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# **GCE AS MARKING SCHEME**

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**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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 DRAMA AND THEATRE

## UNIT 2 - TEXT IN THEATRE

### SUMMER 2022 MARK SCHEME

The grid below provides the relevant criteria for assessment of **question a**. 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>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"><li>• An excellent choice of costume, hair and make-up.</li><li>• A clear and detailed reference to the choice of period.</li><li>• An excellent justification of how the character is conveyed through their choice of costume, hair and make-up.</li><li>• Highly relevant use of subject specific terminology.</li></ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"><li>• A good choice of costume, hair and make-up.</li><li>• A good discussion of chosen period.</li><li>• A good justification of how the character is conveyed through their choice of costume, hair and make-up.</li><li>• Relevant use of subject specific terminology.</li></ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"><li>• A satisfactory choice of costume, hair and make-up.</li><li>• A satisfactory discussion of chosen period.</li><li>• A satisfactory justification of how the character is conveyed through their choice of costume, hair and make-up.</li><li>• Generally relevant use of subject specific terminology.</li></ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"><li>• A limited choice of costume, hair and make-up/A satisfactory discussion of one element.</li><li>• A limited discussion of chosen period.</li><li>• A limited justification of how the character is conveyed through their choice of costume, hair and make-up.</li><li>• Limited use of subject specific terminology</li></ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"><li>• A very limited choice of costume, hair and make-up.</li><li>• A very limited discussion of chosen period.</li><li>• A very limited justification of how the character is conveyed through their choice of costume, hair and make-up.</li><li>• Very limited use of subject specific terminology</li></ul>
<b>0</b>	<b>0 marks</b> <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 for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could follow original costume period of 5BC Classical Greek Tragedy with heavy chiton cloak, tragic mask and Kothornos or a modern 21<sup>st</sup> century period.</li> <li>• <b>Possible choice of costume hair and make-up:</b> A 21<sup>st</sup> century Medea could wear a housewife costume including a red apron, red headscarf and traditional moccasin slippers. Her hair could be flattened under her headscarf and grey eyeshadow under her eyes and white powder with a hint of red lipstick.</li> <li>• <b>Possible ideas of how the above convey the character:</b> Her being dressed as a housewife could suggest her lowly status in a patriarchal society. The use of red in her apron could suggest her passionate nature and the hint of red lipstick implying her defiance to Kreon. The hair flattened under the harsh reality of the workers headscarf could symbolise the treatment of her in this extract.</li> </ul> <p><b>Candidates may not desire to change from the original production style.</b></p>
<b>2. The Comedy of Errors</b>	<p>Answers for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could follow original Elizabethan era, turn of 20<sup>th</sup> century 1920s or a modern 21<sup>st</sup> century period.</li> <li>• <b>Possible choice of costume hair and make-up:</b> Adriana could be dressed as a 1920s middle-class East meets West woman, in a red flapper dress, with a brown pouch to reflect her status. Her hair could be tightly drawn back into a bun and some rouge on her cheeks to reflect her embarrassment as she's being chided by Abess in this extract.</li> <li>• <b>Possible ideas of how the above convey the character:</b> The thin cotton texture of the dress could reflect her middle-class status whilst the tight bun could reflect her tight treatment of her husband.</li> </ul> <p><b>Candidates may not desire to change from the original production style.</b></p>

<p><b>3. An Enemy of the People</b></p>	<p>Answers for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could follow original costume period of 20<sup>th</sup> century naturalism or a modern 21<sup>st</sup> century period.</li> <li>• <b>Possible choice of costume hair and make-up:</b> Dr Stockmann could wear a black suit, a soft fur brown trim on his blazer cuff with a white unbuttoned shirt. His short hair could be ruffled to reflect the sinister tone in this extract and the contouring of dark foundation under his eyes could convey Stockmann's shock at Kiil's suggestion that he could use his adopted daughter and granddaughter's inheritance money to clear his name.</li> <li>• <b>Possible ideas of how the above convey the character:</b> The white shirt could convey Stockmann's innocence and the fur trim on the sleeve of his blazer could symbolise a trapped animal being circled by its prey, Morten Kiil.</li> </ul> <p><b>Candidates may not change from the original production style.</b></p>
<p><b>4. Ubu Roi</b></p>	<p>Answers for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could follow original absurdist style of Jarry's late 19<sup>th</sup> century or a modern 21<sup>st</sup> century period.</li> <li>• <b>Possible choice of costume hair and make-up:</b> Pa Ubu could be dressed in a comic, garish yellow nightdress and sleep hat in this extract, wrapped with a brown fox fur to reflect his status and his attempt to keep warm in the cave. Around his sleep hat, a child's plastic gold crown could be tilted on his messy, sleep induced white hair. He could have wrinkles drawn around his eyes with brown liner in an obviously messy manner.</li> <li>• <b>Possible ideas of how the above convey the character:</b> The bright bold colour could reflect the farcical nature of the extract whilst the brown wrinkles could suggest his fear of the apparitions. The night dress and sleep hat could mock his status as he terrifyingly shivers coldly in the cave whilst emphasising the comedy of the extract.</li> </ul> <p><b>Candidates may not desire to change from the original production style.</b></p>

<p><b>5. A View from the Bridge</b></p>	<p>Answers for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could follow original 1950s American naturalism or a modern 21<sup>st</sup> century period</li> <li>• <b>Possible choice of costume hair and make-up:</b> Beatrice could be dressed as a stereotypical 1950s housewife with tight curls in a low bun. Stage directions prior to the extract note that 'She is in her best clothes, wearing a hat'. A floral dress could reflect her warm character, but a grey overcoat could emphasise the tragic nature of this extract. Her hat could cover her neatly curled hair or be placed on a table until she is ready to leave. She could still be wearing her apron over the dress to reflect her status within the household, or to show that she is protecting her 'best clothes' before going to the wedding. Her hair could be neatly tucked under her hat. Make-up could include red lipstick and blue eyeshadow to reflect her effort and excitement regarding the upcoming nuptials.</li> <li>• <b>Possible ideas of how the above convey the character:</b> The texture of the black skirt could be wool to show her heavy heart at Eddie's actions yet reflect her warmth towards her family. The apron could be ripped in the middle to symbolise how her world has fallen apart.</li> </ul> <p><b>Candidates may not desire to change from the original production style.</b></p>
<p><b>6. Woman Made of Flowers</b></p>	<p>Answers for question 'a' should suggest how the character is conveyed through costume, hair and make-up. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately.</p> <ul style="list-style-type: none"> <li>• <b>Possible choice of period:</b> Could be a traditional World War One Captain costume.</li> <li>• <b>Possible choice of costume hair and make-up:</b> The Captain could be dressed in a green captain trouser and blazer with gold buttons and brown leather boots. He could wear a navy cape.</li> <li>• <b>Possible ideas of how the above convey the character:</b> The heavy cloth of the dark navy cape could reflect Captain's shock at the revelation that Llew is still alive. His leather boots could be worn to show that his protection of Blodeuwedd and their love was always tarnished. The heavy wool of the green suit could imply the weight on his shoulders whilst still reflecting his high status.</li> </ul> <p><b>Candidates may not desire to change from the original production style.</b></p>

The grid below provides the relevant criteria for assessment of **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 Analyze 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 and relevant explanation of character motivation and relationships</li> <li>• Excellent choice of vocal skills within this extract</li> <li>• An excellent understanding of character movement and interaction within this 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 a performer can create meaning</li> <li>• An excellent evaluation of the influence of live performance on the choices made as a performer</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 of character motivation and relationships</li> <li>• Good choice of vocal skills within this extract</li> <li>• A good understanding of character movement and interaction within this extract</li> <li>• Relevant use of subject specific 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 a performer can create meaning</li> <li>• A good evaluation of the influence of live performance on the choices made as a performer.</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 of character motivation and relationships</li> <li>• Satisfactory choice of vocal skills within this extract</li> <li>• Satisfactory understanding of character movement and interaction within this extract</li> <li>• Satisfactory 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 a performer can create meaning</li> <li>• A satisfactory evaluation of the influence of live performance on the choices made as a performer.</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• A limited explanation of character motivation and relationships</li> <li>• A limited choice of vocal skills within this extract</li> <li>• A limited understanding of character movement and interaction within this 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 a performer can create meaning</li> <li>• A limited evaluation of the influence of live performance on the choices made as a performer.</li> </ul>

<p style="text-align: center;"><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 of character motivation and relationships</li> <li>• A very limited choice of vocal skills within this extract</li> <li>• A very limited understanding of character movement and interaction within this extract</li> <li>• Very limited use of subject specific terminology</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Little analysis of how a performer can create meaning</li> <li>• Little evaluation of the influence of live performance on the choices made as a performer.</li> </ul>
<p style="text-align: center;"><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>



	Indicative content: question b (i)
1. Medea	<p>Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some <b>possible performance ideas</b>. All valid approaches should be considered and marked appropriately:</p> <p>Answers could include:</p> <ul style="list-style-type: none"> <li>• <b>Character motivation and relationships:</b> Kreon's super objective is to banish Medea so that he can protect his daughter Glauce and new son-in-law Jason from her wrath.</li> <li>• <b>Possible vocal skills:</b> The actor playing Kreon could mimic a stereotypical male, dominant tone and spit down at this lesser woman with a condescending pitch. He could reflect a quivering fear in his voice which may soften when he allows her another day to await exile 'Very well.'</li> <li>• <b>Possible movement and interaction:</b> <u>Movement:</u> The actor playing Kreon could have his nose up in the air on top of the step ladder to symbolize the male power of the time but in a mocking sense. He could have his leg cocked up and hand on hip to further accentuate the stereotype. When he climbs the step ladder, he could do so with a slow, royal procession and as he leaves, he could cower a little and step slightly faster at the fear of 'such a woman' <u>Interaction:</u> The actor playing Kreon could avoid eye contact with Medea until the end of the extract where he could glance towards her saying 'It is not my nature to play the tyrant.' He could scurry away from any 'spells' this inferior woman could cast on him and his family.</li> </ul> <p><b>Candidates could offer valid alternatives e.g. Kreon could be played as a woman.</b></p>

## 2. The Comedy of Errors

Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:**  
Abess/Emilia's super objective is to act as the *deus ex machina* and to resolve the action and give all members a good talking to; in this extract it's Adriana who gets it.
- **Possible vocal skills:**  
As the long-lost mother of twins and wife of Egeon, the Abess could speak with a firm dominant tone and steady pace 'Be quiet, people!' Her tone could become more inquisitive and her tempo quicken as she questions what has happened following the shipwreck that separated her from Egeon. When she rebukes Adriana, her tone could become forceful as she emphasizes her indignation with a rhyming couplet at the end of her monologue
- **Possible movement and interaction:**  
Movement: When Abess comments on using 'wholesome syrups, drugs, and holy prayers/To make of him a formal man again' she could direct our attention through a strong arm to the cyclorama upstage that has the title 'Religious commentary on Shakespearean England: A Protestant Approach to Possession.'  
Interaction: As the literal God who resolves this mess her interaction could be of lofty status, nobody coming to close to her as she oozes respectful strength through her straight posture.

**Candidates could offer valid alternatives.**

<p><b>3. An Enemy of the People</b></p>	<p>Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some <b>possible performance ideas</b>. All valid approaches should be considered and marked appropriately:</p> <p>Answers could include:</p> <ul style="list-style-type: none"> <li>• <b>Character motivation and relationships:</b> As a very rich old man, Morten's super objective is to clean his name from association to the water pollution report that Stockmann has implied through his report. He will do this whatever the cost.</li> <li>• <b>Possible vocal skills:</b> His tone could be cunning as staccato as he immediately implies that he means business 'No, I won't sit.' He could show his age by stuttering a little as his tone becomes more inquisitive and scathing 'Do you think that I'm going...to let that hang over my head?'</li> <li>• <b>Possible movement and interaction:</b> <u>Movement:</u> Morten Kiil could walk with a pompous, triumphant posture and pause when he brings out his killer prop- the thick pocketbook laden with papers. <u>Interaction:</u> Kiil could throw the papers at his prey and circle him around like a toy on the swivel chair centre stage. When the others enter at the end of the extract, they could swoop in on Stockmann from both ends of the traverse staging.</li> </ul> <p><b>Candidates could offer valid alternatives.</b></p>
<p><b>4. Ubu Roi</b></p>	<p>Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some <b>possible performance ideas</b>. All valid approaches should be considered and marked appropriately:</p> <p>Answers could include:</p> <ul style="list-style-type: none"> <li>• <b>Character motivation and relationships:</b> Ma Ubu's super objective after crossing Poland is to make Pa Ubu beg for forgiveness as she disguises herself in the darkness.</li> <li>• <b>Possible vocal skills:</b> Her opening monologue could be fast tempo and out of breath as she absurdly recounts the murder 'Slish, slash, slosh.' An absurdly comic high pitch could squeal 'Nehmind? Who cares?' As the extract develops, Ma Ubu (<i>makes her voice huge</i>) which could be wittily bellowed out in an attempt to scare Pa Ubu out of his wits. She could scream and pant heavily as she tries to get from under the dead bear.</li> <li>• <b>Possible movement and interaction:</b> <u>Movement:</u> Ma Ubu could pant and hold her back to suggest her long journey across Poland. When she notices Pa Ubu asleep, she could sneakily run to each corner of the stage to delude her husband into thinking it is an apparition. <u>Interaction:</u> Distant from her husband as she sneaks and circles around him until she's eventually pinned under the bear.</li> </ul> <p><b>Candidates could offer valid alternatives.</b></p>

**5. A View from the Bridge**

Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:**  
Eddie's super objective is to receive respect, dignity and the honour of his good name in front of his family and neighbourhood.
- **Possible vocal skills:**  
He could begin the extract with a furious tone as Rodolpho seeks to make amends. He could pause before slowly whispering 'I want my name!' ensuring that we empathise with this tragic hero who cannot see the woods from the trees. He could address his chorus in his final monologue with pride with 'little bits of laughter' escaping him as he works himself up to a frenzy shouting "You lied about me Marco." As he dies in B's arms he could affectionately cry "My B!"
- **Possible movement and interaction:**  
Movement: His fury at the opening of the scene could be implied as he holds onto the table straining his muscular arms. He '*swerves about*' when Marco calls his name; he could proudly puff out his chest defensively repeating his name by punching his chest.  
Interaction: He won't want to move from 'his house' at the beginning of the extract and will flinch away from his family as they try to get him to leave. When B suggests he '*can never have her*' about Catherine, he could turn horrified to make shocked eye contact with his wife. As he clenches his fists, he could turn his back on Catherine and her fiancée as he cannot look at them from guilt and possible anger at B revealing his true feelings.

**Candidates could offer valid alternatives.**

**6. Woman  
Made of  
Flowers**

Answers should explain the character's motivations /relationships and how the actors could perform the role through vocal, movement and interaction skills. The following indicates some **possible performance ideas**. All valid approaches should be considered and marked appropriately:

Answers could include:

- **Character motivation and relationships:**  
Rhagnell's super objective is to protect her lady whilst probing to discover the truth from the Captain about Llew Llaw Gyffes.
- **Possible vocal skills:**  
She could have a matter-of-fact tone at the beginning of the extract with a warm, soft emphatic tone when she says 'Why must you torment me? I have done you no harm.' Her tempo could quicken and a sterner voice when she recounts the events 'When the Earl and my lady came from the slaughter...'. Her tone could show genuine shock and concern for her lady as the Captain suggests that he did not bury Llew 'What do you mean?' When her Lady enters, she could bow and say in a pragmatic tone 'There is news, my Lady.'
- **Possible movement and interaction:**  
Movement: She could be busy fussing around getting food ready for the feast coming to an abrupt halt near the Captain on 'Why must you torment me?' She could chop vegetables at haste, making the knife chop harder as she gets agitated with the Captain. She could stop her preparation when she becomes aware of the revelation and focus more on what the Captain is saying. She could kneel to her lady.  
Interaction: She could avoid eye contact with the Captain at the beginning of the extract as she focuses on preparing for the feast. As the possibility of Llew being alive dawns on her, she could come closer to the Captain, desperately searching his eyes for truth. When her Lady enters, the loyal maid could hurry over to her, immediately taking her arm and kneeling at her side.

**Candidates could offer valid alternatives.**

The grid below provides the relevant criteria for assessment of **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>• Reference to the original production style.</li> <li>• A clear choice of stage linked to a highly relevant production style.</li> <li>• An excellent justification of set for the two extracts.</li> <li>• An excellent justification of lighting ideas for the two extracts.</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>• A clear choice of stage linked to a relevant production style.</li> <li>• A good justification of set for the two extracts.</li> <li>• A good justification of lighting ideas for the two extracts.</li> <li>• The answer is fairly well organised and presented in an appropriate manner using mostly 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>• A choice of stage generally linked to a production style.</li> <li>• A satisfactory justification of set for the two extracts or a good justification of set for one extract.</li> <li>• A satisfactory justification of lighting ideas for the two extracts or a good justification of lighting ideas for one extract.</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>• A choice of stage that limits the production style.</li> <li>• A limited justification of set.</li> <li>• A limited justification of lighting ideas.</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>• A choice of stage with little understanding of production style.</li> <li>• A very limited justification of set.</li> <li>• A very limited justification of lighting ideas.</li> <li>• The answer shows a 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>Answers for question 'c' should focus on two extracts within the whole play. Answers must refer to the original production style. Candidates should also explain and justify their choice of stage and production style, their choice of set and their lighting ideas. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>Possible extracts:</b> could include Episode 2 Jason and Medea, episode 4 when Medea fools Jason and Episode 6 when we hear of the children's tragic deaths.</li> <li>• <b>Original production style:</b> 5BC Greek chorus and two actors on the orchestra and skene respectively; parados leading off from the orchestra to the theatron with 3 possible doors on the skene to represent inside the palace.</li> <li>• <b>Possible stage choice and production style:</b> The end on stage in the style of Total Theatre could make the tragedy accessible for a modern audience</li> <li>• <b>Possible choice of set:</b> The minimalistic set could comprise of a step ladder that is brought forward from behind the rail that is positioned centre stage, draped in red velvet, symbolizing the inside of Jason's house. The step ladder could be used by Jason to show his authority over Medea. When she fools him, she could take a symbolic step up the ladder to show how the status is turning allowing her to stand proudly at the top of it when her revenge is completed in Episode 6.</li> <li>• <b>Possible lighting design:</b> In keeping with the Total Theatre style, the house lights could be left on so as the audience are part of the action as well as witnesses to the tragedy. A sinister white wash could cover the end on stage and a stark red spotlight at 75% with harsh barn door edging could frame the ladder that symbolises status.</li> </ul> <p><b>Candidates could design as the playwright intended or they may offer valid alternatives.</b></p>

## 2. The Comedy of Errors

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the design choices of stage, style, set, costume and lighting create atmosphere. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**  
could include any scenes that are at the three locations, excluding Act 5, Scene 1.
- **Original production style:**  
Shakespearean comic style on a thrust stage similar to the Globe Theatre.
- **Possible choice of stage and production style:**  
could be on a thrust stage.
- **Possible set design:**  
The 3 sides of the stage could have a Brechtian ground sheet stating the 3 locations 'The Market' 'Outside Antipholus House' 'Outside The Priory' The map of the ancient Greek trading city of Epheus could be projected on the cyclorama with a sign stating (now currently known as Turkey) The market could have some wooden boxes for levels whilst cameras could zoom in on what's happening in one area and reflect it onto screens to keep with the unity of one day.
- **Possible lighting design:**  
Rich vibrant primary colours could light the market section of the stage, a 70% white wash outside the house and a 100% yellow gel outside the priory to create it's healing powers.

**Candidates could design as the playwright intended or they may offer valid alternatives.**



<p><b>3. An Enemy of the People</b></p>	<p>Answers for question ‘c’ should focus on key extracts within the whole play. They should also explain the design choices of stage, style, set, costume and lighting create atmosphere. The following indicates some <b>possible design ideas</b>. All valid approaches should be considered and marked appropriately:</p> <ul style="list-style-type: none"> <li>• <b>Key extracts:</b> could include Stockmann’s living room in the evening in Act One, the change in the morning of Act Two and the public meeting in Captain Horster’s House in Act Four.</li> <li>• <b>Original production style:</b> Ibsen’s original naturalistic style on a proscenium arch stage to reflect the commentary on corruption.</li> <li>• <b>Possible choice of stage and production style:</b> Possible modernisation to a traverse stage set up in Brook’s style. The empty space could have some rugs of different block colours to represent location, the white box representing Dr Stockmann’s study in this particular extract with a red rug centre stage.</li> <li>• <b>Possible set design:</b> The empty space could give the weight of the proceedings of Act Four with a black rug centre stage to hold the black dais covered in black and white newspapers, symbolising the corruption as well as alluding to the corrupt press, local council and government. The rug could be brown at Stockmann’s dining room to symbolise the pollution that ostracises Stockmann from those around him as he uncovers it.</li> <li>• <b>Possible lighting design:</b> To reflect the failings of democracy, a warm yellow wash at the Stockmann’s home could gradually fade towards Act 5 to a dull, white, conformed strip light.</li> </ul> <p><b>Candidates could design as the playwright intended or they may offer valid alternatives.</b></p>
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**4. Ubu Roi**  
Jarry

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the design choices of stage, style, set, costume and lighting create atmosphere. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**  
could include the Royal Palace of Act Two, the snow and bear outside the cave in Act Four and on board the ship at the end of Act Five.
- **Original production style:**  
Jarry's absurdist style would have reflected the farcical nature of the extract on a proscenium arch stage.
- **Possible choice of stage and production style:**  
In keeping with Jarry's absurdist style, the extract could be staged in a small end on studio space where the audience are thrown into the darkness of the cave in this extract.
- **Possible set design:**  
The backdrop could be pantomime like with the different locations thrown down by a stage crew in the lighting rigs. For the royal palace, a two-dimensional cloth with a golden chandelier painted on it and the hallway of an elaborate, stately palace in rich bourgeois colours. When we are thrown outside a cave where it snows, the backdrop could be a white sheet and a rocky landscape. The effects on the set could be wind and smoke machine to suggest the weather and the gobos of the lights projecting snowflakes on the floor. When they set sail, the backdrop dropped can be a tempestuous sea and a mast lowered from the ceiling for them to grab onto.
- **Possible lighting design:**  
Naked filament bulbs could hang from ropes of the lighting rig. They could be on 100% full intensity in the palace and dim to 25% as we get to the cave. The white floods that light the absurd space could have snowflakes gobos to suggest the extreme weather with only torches for the cave, whilst the final scene could have wave gobos on blue fresnels to suggest the middle of the ocean.

**Candidates could design as the playwright intended or they may offer valid alternatives.**

**5. A View from the Bridge**

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the design choices of stage, style, set, costume and lighting create atmosphere. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**  
could include the opening scene at the Carbone's apartment, the end of Act 1 chair lift scene, and the scene towards the beginning of Act Two where Eddie phones the Immigration Bureau.
- **Original production style:**  
**1950s America:** performed naturalistically on a proscenium arch stage with Alfieri representing the chorus from the apron.
- **Possible choice of stage and production style:**  
could be in the style of Brook or Ivo Van Hove's National Theatre production at the Old Vic which was non-naturalistically staged in the round with a naturalistic performance.
- **Possible set and costume design:**  
The minimalistic set could have Eddie's rocking chair as the symbol of his home, a streetlight on the edge of the rounded stage and a red telephone box that comes down from the ceiling when he calls
- **Possible lighting design:** The white wash could have a soft fresnel in the opening scene to portray the happiness. At the end of Act One, the white light could brighten and intensify to 100% as the tension builds. A red spotlight could surround the phone box to symbolise the danger and imminent death.

**Candidates could design as the playwright intended or they may offer valid alternatives.**

**6. Woman  
Made of  
Flowers**

Answers for question 'c' should focus on key extracts within the whole play. They should also explain how the design choices of stage, style, set, costume and lighting create atmosphere. The following indicates some **possible design ideas**. All valid approaches should be considered and marked appropriately:

- **Key extracts:**  
could include the Castle at Ardudwy in Act 1, the plotting at the beginning of Act 3 and the murder by the stream at the end of Act 3.
- **Original production style:**  
**Open air National Theatre Wales Trawsfynydd:** performed in 2013 on the site of Mabinogi legend to portray man's attack on nature (Blodeuwedd as a metaphor for the atom bomb with Trawsfynydd nuclear powers station as a backdrop)
- **Possible choice of stage and production style:**  
a traditional proscenium arch stage in a naturalistic style could reflect the Castle Hall and the shocking revelation that Llew is still alive.
- **Possible set and costume design:**  
A naturalistic set at the beginning of the play could have domineering wooden double doors upstage centre with heavy black bolts across it to suggest the castle door. The floor could be grey and stone walls from the wings with candles set on them to disperse shadows. When we move to the riverside in Act Three, the backdrop could house the image of the rolling Welsh hills whilst a metal basin sits next to the river. The river could run diagonally along the stage with a blue light and shimmer upon it to suggest the twinkling Welsh stream.
- **Possible lighting design:**  
At the castle, a warm yellow wash at 75% could suggest the feeling of love and hope that the Lord of the castle feels towards his wife. On her entrance a shimmer of floral pinks, oranges and blues could follow her on a follow spot. Out by the stream, a colder blue gel at 40% could suggest the plotting and the river could be a bright azure blue lit from under the stage to suggest it's shimmer.

**Candidates could design as the playwright intended or they may offer valid alternatives.**