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# **GCE AS MARKING SCHEME**

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**SUMMER 2017**

**AS (NEW)  
DRAMA AND THEATRE STUDIES - UNIT 2  
2690U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## GCE AS DRAMA AND THEATRE Unit 2

### MARK SCHEME

#### General information

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

#### Band descriptors

There is one generic assessment grid for each question which covers every text in the section. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

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

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

#### Indicative content

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

#### Assessment objectives

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

## BAND DESCRIPTORS

This grid is for use with **question a**. Indicative content for each text follows.

<b>BAND</b>	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• The lighting ideas reflect an excellent understanding of their chosen period.</li> <li>• The lighting ideas reflect an excellent understanding of their chosen production style.</li> <li>• An excellent explanation and justification of lighting ideas demonstrating in-depth knowledge and understanding of how to create mood in a production.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• The lighting ideas reflect a good understanding of their chosen period.</li> <li>• The lighting ideas reflect a good understanding of their chosen production style.</li> <li>• A good explanation and justification of lighting ideas demonstrating good knowledge and understanding of how to create mood in a production.</li> <li>• Relevant use of subject specific terminology.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• The lighting ideas reflect a satisfactory understanding of the period in which the play is set.</li> <li>• The lighting ideas reflect a satisfactory understanding of the style of the production.</li> <li>• A satisfactory explanation and justification of lighting ideas demonstrating some knowledge and understanding of how to create mood in a production.</li> <li>• Generally relevant use of subject specific terminology.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• The lighting ideas reflect a limited understanding of the period in which the play is set.</li> <li>• The lighting ideas reflect a limited understanding of the style of the production.</li> <li>• A limited explanation and justification of lighting ideas demonstrating limited knowledge and understanding of how to create mood in a production.</li> <li>• Limited use of subject specific terminology.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• The lighting ideas reflect a very limited understanding of the period in which the play is set.</li> <li>• The lighting ideas reflect a very limited understanding of the style of the production.</li> <li>• A very limited explanation and justification of lighting ideas demonstrating very limited knowledge and understanding of how to create mood in a production.</li> <li>• Very limited use of subject specific terminology.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>

	<b>INDICATIVE CONTENT: QUESTION a</b>
<b>1. MEDEA</b>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> 431 B.C. or, if period is changed, clear justification is offered regarding change of original period.</li> <li>• <b>performance Style:</b> Original Greek style and/ or chosen performance style giving clear justification, e.g. naturalistic, minimalistic.</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use a strong white spot light centre stage to reflect Medea's fall as a tragic hero; projection of fire on the cyclorama; chorus could be lit in a dim yellow wash which could increase in strength as the tragedy reaches its climax; a red foot light could cast shadows over the children's bodies.</li> <li>• <b>textual references.</b></li> </ul>
<b>2. THE COMEDY OF ERRORS</b>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> Elizabethan period (1594) or, if period is changed, clear justification is offered regarding change of original period.</li> <li>• <b>performance Style:</b> Original Shakespearian style and/ or chosen performance style giving clear justification, e.g. symbolic, minimalistic.</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use a blue wash to suggest location and time of day; strength of wash may become dimmer as tension/confusion increases.</li> <li>• <b>textual references.</b></li> </ul>
<b>3. AN ENEMY OF THE PEOPLE</b>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> 1882 , or, if period is changed clear justification is offered regarding change of original period.</li> <li>• <b>performance Style:</b> original Naturalistic style or chosen performance style giving clear justification e.g. naturalistic, minimalistic, 21st century modern.</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use colour to reflect the period – sober brown colours of Dr Stockmann's home or a modern, symbolic approach. Dr. Stockmann has just discovered that the baths' drainage system is seriously contaminated. This terrible news could be reflected in the colour and % of LX.</li> <li>• <b>textual references.</b></li> </ul>
<b>4. UBU ROI</b>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the</p>

	<p>performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> 1896 or, if period is changed, clear justification is offered regarding change of original period.</li> <li>• <b>performance Style:</b> Original style reflecting elements of the absurd, or chosen performance style giving clear justification e.g naturalistic, minimalistic,</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use quite dim lighting to suggest that the scene is in a cave, special effects suggesting that it's snowing outside.</li> <li>• <b>textual references.</b></li> </ul>
<p><b>5. A VIEW FROM THE BRIDGE</b></p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> 1950's New York or, if period is changed, clear justification is offered regarding change of original period.</li> <li>• <b>performance Style:</b> Original style reflecting the naturalism of the text, or chosen performance style giving clear justification e.g symbolic or minimalistic?</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use a warm yellow light as the scene is set indoors. Catherine is upset, there is an air of disagreement in the room between Rodolpho and Catherine, therefore candidates may use colour and intensity to reflect this atmosphere.</li> <li>• <b>textual references.</b></li> </ul>
<p><b>6. THE WOMAN MADE OF FLOWERS</b></p>	<p>Answers should suggest an appropriate choice of period which will be reflected in the LX ideas and how these contribute to the performance style. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>period:</b> as the play is based on Welsh Myths and Legends(the Mabinogi), there is no definite time period for the play. Clear justification should be offered regarding the chosen period.</li> <li>• <b>performance style:</b> Chosen performance style giving clear justification e.g naturalistic or minimalistic?</li> <li>• <b>LX</b> – how colour, tone and position reflects the mood of the extract. Type of lighting used. Use of special effects – gobos. Intensity of LX. Candidates may choose to use relatively low lighting as it is night and Gronw and Blodeuwedd have just finished eating, both enter from another room. They may wish to use a reddish wash to reflect to growing desire they have for one another.</li> <li>• <b>textual references.</b></li> </ul>

This grid is for use with **question b**. Indicative content for each text follows.

<b>BAND</b>	<b>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>	<b>AO4 Analyse and evaluate (their own work and) the work of others</b>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent explanation on how to perform the character demonstrating an in-depth knowledge and understanding of the role.</li> <li>• An excellent knowledge and understanding of character motivation and relationships within the extract.</li> <li>• An excellent explanation of the use of voice, movement and interaction within the extract.</li> <li>• Highly relevant use of subject specific terminology.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent analysis of how an actor communicates his role.</li> <li>• An excellent evaluation of the influence of live performance on the choices made as an actor.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good explanation on how to perform the character demonstrating good knowledge and understanding of the role.</li> <li>• A good knowledge and understanding of character motivation and relationships within the extract.</li> <li>• A good explanation of the use of voice, movement and interaction within the extract.</li> <li>• Relevant use of subject terminology.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good analysis of how an actor communicates his role.</li> <li>• A good evaluation of the influence of live performance on the choices made as an actor.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory explanation on how to perform the character demonstrating a satisfactory knowledge and understanding of the role.</li> <li>• A satisfactory knowledge and understanding of character motivation and relationships within the extract.</li> <li>• A satisfactory explanation of the use of voice, movement and interaction within the extract.</li> <li>• Generally relevant use of subject specific terminology.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory analysis of how an actor communicates his role.</li> <li>• A satisfactory evaluation of the influence of live performance on the choices made as an actor.</li> </ul>

<p><b>2</b></p>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A limited explanation on how to perform the character demonstrating incomplete knowledge and understanding of the role.</li> <li>• A limited knowledge and understanding of character motivation and relationships within the extract.</li> <li>• A limited explanation of the use of voice, movement and interaction within the extract.</li> <li>• Limited use of subject specific terminology.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A limited analysis of how an actor communicates his role.</li> <li>• A limited evaluation of the influence of live performance on the choices made as an actor.</li> </ul>
<p><b>1</b></p>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited explanation on how to perform the character demonstrating little knowledge and understanding of the role.</li> <li>• A very limited knowledge and understanding of character motivation and relationships within the extract.</li> <li>• A very limited explanation of the use of voice, movement and interaction within the extract.</li> <li>• Very limited use of subejct specific terminology.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Very little analysis of how an actor communicates his role.</li> <li>• Very little evaluation of the influence of live performance on the choices made as an actor.</li> </ul>
<p><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b> Response not worthy of credit</p>	<p style="text-align: center;"><b>0 marks</b> Response not worthy of credit</p>



	INDICATIVE CONTENT: QUESTION b
<p><b>1. MEDEA</b></p>	<p>Answers should discuss Jason’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with his grief following his children's death. His hatred towards Medea for killing the children. His disbelief at what Medea has done is also evident. His love for the children is also clear within the extract.</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discussed. Some could include his body language of a grief stricken and furious man. Interaction between him and Medea would show how she thrives on watching Jason suffer for the loss of his children. His disbelief and anger should be evident. Eye contact, facial expression and proxemics should be discussed.</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey his fury and anger towards Medea. He also speaks to the Gods at the end, and vows never to stop mourning his children's death.</li> <li>• <b>Question (ii)</b> should reflect how an actor (s) in a live production (s) has influenced their ideas as how to portray Jason. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>
<p><b>2. THE COMEDY OF ERRORS</b></p>	<p>Answers should discuss Adriana’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with Adriana's concern for her husband to begin with. She feels that he is confused and is worried about his sanity. She explains her actions as Antipholus begins to question her. Her confusion is evident regarding Antipholus of Ephesus' accusations towards her. She becomes angry with Dromio of Ephesus and with Antipholus of Ephesus when he tries to attack her. She is extremely angry and totally shocked at the end of the extract.</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discusses. Movement could suggest Adriana's initial affection for her husband. Her carefree attitude during her entrance could also be discussed. Her movement and interaction should convey her total shock and growing sense of anger towards the end of the extract. Eye contact, facial expression and proxemics should be discussed.</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey her initial kindness and love. Again the change in her attitude and emotional state should be evident in the vocal suggestions.</li> <li>• <b>Question (ii)</b> should reflect how an actor (s) in a live production (s) has influenced their ideas as how to portray Adriana. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>

<p><b>3. AN ENEMY OF THE PEOPLE</b></p>	<p>Answers should discuss Hovstad’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with the fact that Hovstad seems intrigued but Dr. Stockmann's impending news. Also he seems to be growing rather impatient when Dr. Stockmann does not share the news immediately. His shock regarding Dr. Stockmann's admission about the baths. He's eagerness as a journalist to print the story is also evident.</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discussed. Perhaps a tense posture suggesting his apprehension. Look of disbelief and having to sit when hearing the news about the baths. Eye contact, facial expression and proxemics should be discussed.</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of relatively quick tempo to convey his eagerness, slowing slightly when hearing the news. Use of pauses to reflect upon hearing the news about the baths. <b>Question (ii)</b> should reflect how an actor(s) in a live production (s) has influenced their ideas as how to portray Hovstad. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>
<p><b>4. UBU ROI</b></p>	<p>Answers should discuss McClub’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with his panic when the bear attacks him. He also attacks the bear and manages to free himself. He then kills the bear, and celebrates this fact. His disappointment and frustration when Pa Ubu sends him to collect dry wood.</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discusses. The robot like comic movements used in the original performance may be maintained, discussing the marionette qualities. He could use over the top gestures. Eye contact, facial expression and proxemics should be discussed.</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of tone and tempo could be discussed to convey his general panic. Could refer to the clipped speech used. <b>Question (ii)</b> should reflect how an actor (s) in a live production (s) has influenced their ideas as how to portray McClub. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>

<p><b>5. A VIEW FROM THE BRIDGE</b></p>	<p>Answers should discuss Rodolpho’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with the complex relationship with Catherine. He wants to marry someone from the U.S. Could reflect his relationship with Catherine – does he truly love her?</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discussed. Eye contact, facial expression and proxemics should be discussed. Do these reflect the love they have for each other?</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey his anger when Catherine says that she is afraid of Eddie and that she wants to move to Italy.</li> <li>• <b>Question (ii)</b> should reflect how an actor (s) in a live production (s) has influenced their ideas as how to portray Rodolpho. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>
<p><b>6. THE WOMAN MADE OF FLOWERS</b></p>	<p>Answers should discuss Gronw’s motivation, relationships with other characters, use of vocal and physical skills. Answers are likely to include:</p> <ul style="list-style-type: none"> <li>• <b>character motivation and relationships</b> could deal with Gronw’s desire towards Blodeuwedd. His well mannered nature is evident and he is very respectful towards Blodeuwedd. After his confession of love he opens up to Blodeuwedd and is under her charms.</li> <li>• <b>movement and interaction</b> would also be linked to the motivation and relationships discussed. He could show the love he has for Blodeuwedd through tender and loving movements. Close proxemics and constant eye contact after his declaration of love would show this.</li> <li>• <b>vocal ideas</b> would underline the character motivation points above. Use of tone, tempo and pauses could be discussed to convey his excitement and love towards Blodeuwedd.</li> <li>• <b>Question (ii)</b> should reflect how an actor (s) in a live production (s) has influenced their ideas as how to portray Gronw. Comments should focus on character motivation, vocal and physical characterisation and audience reaction.</li> </ul>

This grid is for use with **question c**. Indicative content for each text follows.

<b>BAND</b>	<b>AO3</b> <b>Demonstrate knowledge and understanding of how drama and theatre is developed and performed</b>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An appropriate choice of stage and performance style is used to maximise the effect of the chosen design concept.</li> <li>• Excellent use of set and props within the staging concept.</li> <li>• The costume ideas reflect an excellent understanding of the period in which the play is set.</li> <li>• The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• An appropriate choice of stage and performance style is used to good effect in relation to the chosen design concept.</li> <li>• Good use of set and props within the staging concept.</li> <li>• The costume ideas reflect a good understanding of the period in which the play is set.</li> <li>• The answer is mostly organised and presented in an appropriate manner using generally accurate and appropriate subject terminology, with accurate grammar, punctuation and spelling.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• An generally appropriate choice of stage and performance style is used to adequately reflect the chosen design concept.</li> <li>• Satisfactory use of set and props within the staging concept.</li> <li>• The costume ideas reflect a satisfactory understanding of the period in which the play is set.</li> <li>• The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation and spelling.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• The choice of stage and performance style have a limited effect on the chosen design concept.</li> <li>• Limited use of set and props within the staging concept.</li> <li>• The costume ideas reflect a limited understanding of the period in which the play is set.</li> <li>• The answer shows a limited level of organisation and basic use of subject terminology with errors in grammar, punctuation and spelling affecting clarity of communication.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• The choice of stage and performance style have a very limited effect on the chosen design concept.</li> <li>• Very limited use of set and props within the staging concept.</li> <li>• The costume ideas reflect a very limited understanding of the period in which the play is set.</li> <li>• The answer shows very little organisation and very limited use of subject terminology with many errors in grammar, punctuation and spelling affecting clarity of communication.</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>

	INDICATIVE CONTENT: QUESTION c
<p><b>1. MEDEA</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> – clear choice of set and props. Suitable positioning of set and props. Could be contemporary and maybe influenced by the NTLive production or influenced by traditional Greek staging.</li> <li>• <b>costume choice</b> - could include the traditional use of a mask, chiton etc. A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>
<p><b>2. THE COMEDY OF ERRORS</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> - clear choice of set and props. Suitable positioning of set and props. Could be contemporary and influenced by the RSC Told by an Idiot production or influenced by traditional Shakespearean staging.</li> <li>• <b>costume choice</b> – could include traditional Shakespearean costume. A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>

<p><b>3. AN ENEMY OF THE PEOPLE</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> - clear choice of set and props. Suitable positioning of set and props. Could be contemporary and influenced Young Vic production or influenced by a traditional naturalistic staging</li> <li>• <b>costume choice</b> – could include traditional period costume. A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>
<p><b>4. UBI ROI</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> - clear choice of set and props. Suitable positioning of set and props. Could be contemporary and influenced by the Cheek by Jowl production.</li> <li>• <b>costume choice</b> – could include traditional grotesque marionette costumes suggested by Jarry. A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>

<p><b>5. A VIEW FROM THE BRIDGE</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> - clear choice of set and props. Suitable positioning of set and props. Could be contemporary and influenced by the Young Vic production or influenced by a more traditional staging.</li> <li>• <b>costume choice</b> – could include period costume. A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>
<p><b>6. THE WOMAN MADE OF FLOWERS</b></p>	<p><b>INDICATIVE CONTENT: QUESTION c</b></p> <p>Answers should focus on key extracts within the text. Answers should also explain how the extract could be staged. Answers are likely to include discussion of:</p> <ul style="list-style-type: none"> <li>• <b>a choice of stage and performance style</b> – original staging or a more contemporary style. Clear justification offered. Examples of staging could include – in the round, traverse. Examples of performance style could include naturalistic, symbolic.</li> <li>• <b>a choice of set and props</b> - clear choice of set and props. Suitable positioning of set and props. Could be contemporary and influenced by the site specific production by Theatr Genedlaethol Cymru or influenced by a more traditional staging</li> <li>• <b>costume choice</b> – as the play is based on Welsh Myths and Legends (the Mabinogi) there is no definite time period and learners may choose to keep this sense of timelessness A modern production could use informal costumes such as jeans and t-shirts, with subtle suggestions of status and character. Use of colour should reflect mood and status of the character. Hair and make-up could also be discussed in relation to costume.</li> </ul>