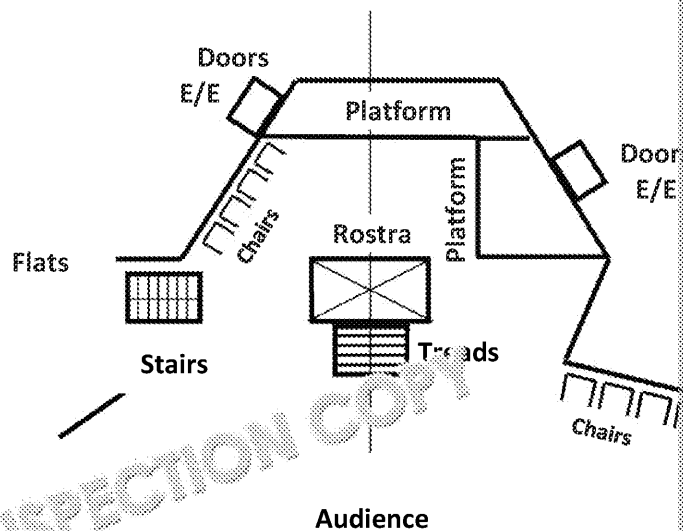


Stage Layout

It is important to understand the difference between a stage layout and a ground stage layout:



Below is an example of a ground plan (with steps on how to design it):



How to design

1. Draw a rectangle for your stage.
2. Draw a line down the middle for layout clarity.
3. Draw your flats (timber frames that provide moveable backdrop to your stage).
4. Draw the door frames you will need on set (entrance/ exits) in small rectangular shapes.
5. Draw your raised platforms and **rostra** in larger rectangular shapes.
6. Draw a suitably lined rectangular diagram of stairs needed to access the stage and the **rostra**.

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Exam-style Question 5

The following question applies to the extract from: Voice One: 'Customers seek please use assistance phone opposite, right of the ticket office' (p. 54) to: Voice carried at all times' (p. 55).

What props could you use in this extract? Your answer should include reference to different live performances you have seen.

Your answer should include:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - position, size
 - type of staging
 - how props interact with the action onstage

Rearranging

Instead of having a bare stage onto which individual props are brought for different scenes, a designer can create a set which is filled with props and backdrops which can be rearranged into different scenes. This often works best when the props are similar – for example, a designer could work with a range of different props and objects. However, a designer must think about the particular objects. One way that a production of *Curious Incident* could follow the backdrops on set is by having the entire thing staged on a classroom set, as a perfect representation of the experiences in his school. This is especially relevant for the play's second half.

Activity 23: Practical and Design

In groups of four or five, choose five objects you can easily find around your classroom (these could all be chairs or a combination of different objects, from books to tables). Find ways that you can rearrange them differently to indicate different locations. Create a tableau for each location, using the arrangement of objects that you have used. Then, using the tableau, devise a way of moving between them smoothly and create a sequence of actions.

Perform your sequence to the rest of the class. Discuss how rearranging objects could be used in the extract and how transitioning between these could be made a creative part of the performance.

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Moving Stuff Around

There are a number of different techniques that allow larger pieces of set to be brought on and off stage, allowing for multiple locations. **Trucks** are commonly used, but more specialised techniques include:

Revolve – This is a type of staging where the floor of the stage rotates to reveal different locations. The different sets on the **revolve** can stay the same for a small number of different locations, or can be changed backstage, creating a changing array of sets. Sometimes a design can involve a **revolve** stage; for example, showing different houses at one side of the stage while the other remains empty. Sometimes **revolves** don't have set on them at all, and are used for motion while keeping performers centre stage!

Flying – This is where pieces of set (or actors) can be lowered or raised from above to change or alter the set. The apparatus for doing this consists of a **flying tower** (a space high in the theatre roof) and they raise or lower the pieces by means of a counterweight system. For example, props could be sent down from above. In the First Station, for example, the actor playing the Station Master is sent down on a low platform, giving the audience an added shock that the character is not being accosted.

All of these techniques can be used in combination and to varying degrees, and the way that a designer wants to show will dictate how they are used. For example, the National Theatre's *Angels in America* (directed by Marianne Elliott, who directed the original production) used small revolves next to each other, meaning that the play could move more quickly between locations.

Props vs. Mime

As well as considering how much of the set you want to include onstage, you should also consider what is mentioned or implied in the script you want to show and whether you want to add to it. A set that is minimalist and symbolic, can contribute to rounded characters and help them to move more readily with them. However, they can also clutter up a set or create confusion. In addition, practical props – those like ceiling lights that are meant to work as they are – should probably be kept to the necessary minimum, as there is a greater risk of malfunction. Especially be careful of using some physical props and miming others; while it can be a clear creative justification why some props are there and others aren't.

For this particular extract, with such prominent audio-visual elements, using mime to add to the visual elements is a good idea. However, the two policemen who search the train looking for Christopher have no need to add mime as an extra comic element to depict their frustration.

Activity 24: Practical

Individually, choose one object that appears (or could appear) in the extract.

Think about the size and shape of the object. Imagine holding it in your hand. Consider how you would be holding and using the object. Try to be as precise as possible.

Next, think about why the object is in the extract: what is it trying to communicate? Consider how a new non-naturalistic mime could be used to clearly get across this information.

Perform both your mime to the rest of the class. As a class, discuss what you think each chose to represent: a real prop, a naturalistic mime, or an exaggerated mime?

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Activity 25: Discussion

As a class, look at the statements in the table below. Discuss what you think about designing a set for *Curious Incident* and especially for the locations described in 'Train' and 'London Station'. Try to think of and write down at least two arguments for and two disagreeing with it. Think about the effect created on the audience and how the set works with other elements of the production.

Extension Activity

In smaller groups, come up with two more statements about the set and find arguments for and against them.

Set Design Worksheet - Activity 25

Arguments for	Statement	
	All props should be mimed	
	Revolves/trucks/flying should be used to move set quickly	
	The most effective set is a completely bare stage	
		
	Different areas of the stage should be used to represent different locations	

Activity 26: Design

Individually, design a set to be used for this extract of the play. Consider all the opinions about how the play can be presented. Create a sketch and prepare a presentation to the class explaining and justifying your ideas.

Present your ideas to the rest of the class. As everyone is presenting, note down what is interesting or effective.

When everyone has finished presenting, look back on the ideas that you have noted. You could take inspiration from one or more of them to create another design. You could create a new design: this could combine elements of your original design and those of someone else's. Make sure that you are not just copying another design. Think of the ideas as a springboard for your own creation. This may include focusing on one element and changing a major element such as the layout of the stage. Create a new sketch showing how you took inspiration from another design.

Present your new design to the class. After everyone has presented, discuss how you could work together to create a new design and what this added to the ideas presented.

Key Terminology

See how many of the definitions below you can fill in from memory. When you have finished, add any information in this section and your own research. Keep this list for revision.

Revolve	
Truck	
Flying	
Fly Tower	
Mime	

Exam-style Question 6

The following question applies to the section that starts with the Stage Direction: *at Christopher* (p. 64) and ends with the Stage Direction: *A Station Guard approaches*.

How would you create a set to complement this scene? Include a ground plan of the stage. Your answer should also include reference to inspiration from live performance.

Your answer should also include:

- explanation of your ideas in relation to the rest of the play
- consideration of:
 - type of staging
 - design of set pieces and props
 - usage of set and props by performers
 - other design aspects, such as lighting and costume

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Costume, Hair and Make-up

Costume Concept

One of the first things a designer needs to do when approaching the costume design for a production is to decide what the overall style will be. For example, you may want to have all your costumes **naturalistic**, having every character wear exactly what you think they would wear in real life, including any realistic wear and tear. This could help connect the audience to the characters' real world, especially if your set otherwise uses symbolism.

However, there are many alternatives to using a **naturalistic** style, and elements of how the performance is directed may change what criteria the costumes have to fulfil. For example, if the production is using a lot of **multi-roling**, with fast changes between characters, a designer may want to have cast members wearing **neutral base costumes** and create one or two easy to put on and easily recognisable symbols for each character. Even without fast changes, a designer needs to think about what they are going to wear: should they be anonymous or should each costume have a quality that is connected (however the ensemble or any of the performers are required to take part in movement or costumes that do not inhibit that movement, whether they are loose and free-flowing or not).

Even if a designer wants to choose a **naturalistic** style, there are still decisions to be made about what 'character would wear'. A designer might wish to have particular colour themes run through the play, for example, those characters that Christopher doesn't like wear dark colours, while those he does like wear bright colours. Themes can also change during the play. At points where Christopher is undergoing a change, such as during his concealment in the luggage rack, a designer might want to have a different costume for the other characters involved (e.g. the Woman on Train may appear differently).

Remember!

Although the question asks you to focus on the given section, it also wants you to think about the rest of the play. If you want a design concept that changes through the play, describe how the given section would differ from at other points in the play. For example, you may want to have a school uniform in the second half to suggest it is a school play.

Activity 27: Discussion and Design

A03

As a class, discuss the tone and atmosphere of the play as a whole and this extra particular. Discuss how these could be expressed through costume.

Get into groups. In your group, develop an idea for what style you would use to design the costumes. Think about the play as a whole, what style of performance and other design elements you want the audience reaction to be. Now think about different characters and groups of characters or groups of scenes, but try to focus more on giving an overall impression than how a single character would be dressed (for example, would there be a colour theme? A good example is that Christopher's preference for bright colours and other characters' wearing dark. Would each character wear the same costume? Write a short, concise description of your style on a notecard.

Present your ideas to the rest of the class. Once everyone has presented, discuss how they would create on the audience? How would they help tell the story?

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Individuals

Once they know what style they want for a production, a designer needs to consider characters. In this section we will look at Christopher, the Posh Woman, and Drum.

One thing that is important to remember when costuming **Christopher** is his age: they grow up, and a teenager will generally be dressed differently to an adult. However, this distinction will not be evident: we know that Christopher has headed off to London in a raincoat and shirt, as he had been expecting rain. His costume will not change during this extract.

In the case of the Posh Woman, who is clearly concerned that Christopher has to expect a fastidious dresser. We do not know the woman's age, but the adjective 'posh' suggests someone middle-aged or older. She could be made to look quite manly in a sports shirt and shorts, or given more conventionally feminine attire by way of a dress. Her blouse worn under a sports jacket combination, a deerstalker hat would be an amusing addition.

Audiences (as do people in real life) tend to make fast and instant judgements of people. Christopher is expected to dress informally, but there is scope for a costume designer to have some fun with his comment about the Two, is the more leery, less 'sober' of the two. A tatty blazer and football scarf would sound him off nicely as someone used to getting dressed in the city. The Two is fractious, more reasonable and good-natured, and, as such, his costume could be more understated: exaggeration: jeans, a T-shirt and a jacket would suit fine.

Remember, when considering different costumes for different circumstances, a costume designer must consider how much time the performers will have to switch between costumes. This means that costumes can't change but rather means that solutions must be found for changing costumes. For Christopher could have a base costume and then add and remove shirts and jackets.

Activity 28: Design

In pairs, discuss how you would design costumes for Siobhan and the Woman of the Street. What would be costume changes during the extract, specify what moment the costume changes occur. What you can communicate about the character and how you want the audience to see them. On your worksheet overleaf, draw a sketch of each costume and write a short paragraph about each.

Exam-style Question 7

The following question applies to the section beginning with Man behind Counter and ending with the Stage Direction: *He barks like a dog* (p. 59).

How would you design suitable costumes for Christopher and the ensemble in this section?

Your answer should include:

- reference to inspiration from live performances you have seen
- explanation of your ideas in relation to the rest of the play
- consideration of:
 - overall concept for costumes
 - individuality of costume choices
 - how costume communicates to other design choices in the production
 - how costumes will interact with the acting of the performers

Key Terminology

See how many of the definitions below you can fill in from memory. When you have finished, check the information in this section and your own research. Keep this list for revision.

Naturalistic style	
Neutral base costumes	

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Costume Worksheet - Activity 28

Christopher	Man b
Sketch:	Sketch:
Explanation:	Explanation:
Rude Commuter(s)	
Sketch:	Sketch:
Explanation:	Explanation:

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Live Performance seen: Qu considerations

Taking inspiration from other people's work is an important factor in your exam. Marianne Elliott, the director of the original production of *Curious Incident*, said:

I'm really fascinated by other directors' methods. I've done a lot of observation... it's inspiring if it's really good or if it's really bad.

After each live performance you see, you should aim to fill out a worksheet describing how it could influence a production of *Curious Incident*, focusing on at least two of the following:

There are a couple of things to remember when seeing productions for this part of the exam:

Inspiration isn't always imitation – Taking inspiration from some aspect of a play, you would not copy it. It could mean that you want to do something completely different with a different endpoint (see below), or to use a similar technique in a production which uses complicated projection throughout could inspire a concept for one scene.

Approach is as important as outcome – When thinking about different aspects of (costume, set, sound and lighting design), try to think not only about how it looked but also how the designers reached their decisions. For example, if a production uses period costumes, think about how they came to this decision – was it to get a specific reaction from the audience or to highlight a theme in the text?

Consider different aspects – Try to focus on a couple of aspects of the production (costume and blocking). This will help you identify what worked well and less well and can draw inspiration from.

You are the audience – This is a great time to consider how you want to affect the audience. Think about at least one audience member is thinking. Try to make a note not only of what else you saw but also how they made you feel – did anything shock you? Did you laugh?

Do further research – Although you have first-hand experience of the play, and know how it can be helpful to see how other people reacted. Look at reviews of and blogs about the production. Do you agree with them? Did they notice aspects you didn't? Also, if you liked the work of a particular director in the project, look up their work: you may be able to find more inspiration there.

Questions to Ask

While completing the worksheet keep the following questions in mind. You don't need to answer them, but they may help you organise your notes about what you saw.

- Was there anything in the play you hadn't seen before / that you found surprising?
- What was your reaction to the play? Did you like it? How did it make you feel?
- Did the reactions of the audience react in a similar way?
- How did the director approach the text?
- What did you gain from seeing the play that you wouldn't get from reading it?
- What style was used?
- Can you think of any similar productions?
- What were the most striking moments in the play?

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¹ <https://www.spectator.co.uk/2013/06/interview-theatre-director-marianne-elliott-on-curious-incident/>

How to Include it in Your Answer

Once you have a production to take inspiration from you have to work out how to answer. Keep in mind the following tips:

- Make sure it is clear that the inspiration forms a core part of your ideas rather than just a reference. It doesn't necessarily mean that you have to talk about it first, but you probably want to mention it in the first couple of paragraphs so you ensure both that it is included in the answer and that you have an idea. Writing about it early means you can then refer back to it later if you want.
- Remember that the examiner probably won't have seen the show! Don't describe the production, but make sure you have included the important information, make sure you include when and where you saw it and who they saw it with. Then give a brief description of the element you are focusing on – especially if it's a specific detail.
- However, remember that you should be **evaluating** and **analysing** the performance. This could include looking at what you think the director's intentions were, how the production was received by the audience and how effective it was as part of the production as a whole.
- Being specific about why it helps or hinders you can help focus on evaluating rather than just describing. You probably want to use just one example you liked it but think about **why** you liked it. Was it "Emotionally" effective? Was it intellectually intriguing? Did it help you understand the relationship between characters better? You should then connect this to what you think the audience might think in *Curious Incident*.

An Example:

Student 1

The energy of the ensemble running during character changes really helps keep the pace and excitement of the story. As the staging is traverse, I would keep the style of my production quite minimalist to allow the ensemble to have a space free of obstacles to use in this way.

While I think the energy of the character changes in *Curious Incident* is a key part of the sense of energy, I would have more transitions across the stage so I would have more movement – for example, sprinting to some other ensemble member to move them away.

Student 3

I would position Christopher and the Station Policeman on opposite sides of the stage, but with the policeman on the right. Christopher standing at a lower level on the treads, the proxemics may reflect how Christopher reads the situation. Christopher may have to stand on tip-toes to interact with the policeman. The policeman will want to maintain eye contact and so he will be looking down at Christopher, and occasionally looking around the station (e.g. to indicate the ticket office).

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Live Performance Seen Worksheet

Play:	
Date:	Location:
Writer:	Other notable people involved (e.g. designer, choreographer, etc.):
Director:	
Company:	
Initial Reactions:	
Possible Elements:	Individual performances / Relationships / Set / Costume / Props / Lighting / Sound
Element 1:	
What did you think?	
How could it inspire the extract from <i>Curious Incident</i> ?	
Element 2:	
What did you think?	
How could it inspire the extract from <i>Curious Incident</i> ?	
More general thoughts:	

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Live Performance Seen Revision Tool

If you are gathering different pieces of inspiration from different productions this grid can be a useful way to draw all of your ideas together.

Specific moment (quotes/cues)	Ideas from live theatre	Alternative director's ideas	Effect on the audience
Overall directorial ideas			
Performance			
Design – set			
Design – costume			

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How to Plan Your Answer

When you are in an exam, one of the worst things that can happen is you turn over completely freeze, unsure of what to do. You don't want to sit there not knowing a good idea to jump straight into your answer without knowing what you are going to write. Spending a few minutes to plan can mean that the next 40 minutes of writing is more efficient and you are more confident. This guidance on how to plan an answer will hopefully help you to avoid both pitfalls. Your writing will be more confident of the direction your answer is going in.

1. The first thing that you want to do is read the question again and make sure you understand everything. In the Eduqas exam, the question will usually be given underneath the elements you need to include in your answer. Highlight or underline important elements.
2. Look at the extract and refresh your memory on the most important points in it. What happens? What are the key events in the play, what atmosphere is created in it, what characters are involved?
3. Step 2 should help you consider your intentions for the extract. Think about what you want to say on a contemporary audience and note it down – this will form the backbone of your answer.
4. Now consider how you can achieve your intentions with the elements that you have identified (referring back to what you have highlighted in Step 1). Make rough notes on how you can use them. You also consider live performance seen and how your ideas work in the context of the play.
5. Put your answers into groups. If you are answering on performance this could be a certain moment, if on design you might want to group colour, shape and area and areas on stage. For each group note down a justification – how does it help you achieve your intentions?
5. Write out a structure of your answer (see the next page for more information). The points you have written down should form a paragraph. Make sure that everything you have planned is in your plan – cross it off as it is copied down.
6. Once you have your structure you can begin!
7. Try to leave yourself five minutes at the end of the exam to read back over your answer and check that you have covered everything there, answered every bullet point and used enough appropriate terminology.

Planning in this way will allow you to:

- ensure that everything you need is included in your answer – you can tick off as you write it
- help you keep track of time – looking at your plan you can judge how far through you are and whether you need to speed up / can give yourself more time to consider your answer
- keep your answer consistent – giving yourself a little time before you start writing is less likely to change halfway through writing your answer. This means your answer is more coherent, helping earn you marks.

Note: Depending on your writing style, you may find an altered version of this plan. For example, grouping ideas together as you are putting them into a structure instead of writing them down first. Ideas lead to a structure. You are trying to create / doing a cut-down version if you are listing most ideas first, or mind maps. When you are writing practice answers try out different methods and find which suits you best!

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Structure

There is no one perfect way to structure an entire essay, but certain methods can help you organize your thoughts and communicate them to an examiner in a helpful way.

Introduction – Your introduction sets up your answer, giving the examiner an overview of what you are going to discuss. Make sure you are specific – if you only write a very generic introduction (for example, ‘this essay will discuss staging techniques to affect the audience’) you may as well launch straight into your argument. Instead, start by outlining the ideas you are going to cover and giving a short, precise justification for your argument. This will be the start to your essay. By the end of your introduction you should have given a brief overview of what you will discuss. The rest of your essay will expand on this.

First Paragraph – In your first paragraph you will want to follow a similar structure to the body of your answer (see below), but there are a couple of extra things you will want to be building the foundations of your ideas. You will probably want to focus more on the general manner of speaking rather than how to structure of the set (more on the colour of one element of it). You will also probably want to mention any live performance here if you did not mention it in the introduction.

Body Paragraphs – One good way to think about how to structure each paragraph is **Explanation, Link, This**. This means that you:

- **Point** – select a technique you would use and why (perhaps an otherwise blacked-out stage where the audience is following the projection of the red line through the underpass).
- An **example** would be isolating Christopher with a spotlight where the beam's shape is a configuration of four metal leaves placed in front of the lenses of certain types of projector, creating a specific shape of the light beam.
- **Explanation** – go into more detail and include an explanation of why you are using it. (e.g. the chaotic lights would seem like a chaotic intrusion, while the otherwise blacked-out stage emphasizes the emotional stability in being able to focus on reaching Platform 1).
- **Link** – create a connection to the next point you are going to make. This could be at the end of a paragraph or the beginning of the next one. This is also the place where you can refer back to the overall themes of the play or extract (e.g. to increase this sense of confusion by having multiple sounds coming from different speakers around the audience).

Conclusion – You do not have to write a lengthy conclusion for your answer, but your ideas so that your answer seems well rounded. Ways of doing this include:

- in a performance question explaining how you would perform the final moment of the impression created by the prior performance.
- in a design question describing the impression that would be created by all the elements put together.
- when suggesting two different methods comparing the effects of each.
- coming back to what you suggested in the introduction (how to make the play work for the audience / what impression you want to create).
- connecting your ideas for this section with the play as a whole and this extract.

Suggestion 22 how to structure the body of different types of essay.

Performances: Choose several key moments that the character performs (try to pick them so you're not repeating yourself) and have one paragraph for each

Design – Option One – Describe different elements of the design in each paragraph (structures in the set, different characters' costumes)

Design – Option Two – Describe the characteristics of all the parts of the design (example, a paragraph on colour, the next on style)

Giving Two Ideas – Option One – Looking at one idea for two or three paragraphs and then the other (be careful with this structure that you leave enough time to look at the second idea)

Giving Two Ideas – Option Two – Each paragraph covering the same character designs (for example, how they use colour, how they use positioning)

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Example Plan:

How would you design the sound for the extract?

- Introduction
- To use sound to complement physical environments.
 - To use sound to complement Christopher's different emotions when concealed behind the luggage rack.
 - Using environmental sounds, such as distant voices or the crisis for Christopher.

Paragraph 1 - **First Station**

- End-on stage. Speakers at four corners of stage and around surround sound. This will make the sense of hony of announcement.
- Sounds reflecting Christopher's physical actions through speakers seem distant (e.g. counting numbers, describing landscape features) use of 'aura' or pre-recorded **soundscape** to amplify an amplified sound of approaching trains during Christopher's

Paragraph 2 - **Conversations with Siobhan**

- All sounds cease as Siobhan brings Christopher back to the stage as well as explaining the meaning of underpass she also focuses on his movements. She may stand in close proximity to Christopher. Sound should be soft and reassuring.

Paragraph 3 - **Conversations with the Station Policeman**

- Light, slightly ominous music may accompany these. Christopher (as a figure of law and certainty) but this trust vanishes as

Paragraph 4 - **On the Train**

- An insistent edgy drum and bass soundtrack (consider Christopher [p. 61]) would work well here in the background, growing from the train corridor to the toilet. This soundtrack would stop at the luggage rack, to be replaced by the sound of train moving. This would be interrupted by abrasive trumpet when passengers collect their luggage, leaving Christopher exposed onstage, a complete lack of sound will indicate the quiet stage. Approaching feet is amplified, indicating the arrival of the train. Comedy music accompanies the London Transport Policeman as the train seats as Christopher gets off the train.

Paragraph 5 - **At the London Station**

- Here the sound is developed for the scene in the First Station. A dominant music (possibly musique concrète or modernism) by Iannis Xenakis, Bernard Parmegiani, Pan Sonic, etc. will accompany Siobhan's exhortation to Christopher at the stage. This will be through keeping the rhythm of his footsteps. Again the use of recorded **soundscape** would amplify and distort the announcement to an uncomfortable degree than in the First Station, leaving Christopher

- Conclusion
- After he covers his ears there is silence. The silence is maintained for seconds after the Station Guard approaches at the extract.

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Drawing Technical Diagrams

- For all technical diagrams it is important that you use a **pencil**. This means that you can erase anything you want to change. It also means that you can draw faint guiding lines which you can later erase; this is particularly helpful for costume.
- Make sure you annotate your designs.
- Annotations should be brief and factual: save explanation and justification for your essay answer.
- Make sure that your annotations don't confuse your diagram: keep them on the outside of the diagram with arrows/lines pointing to what you are referring to, rather than being directly on the sketch.

You
you
do
not
need
more
more
clear

Set

- Make sure that you always use a ruler. Your lines should be straight and neat.
- Most of the time you will be asked to draw a ground plan. This is a sketch of the stage showing the position of pieces of set onstage and the layout of the stage.
- Make sure you draw platforms, stairs (if required), entrances and exits. These are the pieces of set.
- Flats should not be placed **downstage** in a way that impedes the view of the stage.
- Chairs should not be positioned facing away from the audience.

Costume

IMPORTANT NOTE: drawing costume designs is a teaching and learning or revision activity. It should be done in the exam.

- When you are creating a costume design you want to ensure that it is in the right proportions. This can be done by practising drawing on outlines of people. This is especially useful if you are drawing a costume on another piece of paper so when you take it away you are just left with the outline on the next worksheet!
- You obviously won't have these outlines to draw on in the exam, so try using the technique of tracing a costume on a figure, then copying it out without the figure there, before the exam.
- Another way of ensuring you get the right proportions (good enough for use in the exam) is to use a simple technique. Although it doesn't always produce an exact replica of what people look like, it does make your drawings look right, and is easy to do quickly and roughly in an exam. Try using the technique on the worksheet and giving it a go!
- Don't give yourself more work than you need to! What the examiner cares about is your drawing ability – if you have difficulty drawing faces or hands, just draw simple shapes.

Lighting

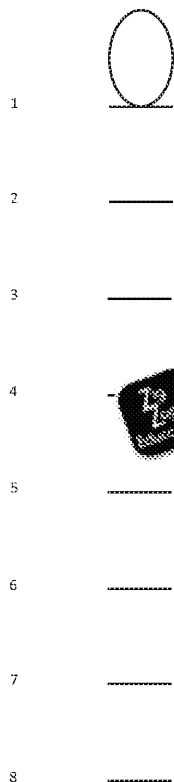
- If you are asked to draw a sketch in a question that comes with lighting then you should include it in the sketch (see Lighting section for more details on light placement).
- Make sure what you are drawing is clear. You may have lots of lights that will be difficult to see. Therefore, it may be easier for you to create a key where you explain what each light is, rather than to label each light with a line.
- Don't forget to label the lights. If you are adding lighting to a sketch of a set which you are asked to draw, make sure you don't cover anything that needs to be seen. If you want to draw a set above the stage, it may be more sensible to draw a second sketch with just the lighting, so you can add your lights.
- These same rules apply if you want to mark on where speakers and sound sources are.

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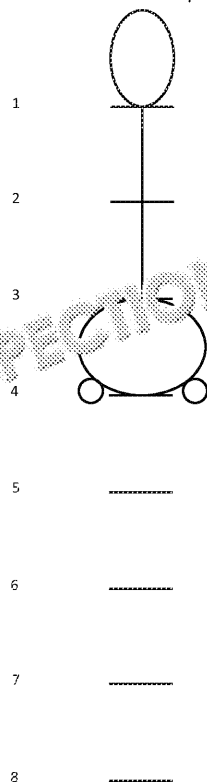


Drawing People Worksheet

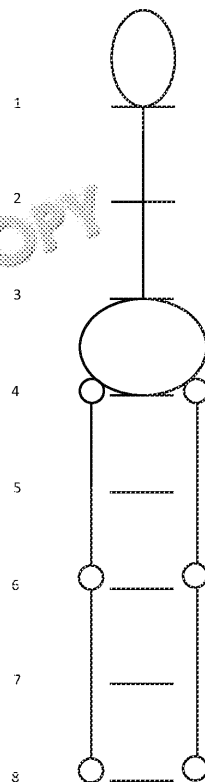
1. Draw an oval and then eight lines below, with the width of the head between each.



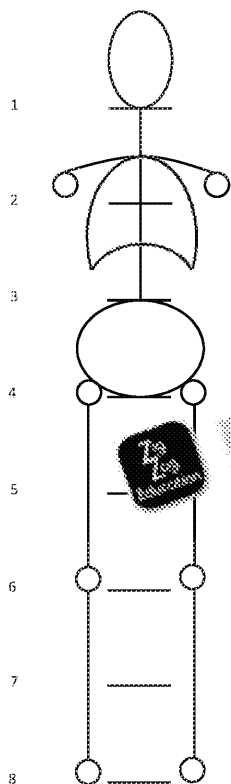
2. Draw a squished circle between 3 and 4 (1.5x or 2x the width of the head) and two smaller circles by its base. Draw the spine.



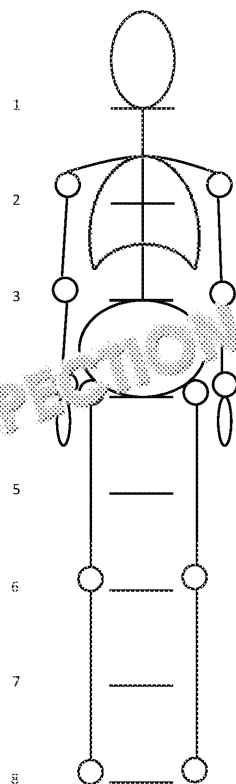
3. Draw circles for the feet at 8 and knees at 6 and connect the legs.



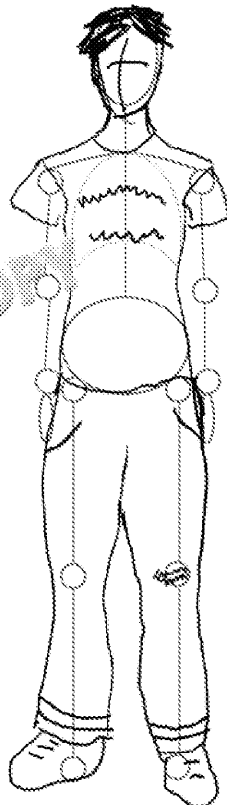
5. Add a sloping line for the shoulders with circles at either end.



6. Add circles beneath the shoulders at 3 and 4 and connect them as arms (and add hands if you like).



7. Erase the eight lines, and sketch your design. Remember that the lines are the bones -- flesh them out!



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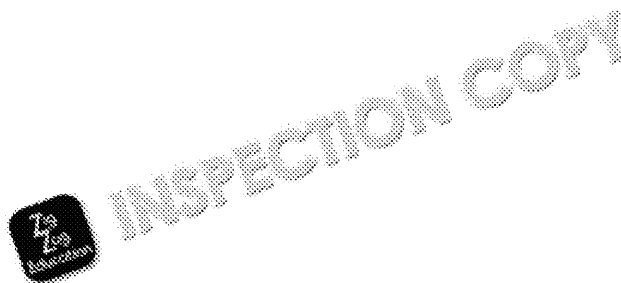
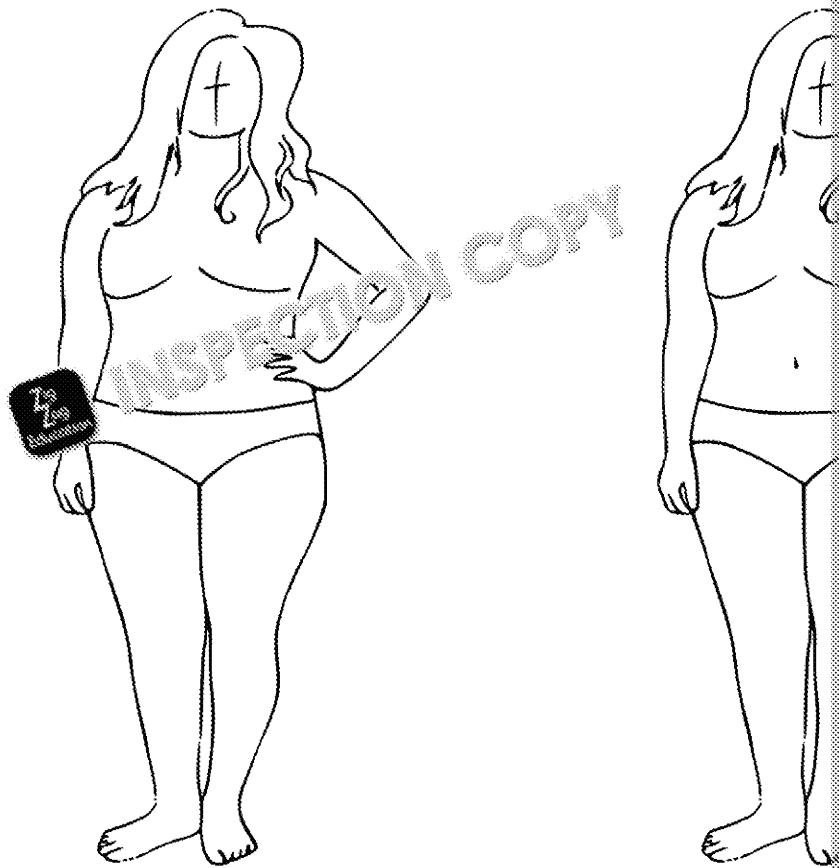
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Drawing on Outlines Worksheet

On the figures below, sketch and label costumes for the Woman on Train and Poirot where they collect their luggage from the rack. Write an explanation of your design.

Photocopy and keep this page to help you practise costume design sketches!



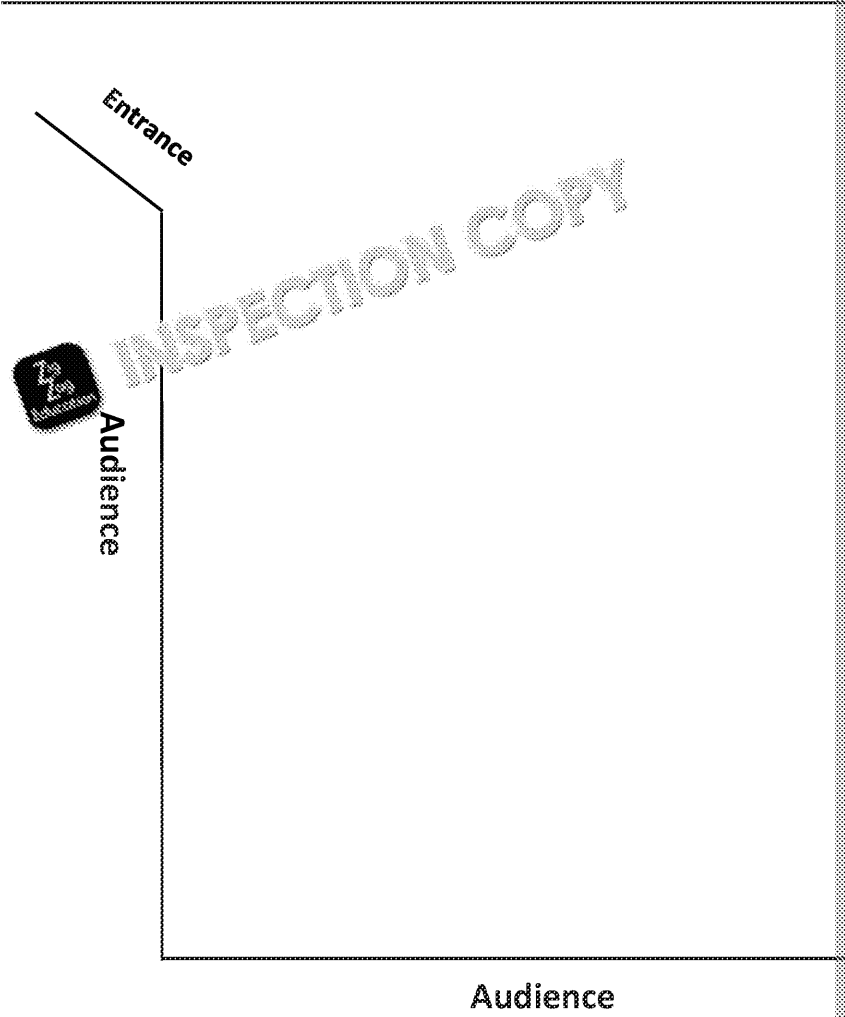
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Set Design Worksheet

How would you design the set for the Ticket Office in the First Station? Complete



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Sample Answers

Exam-style Question One

The following question applies to the section from the Stage Direction: *Christopher*.
Stage Direction: *He looks around. For the first time he is alone on stage (p. 64).*

How would you direct this scene?

Your answer should include:

- reference to inspiration from live performances you have seen
- consideration of:
 - physical positions and movement of actors around stage
 - physicality of actors
 - acknowledgement of staging space
- explanation of your ideas in relation to the rest of the play

Sample Answer

The staging should reflect Christopher's mental state, which is one of mounting and feelings of dislocation. The stage décor should be sparse and claustrophobic, most train corridor and the luggage rack where overhead and side lighting will place Christopher oppressively in focus. The preferred type of stage here is end-on, with the whole of one side of the stage, facing the actors.

The use of proxemics should have the Station Policeman sitting fairly closely beside passengers collecting their luggage should bring their faces uncomfortably near to the Station Policeman and Siobhan should appear in Christopher's spotlight area: in move closer to Christopher in the spotlight area. While Siobhan's movements should the policeman may often induce anxiety in Christopher.

Regarding the actors in the extract, all should be onstage for the duration, possibly occupy Christopher's mind at different times during the extract, and it makes the representation of Christopher's mental state. The lights should be dimmed on the participating in a particular scene: this can also be achieved using blacklight or ultra

The use of a profile or fresnel spotlight could be used to isolate Christopher onstage he is experiencing moments of crisis or reciting his numbers exercises. In order to accentuate his mental turmoil in the case of a profile spotlight being used, a gobos metal or (preferably) glass could be placed inside the gate of the spotlight to project disorientating pattern onto the set.

Sound is an important element in communicating Christopher's mental state. The and echo and reverberation might be used to distort the five voices of the 'other windows less observantly than Christopher: either a separate soundscape could be of distortion of the scene could be modified at a mixing desk. The acute detail with the passing of the scene might be highlighted with the overhead projection showing bag from Asda 'snail' and a 'white Reebok trainer'. (p. 62).

The episodes where Christopher is brought back to the real-time business of the rehearsal should be free of cacophonous sounds. Siobhan has a calming influence on Christopher, and when she tells him to stop groaning, the amplified sound should immediately. During Siobhan's interventions the stage might gradually restore full alternatively, a pin spot and an overhead mirror ball could be used to create a special lighting effect any time that Siobhan offers Christopher constructive advice.

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Regarding props, the piles of bags are essential for the scene. These should be large and made of brightly coloured light plastic, in order to aid the audience's visibility. The onstage can be seated on either boxes or beanbags: modular boxes were used in a production of the play, and the actors would walk along these, stand or sit upon them. The idea behind the boxes was that they symbolised the mathematical orderliness of Christopher's thinking.

Regarding costume, moving away from naturalistic representation of costume works well to represent Christopher's unconventional way of thinking. The costume of the three passengers should reflect Christopher's perception of them rather than their likely clothes. The Woman on the train and the two drunk men may be sartorially chaotic, while the Posh Woman may appear as a refined contrast. Siobhan may be informally dressed in bright colours, but the other characters are dressed in muted colours, a prescription in the play for characters Christopher dislikes.

The staging might exaggerate the isolation of Christopher's being completely lost alone, for example, he does not know how he can use a toilet on the train, clearly not having to ask where the toilet is as it has started after it is moving; and climbing into the luggage compartment without understanding the protocols of travelling on trains. The comedy really arises in the way these actors might want to consider adding pregnant pauses at the appropriate points.

This is a **Band 4** answer as it demonstrates clear knowledge and understanding of the play and offers creative ideas regarding the staging of the excerpt. It offers a clear justification of the play as a whole. It also provides a specific reference pertinent to the contextual relationship between the play and the audience, showing an understanding of how performance techniques can influence the emotional response.

Sample Answer Activity 1: Written

In pairs, use the Student-friendly Mark Scheme and/or the Marking Worksheet to mark the answer.

Try to find specific examples in the answer which evidence what you are marking. Note down places where you think it has fulfilled a criterion, or hasn't been detailed enough. Identify the strengths and weaknesses of the answer and write three bullet points of what should be changed to improve it. Try to make these specific; for example, 'Outline more precisely what technique is used in the introduction' rather than 'Improve the introduction'.

As a class, discuss how you have marked the answer. Compare the mark you gave it with the mark your partner gave it; did you give it a similar mark? If not, where did your marking differ? Talk about what the answer has to fulfil and give your evidence for why you gave it the mark.

Sample Answer Activity 2: Written

Individually, take the three highest points of how you could improve the answer and write down how you can do this in the most efficient way possible. For example, you could include more detail by doubling the length of the answer but you might not have enough time for this in an exam context, so you should consider how to create the maximum improvement with the minimum writing.

When you have finished the improvements, swap your answer with your partner and mark it. Discuss how the answers have been improved and what you think the new mark for the answer would be.

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Below is a revised version of Sample Answer 1, which incorporates more theatricality (to plays seen) and other content. This may be considered a Band 5 answer.

Sample Answer 1 - Revised

The staging should reflect Christopher's mental state, which is one of mounting anxiety and feelings of dislocation. The stage décor should be sparse and claustrophobic, most notably the train corridor and the luggage rack where overhead and side lighting will place Christopher oppressively in focus. The preferred type of stage here is end-on, with the whole of the stage on one side of the stage, facing the actors.

The use of proxemics should have the Station Policeman sitting fairly closely beside Christopher, and passengers collecting their luggage should bring their faces uncomfortably near to the Station Policeman and Siobhan should appear within Christopher's spotlight area: in other words, move closer to Christopher in the spotlight. Christopher's movements should be restricted, and the policeman may often induce anxiety in Christopher. Although recognisable in a broader context, theatrical performance of the character of Bart's *Oliver* often emphasise the towering presence of Mr Bumble, mirroring the relationship in *Oliver Twist*. Whether the comedy should be accentuated or not, the familiar character of the relationship in theatre – that of the juvenile and the adult authority – is the Station Policeman's relationship with Christopher on the train.

Regarding the actors in the extract, all should be onstage for the duration, possibly to represent they occupy Christopher's mind at different times during the extract, and it makes sense for the representation of Christopher's mental state. In relation to this point, there is also the authority figures from the extract (the Station Policeman, Man behind Counter and Station Guard) positioned differently, possibly on small rostra at the stage's rear, to give them a greater stature in Christopher's eyes. The lights should be dimmed on the actors when they are not in a particular scene, so as not to interfere with the sightlines: this can also be achieved with ultraviolet lighting.

The use of a profile or fresnel spotlight could be used to isolate Christopher onstage when he is experiencing moments of crisis or reciting his numbers exercises. In order to accentuate his mental turmoil in the case of a profile spotlight being used, a gobos or a metal or (preferably) glass could be placed inside the gate of the spotlight to project a disorientating pattern onto the set. There are other methods of isolating and restricting Christopher onstage that complement the idea of a staging that reflects Christopher's mental state in symbolic ways. A possible reference point here would be the protagonist of Samuel Beckett's *The Unnameable*, who is largely concealed within a stone jug. In the extract, Christopher's uncomfortable form of concealment by hiding in a bin at the London Station when he is walking. This might be accompanied by a brief DBO, or 'dead blackout'.

Sound is an important element in communicating Christopher's mental state. The use of reverb and echo and reverberation might be used to distort the voices of the 'other people' heard through the windows less observantly than Christopher. A separate soundscape could be created for the train, of distortion, or the sounds could be manipulated at a mixing desk. The acute detail of the passing landscape might be highlighted with the overhead projection showing a 'white Reebok trainer' (p. 62).

The episodes where Christopher is brought back to the real-time business of the play during the rehearsal should be free of cacophonous sounds. Siobhan has a calming influence on Christopher, and when she tells him to stop groaning, the amplified sound should stop immediately. During Siobhan's interventions the stage might gradually restore full sound, or alternatively, a pin spot and an overhead mirror ball could be used to create a special effect. Siobhan offers Christopher constructive advice.

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Regarding props, the piles of bags are essential for the scene. These should be large and made of brightly coloured light plastic, in order to aid the audience's visibility. The onstage can be seated on either boxes or beanbags: modular boxes were used in a production of the play, and the actors would walk along these, stand or sit upon them. The idea behind the boxes was that they symbolised the mathematical orderliness of Christopher's thinking.

Regarding costume, moving away from naturalistic representation of costume would reflect Christopher's unconventional way of thinking. The costume of the three passengers should reflect Christopher's perception of them rather than their likely clothes. The Woman on the train and the drunk men may be sartorially chaotic, while the Posh Woman may appear as a relief. Siobhan may be informally dressed in bright colours, but the other characters are in muted colours, a prescription in the play for characters Christopher dislikes.

The staging might exaggerate the loneliness of Christopher's being completely lost alone, for example, he doesn't know how he can use a toilet on the train, clearly not having to ask whether the train has started after it is moving; and climbing into the locomotive without understanding the protocols of travelling on trains. The comedy really arises in that these actors might want to consider adding pregnant pauses at the appropriate points.

This is a **Band 5** answer as it demonstrates clear knowledge and understanding of creative ideas regarding the staging of the excerpt. It offers a clear justification of the play as a whole. It also provides a specific reference pertinent to the context and provides original sources that might influence the production. It shows an understanding of how techniques can influence the emotional response or mood of an audience, and includes technical terminology.

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Exam-style Question Two

The following question applies to the section from *Stage Direction: These Voices* ending with the Stage Direction: *Puts his hands over his ears* (p. 67).

How would you use set and props to interpret the scene?

Your answer should include:

- reference to inspiration from live performances you have seen
- consideration of:
 - type of staging
 - design of set pieces and props
 - usage of set and props by performers
 - other design aspects, such as lighting and sound
- explanation of your ideas in relation to the rest of the play

Sample Answer

The set and props used in the staging of the extract should represent Christopher's state, which may be presented as hallucinatory.

It would be possible to stage this extract with Christopher standing on a revolve throughout, part of the stage that turns through 360 degrees. He will be counting right and marching all the time, and this can be pre-recorded and played back from a speaker at the stage's rear.

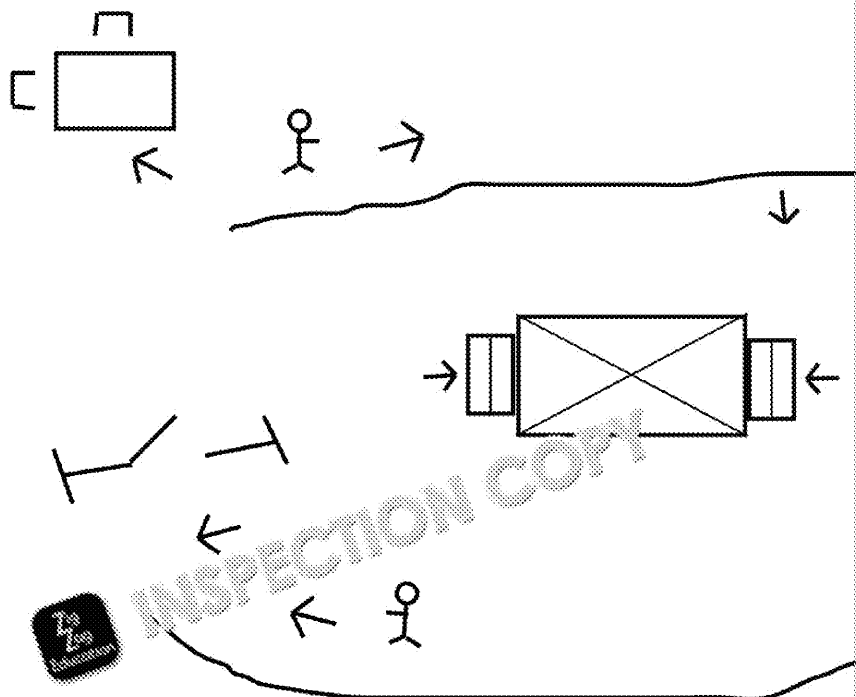
A combination of pre-recorded voices and signs displayed on overheads would convey that the stimuli Christopher struggles with in this section are both auditory and visual. The use of physical props can also be used to emphasise Christopher's estrangement from the world in the extract. One way to achieve this is by having the company throw the props in the air. Props can include many of the things being advertised, preferably in the form of soft objects in order not to injure the juvenile lead playing Christopher. These props might include pastries, tickets, beer mats, plastic bottles, socks, cookies, travel brochures, plastic bottles, wrappers, copies of the *Evening Standard* and so on. Another technique would be to throw objects such as advertising signs into the floor of the stage away from the revolve so that they could pop up as required; perhaps these multiple approaches could be employed together to create maximum sensory overload. This latter technique is inspired by the staging in *The Writer* by Ella Hickson, seen at the Almeida on 15th May 2018.

Among the actors, the one playing Siobhan could remain in clear view somewhere in the scene. Perhaps she could be masked. Whatever the approach, her presence would add a level of ambiguity regarding how the reality of Christopher's experience is matched by the school play. This could be an important measure if a director chooses to direct for maximum disorientating effect in order to prevent audience members from questioning Christopher's mental well-being. It is more severely impaired than a condition on the spectrum.

Another way to direct the play for maximum audio-visual impact would be to create a sensory experience for the audience by having a promenade staging, allowing audience members to move through the props and FX onstage. A possible ground plan might look as follows:

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The use of spacing and proxemics here is an important consideration. Should the box be projected onto the revolve by the company off-set, this will have to be done with a high degree of accuracy, possibly necessitating the use of a mechanical slingshot. Company members would have to be practised in the use of such an instrument. Health and safety considerations must also be given priority. In fact, should the actor playing Christopher perhaps be replaced by a masked dummy for the majority of the episode? This would be possible because there is no interaction between Christopher and other characters, and it is a technique with one example being the performance of Sir Peter Maxwell Davies' 1987 work of music *Resurrection*. A safer alternative technique is to have the props controlled by puppets positioned upstage on a backing flat just behind a window or door on the set. The puppets could be dropped onto the stage near Christopher (or the dummy). Again this episode in the play would require extra training to ensure accuracy.

The final stage direction, however, would certainly require a living actor. For the final movement, Christopher might bury his head in a box rather than resting it against his hands or ears. In the wake of such audio-visual overload, the most fitting way to end the episode would be a dead blackout (DBO), an instantaneous turning off of all lights.

This is a **Band 3** answer (worth 18–24 marks) which clearly explains practical and technical considerations and justifies their relation to the text and effect on the audience. It includes reference to specific theatrical techniques and terminology, and links these to its own ideas about the play at relating these ideas to the play as a whole. While the inclusion of a ground plan diagram and stage codes provided to explain what the symbols represent. The inclusion of stick figures in the diagram is not made clear whether they represent the actors or the audience.



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Student-friendly Mark Scheme

Your answer will be marked based on AO3 and AO4, which are:

AO3 – Demonstrate knowledge and understanding of how drama and theatre is created

AO4 – Analyse and evaluate their own work and the work of others.


Mark schemes can be a little difficult to decode, so below we have split it down into what you need to include to reach each band. It can be used to prepare answers. See the mark scheme on the A Level Eduqas Drama and Theatre website: [zzed.uk/12306](https://www.zzed.uk/12306)

Band	Marking Criteria
5  = 34–40	AO3 <ul style="list-style-type: none"> • Creative ideas • Demonstration of in-depth knowledge and understanding of theatrical techniques • Clear and insightful explanation of ideas • Full justification of ideas in relation to the play as a whole • Demonstration of thorough and specific knowledge and understanding of development and performance of plays AO4 <ul style="list-style-type: none"> • Clear and insightful analysis of how performance techniques create impressions and effects on the audience • Thorough evaluation of live performance • Strong links between live performance seen and own ideas
4 = 26–32	AO3 <ul style="list-style-type: none"> • Practical and competent ideas • Demonstration of in-depth knowledge and understanding of theatrical techniques • Clear explanation of ideas • Justification of ideas in relation to the play as a whole • Demonstration of specific knowledge and understanding of development and performance of plays AO4 <ul style="list-style-type: none"> • Clear analysis of how performance techniques create impressions and effects on the audience • Competent evaluation of live performance • Clear links between live performance seen and own ideas
3  = 18–24	AO3 <ul style="list-style-type: none"> • Generic ideas • Consistent demonstration of knowledge and understanding of theatrical techniques • Some explanation of ideas • Some justification of ideas in relation to the play as a whole • Demonstration of knowledge and understanding of development and performance of plays AO4 <ul style="list-style-type: none"> • Some analysis of how performance techniques create impressions and effects on the audience • Generic evaluation of live performance • Generic links between live performance seen and own ideas

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Band	Marking Criteria
2 = 10–16	AO3 <ul style="list-style-type: none"> • Incomplete or inconsistent ideas • Uneven demonstration of knowledge and understanding of theatrical techniques • Some explanation of ideas • Little justification of ideas in relation to the play as a whole • Demonstration of incomplete or inconsistent knowledge and understanding of development and performance of play
	AO4 <ul style="list-style-type: none"> • Incomplete or inconsistent analysis of how performance techniques create impressions and effects on the audience • Incomplete evaluation of live performance • Partial links between live performance seen and own ideas
 1 = 2–8	AO3 <ul style="list-style-type: none"> • Partial and ineffective ideas • Little demonstration of knowledge and understanding of theatrical techniques • Little explanation of ideas • No justification of ideas in relation to the play as a whole • Little or incorrect demonstration of knowledge and understanding of development and performance of plays
	AO4 <ul style="list-style-type: none"> • Very little analysis of how performance techniques create impressions and effects on the audience • Little evaluation of live performance • Few links between live performance seen and own ideas
0 = 0	<ul style="list-style-type: none"> • No explanation, justification or analysis of relevant ideas

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Marking Worksheet

****Disclaimer:** this does not necessarily reflect the way exam essays will be marked (for example, what weighting will be given to specific elements within AOs) but is useful for students to see what an answer needs to succeed and give an idea of the general level an answer is at. Use the Student Mark Scheme to better understand the demands of the exam.

Category
AO3
Creativity of Ideas
Quality of Evidence
Quality of Justification
Demonstration of knowledge of theatrical techniques and knowledge Including: <ul style="list-style-type: none"> • use of specific theatrical terminology • outlining specific techniques • consideration for practicality of ideas
AO4
Understanding of effect on audience In relation to own ideas.
Link between live performance seen and communication
Evaluation of live performance
Total

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Context

Activity 1: Writing

The initial activity could be completed as homework, with the discussion completed next lesson.

Time between events could be interpreted simply as they occur within the duration of the performance. However, the real events as experienced by Christopher would have taken far longer. Of the performance of the play, times could be similar to the following (continuing from the previous page):

1.	Entering the Station: Christopher enacts his walking strategy to find the station.	2 mins
2.	Christopher experiences the announcements and is approached by the Station Policeman.	2 mins
3.	Discussion between Christopher and the Station Policeman ensues. Christopher lives in a 'trance' with his mother. Policeman directs Christopher to the ticket collector.	6 mins
4.	Siobhan's intervention to direct Christopher to Platform 1. The Station Policeman stops Christopher from boarding the train.	4 mins
5.	The train moves off. The Station Policeman alerts his colleagues. The compartment interior of the train.	7 mins
6.	Christopher looks out at the passing countryside.	3 mins
7.	Christopher goes to the toilet. Christopher hides in the luggage rack behind the door.	4 mins
8.	Station Policeman looks in the van for Christopher. Christopher is approached by a woman removing their luggage. Christopher is no longer hidden. The policeman returns to the train.	10 mins
9.	Christopher gets off the train and has a panic attack. Siobhan directs him to the ticket collector. He is stopped by a ticket collector.	4 mins
10.	Christopher walks through the station until the voices and signs overcome him. He rests his head and covers his ears. A Station Guard approaches him.	3 mins

Activity 2: Writing

The timeline should either be done on the worksheet or using a PowerPoint template. The journey in the extract can be summarised using the following points:

1. Christopher enacts his walking strategy to find the station: Christopher seems to use a specific way using this coping strategy.
2. Christopher experiences the announcements and is approached by the Station Policeman. He is overwhelmed by the announcements, appearing in a 'trance' (p. 56) to initially at ease with the approach of the Station Policeman, an authority figure.
3. Two travellers bump into Christopher: this disorients him further, leading to imagined tormentors.
4. Siobhan's first intervention: this alleviates Christopher's disorientation and helps him get to Platform 1.
5. The Station Policeman attempts to stop Christopher from boarding the train. The policeman's attempts to touch him.
6. Christopher looks out at the passing countryside: the ability to look at uncrowded spaces, numerically and in items of facts comforts Christopher.

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7. Christopher goes to the toilet and hides in the luggage rack: Christopher is fearful of the intentions, as well as those of the other adult passengers. Listing prime numbers helps him against fear and uncertainty.
8. Christopher falls to his knees on the London railway platform: Christopher is overwhelmed by the bombardment of stimuli and the many unfamiliar faces around him.
9. Siobhan's second intervention: Siobhan urges Christopher to count his steps as he heads towards his destination.
10. Christopher has to cover his ears and stop walking: Christopher seems fatigued by the noise at the station.

Activity 3: Writing

Some examples of Christopher's feelings

Christopher's Feelings	Quotation
<ul style="list-style-type: none"> • Caution • Shock • Panic • Fear • Decisiveness • Confidence 	<ul style="list-style-type: none"> • 'I needed to sit down and be quiet.' (p. 59) • 'Why are you swearing?' (p. 60) • '2 3 5 7 11...' (p. 63) • 'I waited for nine more minutes but the train was really quiet.' (p. 64) • 'I decided I didn't like policemen so I didn't go.' (p. 65) • 'Left, right, left, right, left, right...' (p. 66)

Activity 4: Discussion

Discussion points at the discretion of students.

Activity 5: Writing

Character	Behaviour	Example in Text
Station Policeman	Concerned	Request about Christopher's welfare
	Inept	Being trapped on the train with Christopher
	Common sense	Telling Christopher to keep things simple
Woman On Train	Indignant	Annoyed at being scared by Christopher
	Unsympathetic	Tells Christopher that someone is looking for a lookout if he doesn't take heed
Drunk One / Drunk Two	Leery	Comment about nicking Christopher (p. 67)
	Absurd	Comment about Christopher being 'a train' (p. 68)
	Comical	Drunken comedy – comment about Christopher's condition (p. 69)

Activity 6: Discussion

A focus of the discussion may be the concept of proxemics.

This is especially relevant to Christopher and the Station Policeman. The policeman reveals his knowledge about his condition, and when he loses all sense of touch him, Christopher panics. Conversely, Siobhan directs Christopher to focus on traversing the underpass.

Both Judy and Ed should give Christopher space to get acquainted with the puppy.

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Activity 7: Research and Discussion

Example: Information to be included in the Location Worksheet concerning the train:

- The physical layout of the space / objects and details – based on the information given in the extract, following focal points: the seating and the **proxemics** regarding Christopher's position in the corridor; the toilet; the luggage rack.
There should be no additional **set dressing**. The interior of a train is easy to picture, while the far windows might be painted on gauze.
- Colours and textures that will be found in the space – very little, given the lack of light in this segment of the extract.
- Factual information which might affect how the space is used: people board the train and are largely static while travelling. The other characters could be lying on the stage, waiting to be 'activated' into contact with Christopher.

Activity 8: Discussion

Core and additional themes include (in order of importance to the extract):

- The outsider in society
- Communication
- Family
- Autism
- Independence

Activity 9: Mind Map

Information for inclusion in mind map

Theme: **Communication**

In this extract: Repetitive and insistent in pursuing certain topics and questions. Struggles to function (even if only walking) and appears in a 'trance' (i.e. highly unresponsive to sensory stimuli. Panics at close brushes with strangers. Communication ability breaks down in the face of physical conflict (e.g. barking like a dog).

In the rest of the play: Higher incidence of insistent and literal behaviour, and far less imagination, fantasy, and shutting out of the world. Rejects overtures and gifts from adult characters.

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Exploring the Extract

Activity 1: Discussion and Writing

In order to make this activity into a competitive game, the class could be split into groups and assigned to a type of staging. When the time starts they have five minutes to write as many benefits as possible and as many weaknesses as possible on other groups' sheets. At the end, they are given one point for each benefit and have one point taken away for each negative or nonsensical answer (discounted) and the group with the highest number of points wins. Benefits could include:

- **End-on** would help emphasise the implication that it is being performed as a school play.
- **Traverse** staging would work well for the station and train scenes where characters move through traverse stages.
- **In-the-round** could help create the feeling of claustrophobia and being overwhelmed by the experiences on his journey.

Weaknesses could include:

- In **traverse** and **in-the-round** staging (and possibly **thrust**), the audience can't see the action from all sides, so they may not be as immersed in Christopher's story.
- **Traverse** staging can encourage the audience (as well as the creative team) to focus on two sides showing different spaces, which could cause difficulties when there are quick scene changes.
- **In-the-round** staging can impede the intended object of vision on a stage (for Christopher is holding, such as his father's cashpoint card).

Activity 2: Discussion

Differences include:

- Projections being mapped on the walls as well as on the floors by an **effects** team.
- Being able to use walls to create interesting moments of movement.
- Losing a sense of the audience surrounding and looking into Christopher's world to show Christopher's world around him.

Activity 3: Practical

Type of stage layout at the students' discretion. But again, End-on would be the most effective to emphasise that the action is being performed as a school play by Christopher's school.

Comments in discussion might include:

- More entrances and exits can make smooth transitions between different scenes. **flying** can be used to achieve this.
- Entrances from among or between audience can create different effects than from the stage as it can make the audience feel more immersed in the action.
- The use of **promenade** can have a similar effect. This allows the audience to move between spaces. They may be led in a specific order, in tandem with the drama.
- Different scales and outlines of locations in the extract (station interiors and platform, interior and underpass compact, claustrophobic) mean that different layouts can be used to represent the location but not necessarily the same.

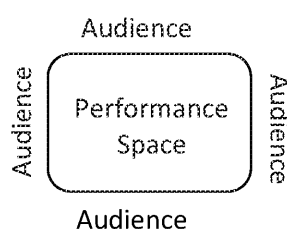
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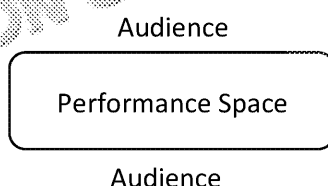
Activity 4: Practical

Suggestions for performance of individual scenes and discussion: example

- To immerse the audience in Christopher's panic attacks at the stations, an in-the-round layout might be the most effective, as below:



- To let the audience witness Christopher making his way along an imaginary path, a **traverse** staging might be the best option, as below:



- Layouts should strive to suggest real locations rather than mimic them.

Activity 5: Design and Discussion

Indicative content for the London Station:

- Audience placed on each side of a **traverse** stage so everything takes place in a continuous movement is realised.
- Alternatively – end-on staging, where Christopher stands at front of stage facing the audience and walks in place while the ensemble moves around him, giving the audience the things from his point of view.

Activity 6: Written

Some examples of present action and the remembered past:

- Present action: Christopher's conversations with the Station Policeman and Siobhan.
- Remembered past: In Christopher's detailed recollection of the list he made of the things he wanted to see.

Activity 7: Practical

Performance at the students' discretion.

Activity 8: Practical

Suggestions for performance and discussion:

- They illustrate the public's ignorance about conditions on the autism spectrum.
- For the theme of communication, these exchanges illustrate the fact that the language is a blunt tool.
- The point is that his response would be general – fearful – rather than specific.

Activity 9: Practical

If needed, students could find inspiration from the physical theatre styles used in the clip: [zzed.u6-physical-theatre](https://www.youtube.com/watch?v=zzed.u6-physical-theatre) (accessed 6.3.24).

Activity 10: Discussion

Suggestions for discussion:

- The first meeting between the Station Policeman and Christopher could involve dance moves. This could become a motif when Christopher is later stopped by the police.
- Siobhan could perform a little motivational aerobic dance when making her navigation of the route to Platform 1.

Activity 11: Writing

An example ground plan and guidance on creating one can be found in the section on stage design.

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Activity 12: Practical

This exercise is at the students' discretion.

Activity 12: Extension

Example of part of timeline:

- Christopher's experience of sensory overload at the announcements in the First Station – 10
- Christopher's discussion with the Station Policeman – 4
- Commuters' bumping into Christopher and his reaction – 10
- Christopher's reaction to Siobhan's advice on how to reach the platform and the train – 10
- Christopher's reaction to the policeman grabbing him – 10
- Christopher's reaction to the policeman's proximity on the train – 9
- Christopher's concealment in the luggage rack – 8
- Christopher's departure from the train at Paddington – 5
- Christopher's experience of sensory overload at the signs and voices at Paddington – 10

Activity 13: Writing

Personal responses to the extract.

Activity 14: Practical

The sound of a ticking clock, with the ticking growing louder, can be used for at least two purposes: when Christopher is finding his way to Platform 1 in the First Station; and when Christopher is in the corridor to the toilet and then hides in the luggage rack, trying to beat the clock to the door.

Activity 14: Extension Activity

The speakers could be concealed at the back of the stage and also concealed at the audience level, behind the footlights.

Activity 15: Discussion and Design

Examples of rules:

- Frequent subtle backing music (single notes or pulses of sound) – only really noticeable when Christopher is feeling stressed
- Noisy 'free jazz' music whenever Christopher is feeling stressed to mirror sensory overload
- Electronic music that works together with projections to complement images

Example of where music might be used effectively in the extract:

- On the train, observing the passing landscape from: Voice One '1. I am sitting in a car that is full of grass' (p. 61) to Christopher: 'Jane plus Ian 4 ever' (p. 62) – the music might be effective here for Voices 1–5, but a similar, more dissonant piece of music should emerge beneath it during Christopher's recital of his list, in order to create a musical collage can be achieved with the aid of a mixing desk.

Activity 16: Research and Discussion

Examples could include:

- *Psycho* – [zzed.uk/12306-psycho-theme](https://www.zzed.uk/12306-psycho-theme)
- *Jaws* – [zzed.uk/12306-jaws-theme](https://www.zzed.uk/12306-jaws-theme)
- *The West Wing / Snatch* – [zzed.uk/12306-native-attack](https://www.zzed.uk/12306-native-attack)

Activity 17: Writing

Students wishing to experiment with editing and manipulating sound may wish to use a digital audio workstation (DAW) such as Audacity (<https://www.audacityteam.org/>), or an online service such as Twinkl's Soundwave (<https://twinkl.com/soundwave.com/>). For students less familiar with working with sound practically, you may want to get them to stage the extract, using sound effects, and then write down what they've done.

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Activity 18: Writing and Design

Students may or may not be asked to draw diagrams when answering lighting questions. More advice on drawing diagrams is given in the Exam Guidance section.

Indicative content:

- This is an opportunity for the company to use **FX** or **pyrotechnics** to create the experience of experiencing synaesthesia, or confusion of the senses. Garish bursts of light for announcements, creating confusion with the other visual advertisements in the station. Also interact with the projectors, with an **effects spot** used to project images of the body, demonstrating how he is being 'swallowed' up in the cacophony.
- Light could also grow darker using **gel** filtering on the **lanterns** during this episode, increasing feelings of claustrophobia and conflict.

Activity 19: Discussion and Design

For this activity you may wish to give students an opportunity to try out or demonstrate a classroom projector. An example from the extract would be a projected image of Webster telling the Station Policeman about the dog's death.

Activity 20: Discussion and Writing

Indicative content:

- When Christopher is left feeling distressed in the stations (e.g. resting his head on the wall), the lights could dim except for a **fresnel** (a soft spotlight) on him to show his isolation.
- When Siobhan is directing Christopher, lighting could go on and off above the station entrance.
- When the Station Policeman pursues Christopher onto the train, the lights could be used on the split set that represents the platform when the train starts to move off on the tracks. To isolate one area with light, one option is to use **profile**, a spotlight that produces a sharp beam of light, or a **fresnel** spotlight, which produces a beam with a softer edge.

Activity 21: Writing and Design

Personal responses required.

Activity 22: Design

Suggestions for design and discussion:

- Commonality in locations of neutral, 'clean' surfaces – stage could be covered with a neutral material (could be used to cover the rear wall of the stage).
- Electronic scrolling signs would mimic aspects of all locations, and labels and information about the plot could be put onto them.

Activity 23: Practical and Design

Some suggestions for classroom objects:

- Rulers can create clear outlines of spaces.
- A blank whiteboard might represent Christopher's face-like appearance in the station.

Activity 24: Practical

Personal responses required.

Activity 25: Discussion

Example of indicative content:

All props should be mimed

- Arguments for: Simplifies staging as set doesn't get cluttered with props that are changed for the next scene. Means that complicated props can be created as easily as simple ones.
- Arguments against: Seeing props can help give information about characters (e.g. the umbrella someone has). Small props can create mess and confusion onstage.

Activity 25: Extension Activity

Personal responses are required.

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Activity 26: Design

This activity is intended to help students think about how to include inspiration to into their answers. If the class have already seen live performance you may want them to take inspiration from what they have seen.

Activity 27: Discussion and Design

Suggestions for discussion:

- Performers could be in school uniform to suggest that it is a school play, or be reminiscent of school uniform but with identifying features worn over the top.
- Naturalistic costume could be used throughout but when Christopher is feeling like someone they can either wear an exaggerated version of their costume (for example a t-shirt with an appropriate symbol).
- Performers could all wear plain grey easy-to-move-in outfits, with bright pins or patches representing their character.

Activity 28: Design

Indicative costume:

Siobhan	Woman on Train
As she is directing Christopher in the play's rehearsal at school, Siobhan would probably be dressed informally or smart/casual, in a shirt and slacks. As she is someone that Christopher likes and trusts, she would be wearing bright colours.	The tenor of voice for this character suggests she is in her forties. She is not affluent as she has left her bag in the luggage rack. A woman carrying a bag like this may leave it out of sight on public transport. Her outfit may be something she is probably someone Christopher would not want to see her in a witch's outfit may be taking things from the wardrobe. Outsized, ill-fitting dark-coloured clothes would be more appropriate for an actor in Christopher's world.

Guidance on how to sketch costume designs can be found in the Drawing Technique section. By giving students practice designing costumes, this exercise helps them to think about the style of another production to create specific design for their own.

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Exam-style Questions: Indicative Content**Question 1: Indicative Content**

Some suggested techniques:

1. An end-on stage layout is best to preserve the illusion that the audience is watching a real event.
2. In this extract I would want to show how Christopher's extreme agitation at the end of the scene contrasts with his absolute faith in Siobhan's suggested coping strategies. A lighting designer could demonstrate radical shifts in Christopher's mood.
3. The use of sound is central in this scene: it should initially complement Christopher's feelings with sharp bursts of percussion. Siobhan's intervention with advice about navigating the city should be accompanied by something more melodious and with a touch of irony, such as a piece of music by Kraftwerk.
4. Siobhan's entrance into the scene should be accompanied by brighter stage lighting, which has in both illuminating Christopher's mind and lifting Christopher's mood.

Question 2: Indicative Content

Some suggested ideas and techniques:

1. The key themes here are that Christopher's space is being violated by the police and his problem of managing his charge.
2. The space between the platform and the interior of the train might be represented by a narrow corridor. Christopher and the policeman darting through the connecting space at the end of the scene hold of the fleeing Christopher.
3. The half of the split set representing the platform should be blacked out as the train enters. If the company building it up in greater detail, the remaining set could make use of the fact that the actors that are to perform in the scene could be lying on the stage waiting for the train to arrive.
4. I would also want to use the set to show Christopher's emotional reactions to the situation. The seeds of his escape plan. There might be an overhead projection (a kind of film) showing the train for example.

Question 3: Indicative Content

Some suggested techniques:

1. The actor's use of physical movements in reaction to being bumped into could be a key part of his vocal response; in effect, while barking like a dog, he shouldn't lurch or bite but rather give a sharp, sideways glance at the commuters responsible.
2. Christopher's 'marching' rhythmically might be amplified with pre-recorded drumming. It shouldn't necessarily be like those of a soldier on parade. The rhythm he is working with could be complemented by his arm movements (swinging the arms) rather than by his legs.
3. Christopher is immersed in his progress, but in the theatrical rehearsal he would be aware of Siobhan when she directs him.
4. Students should select their own theatrical or cinematic influences.

Question 4: Indicative Content

Some suggested techniques:

1. As an overarching principle, the play must tell a specific story, both in terms of the story of specific scenes and the overall story.
2. The positioning of the characters at far points of the stage could create the tumult of the scene. As the characters move towards one another, with the sound of horns and rain, the sound of the train groaning should grow less audible until he notices Siobhan, at which point the train sounds would come to a simultaneous halt.
3. The lighting accompanying this episode would alternate between bright flash lighting and dark, isolating Christopher and Siobhan.
4. The success of such a **soundscape** would depend however on the size of the auditorium and the designer's knowledge of the acoustics of the auditorium. Some school halls, for example, have different levels for spectators, and so a sound designer may have to consider this. This means using surround loudspeakers, duplicated for the different levels in the auditorium.

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Question 5: Indicative Content

1. Primary props might include: kiosks (for café, ticket office, The Lemon Tree); boards; toy dogs; no smoking signs.
2. Secondary props might include: no alcohol signs; 'Caution Wet Floor' sign; chairs.

Question 6: Indicative Content

Some suggested techniques:

1. The use of **revolve** to accompany the Station Policeman's replacement by the Policeman (p. 68).
2. The use of **rostra** or **trucks** bearing advertisements could emphasise the offstage visual cues in the London Station.
3. The whole section where Christopher is walking through the sensory cacophony could be staged on a **revolve**, reflecting Christopher's disorientation and feeling as if he is being pulled in many directions.
4. Instead of resting his head against a board and covering his ears, a director might have Christopher put his head into a cardboard box, hiding him from the world.

Question 7: Indicative Content

Some suggested costumes:

1. Man behind Counter: glasses, white shirt and pencil-thin tie. This complements the character's role as a clerk.
2. Siobhan: a sympathetic character for Christopher who is directing the rehearsal. She is dressed in a smart/casual manner, with a bright shirt and light-coloured slacks.
3. The two commuters who bump into Christopher: a flamboyant choice would be to have them wearing matching false heads (e.g. Frank and George). Alternatively, they could be wearing matching false faces (e.g. Frank and George). A third option would be to have the characters double in these roles in their usual costumes, conveying the idea that Christopher is persecuting doppelgangers.

Live Performance Seen

The Live Performance Seen Worksheet can also be used for collecting students' general feedback on the performance by ignoring the 'Ideas from Live Theatre' column.

Exam Guidance**Design Worksheets**

These designs are at the discretion of students.

Sample Answers

Both questions can be used as practice for students before they are given the exam questions.

Question 1

This answer would be a **Band 4** and should attract a mark between 26 and 32. Explain the effect of the live performance seen on the general presentation of figures of authority, although it could be more detailed for some of the included ideas. Some knowledge of the connection to live performance seen is not explicitly integrated into the answer.

Activities 1

Tasks to improve the answer could include:

- Integrating influence of live performance seen more thoroughly into the answer.
- Explain in more detail what effect they would want to create with the Station's general presentation of figures of authority.
- Adding one or two more pieces of specific theatrical terminology may be of benefit.

Activity 2

Rewrites are at the students' discretion.

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