



GCE AS MARKING SCHEME

SUMMER 2025

AS LEVEL (NEW)

DRAMA AND THEATRE - UNIT 2

2690U20-1

About this marking scheme

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

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

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

GCE AS DRAMA AND THEATRE

UNIT 2 - TEXT IN THEATRE

SUMMER 2025 MARK SCHEME

The grid below provides the relevant criteria for assessment of **question 11-71**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
5	9-10 marks • An excellent discussion of given circumstances • An excellent discussion of character motivation in this extract • An excellent and detailed discussion of vocal choices in this extract • Highly relevant use of subject specific terminology.
4	7-8 marks • A good discussion of given circumstances • A good discussion of character motivation in this extract • A good discussion of vocal choices in this extract • Relevant use of subject specific terminology.
3	5-6 marks • A satisfactory discussion of given circumstances • A satisfactory discussion of character motivation in this extract • A satisfactory discussion of vocal choices in this extract • Generally relevant use of subject specific terminology.
2	3-4 marks • A limited discussion of given circumstances • A limited discussion of character motivation in this extract • A limited discussion of vocal choices in this extract • Limited use of subject specific terminology.
1	1-2 marks • A very limited discussion of given circumstances • A very limited discussion of character motivation in this extract • A very limited discussion of vocal choices in this extract • Very limited use of subject specific terminology.
0	0 marks • Response not worthy of credit.

	Indicative content
11. A Doll's House Ibsen	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (11) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Niru is aware that she likes to spend money and she tries to hide this from her husband. She sees her servant as an ally and uses her to keep her secrets. She is aware that she is playing a role for Tom, that of the dutiful wife, and uses this to manipulate him. She controls him in a way that he does not see. • Possible character motivation: Niru has been out shopping without her husband's knowledge and wants to ensure that he does not find out. She is happy at this moment - her singing reflects this mood. When Tom enters, her objective is to get more money from him but also to give the impression that she does not understand money. She persuades him to give her more money. • Possible vocal choices: At the beginning of the extract her voice could be full of excitement and a little breathy. Her tempo could be fast and excited as if she is hiding something from Tom. She has a light tone to her voice as she is happy. Her tempo could be quick to convey the fact that she is trying to hide her presents. When she sees Tom, her voice could become light and expressive. She could talk slower to gain his attention. She could use words such as 'twenty...thirty...forty' as if she does not understand the meaning of money.

	Indicative content
21. The Caucasian Chalk Circle Brecht	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (21) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Grusha is worried about Simon in all the chaos and killing going on. She wants to make sure that Simon understands the danger he is in. She doesn't believe in the war and has little faith that Simon will return alive. She likes the fact that he has given her a chain and vows to remain loyal to him and wait for his return. Grusha demonstrates her loyalty and her willingness to do the right thing in the middle of chaotic scenes. • Possible character motivation: Grusha is a servant who works in the palace and chaos reigns around her; there is fighting. She is a strong, feisty woman who can look after herself in a chaotic world. She has met Simon earlier and there is an attraction between them. In this extract, this working-class woman wants to represent the workers of the palace who are preparing to leave. • Possible vocal choices: Grusha's voice could vary throughout the extract. She could be short in response at the beginning and her tone could be quite cold. She tries to be objective and hide her emotions which could lead to a lack of enthusiasm in her tone of voice.

	Indicative content
31. Leave Taking Pinnock	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (31) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Enid is the mother of Viv and Del and has come to see Mai for a spiritual reading. This is the opening of the play, and we see her as a forceful person. It is a bank holiday, and she is impatient with Mai. Her daughters are not as convinced as her as to the point of a reading. She is a domineering mother and does not understand the flippant attitude of the girls. • Possible character motivation: Enid's motivation in this opening sequence is to find out something important. She places her faith in Mai and does not like to be fobbed off. She appears desperate for this to work and tries to keep her daughters onside. She is tense and tries to hide this. • Possible vocal choices: Enid could speak with a fast and heightened tempo throughout and her frustration could be made clear by a sharp tone. She could sometimes mumble under her breath to underline her frustration.

	Indicative content
41. Face to Face Povey	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (41) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Laura wants to find out why Tom is so secretive. She tries to make him feel guilty about not telling her the truth. She wants to believe that he is seeing a girl, but Tom is seeing a man. Laura tries to get Tom to see that it is time for him to get a girlfriend and plan his future. • Possible character motivation: Laura is a traditional Welsh housewife and mother. Her husband is the local bank manager and her life fits into the pattern of the chapel and village activities. She is very traditional in her attitudes and can't understand why her son seems to have secrets. In this extract, she expects him to conform and live the way chapel and a narrow society expects. • Possible vocal choices: Laura is frustrated at the beginning and her tone could reflect this. She could try to make Tom feel guilty by changing her tone and slowing down her exchanges. She could employ a tone that could show signs of being false – she is desperate to find out the truth.

	Indicative content
51. <i>The Weir</i> McPherson	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (51) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible Performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Jack wants a drink. He likes to make himself at home. He likes to spread news about the area. Jack is getting desperate as he has been losing a lot on the horses. He tries to leave but makes it seem that he doesn't want to leave. He understands people such as Jimmy and shows this in his comments. • Possible character motivation: This is the opening of the play and Jack is the first character we see. Jack is at home in the bar and is of this land. He is a betting man who loses more than he wins. He does not want to leave his home and wants to stay in the village. He is a drinking man. In this extract, he has entered the bar for the company and the reassurance that the bar gives him. • Possible vocal choices: At the beginning, Jack could have a relaxed tone and slow tempo - not rushing in any of his exchanges. His tone could be warm and welcoming. He could vary the speed of his responses, but none would be fast.
61. <i>Once</i> Walsh	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (61) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: She wants to make a connection with the Guy because she likes his songs. They have struck a chord with her. She sees no point in being shy and gets him to engage with her. Her musicality links her to him. She sees the importance of music to better one's life. • Possible character motivation: The Girl is Czech and living in Dublin. She hears Guy singing and tries to start a conversation. She has a different attitude to life from the Guy. She accepts that she is an outsider but appears to want to be friendly with people. She is humorous and makes fun of the Guy's work with hoovers. • Possible vocal choices: She could have a Czech accent which makes her dialogue sound a little strained at times. She could over pronounce her words at times – this shows signs of a lack of confidence in her second or third language.

	Indicative content
71. Lovesong Morgan	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (71) should discuss the given circumstances, motivation and vocal skills in this extract. The following indicates some possible performance ideas: All valid approaches should be considered and marked appropriately: • Possible given circumstances: Billy is in his mid-seventies and is married to Maggie. He enjoys the pace of life that they have - doing the crossword, having a drink. He can't believe that time has gone by so quickly with Maggie. They have lived in the same house for a long time. He is slightly bemused at times. • Possible character motivation: Billy is in his own world doing his crossword. He is distracted and does not appear to listen to Maggie. He mentions Adam which triggers a realisation that they are both old. He is glad that Adam remembers both of them, but he seems to show a deep sadness. • Possible vocal choices: There could be a sense of loss in his tone – time has gone so quickly. He is softly spoken and there could be some frustration in his tone. The emphasis on the sense of loss could also be emphasised with some pauses as he strains to remember.

The grid below provides the relevant criteria for assessment of **question (12-72)**. Indicative content for each text follows.

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO4 Analyse and evaluate (their own work) and the work of others.
5	13-15 marks - An appropriate explanation of choice of stage. - An excellent and relevant explanation of character positioning within the chosen stage. - An excellent explanation of character movement and interaction within the chosen stage of this extract. - Highly relevant use of subject specific terminology.	13-15 marks - An excellent analysis of how a director can create meaning through character positioning, character movement and interaction. - An excellent evaluation of the influence of live theatre performance on the choices made as a director.
4	10-12 marks - An appropriate explanation of choice of stage. - A good and relevant explanation of character positioning within the chosen stage. - A good explanation of character movement and interaction within the chosen stage of this extract. - Relevant use of subject specific terminology.	10-12 marks - A good analysis of how a director can create meaning through character positioning, character movement and interaction. - A good evaluation of the influence of live theatre performance on the choices made as a director.
3	7-9 marks - A general explanation of choice of stage. - A satisfactory explanation of character positioning within the chosen stage. - A satisfactory explanation of character movement and interaction within the chosen stage of this extract. - Generally relevant use of subject specific terminology.	7-9 marks - A satisfactory analysis of how a director can create meaning through character positioning, character movement and interaction. - A satisfactory evaluation of the influence of live theatre performance on the choices made as a director.
2	4-6 marks - A limited explanation of choice of stage. - A limited explanation of character positioning within the chosen stage. - A limited explanation of character movement and interaction within the chosen stage of this extract. - Limited use of subject specific terminology.	4-6 marks - A limited analysis of how a director can create meaning through character positioning, character movement and interaction. - A limited evaluation of the influence of live performance on the choices made as a director.
1	1-3 marks - A very limited explanation of choice of stage. - A very limited explanation of character positioning within the chosen stage. - A very limited explanation of character movement and interaction within the chosen stage of this extract. - Very limited use of subject specific terminology.	1-3 marks - Very little analysis of how a director can create meaning through character positioning, character movement and interaction. - Very little evaluation of the influence of live performance on the choices made as a director.
0	0 marks Response not worthy of credit.	0 marks Response not worthy of credit.

	Indicative content
12. <i>A Doll's House</i> Ibsen	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately: Answers could include: • Possible choice of stage type: Could choose in the round and might draw a ground plan with entrances marked and numbers to indicate stage areas. • Possible character positioning: if using in the round, Niru could start in Area C then move to Area A – then straight to area B to greet Tom. Tom could enter from 3 and stand in the middle of area B. Niru could wander from area A to B then on to C to reflect her playful nature in this extract as she circles her husband. • Possible interaction: There are two characters in this extract. At the beginning Niru is the mistress of the house but is friendly and treats Uma well. They have secrets from Tom. When Tom enters Niru becomes more subservient and playful and plays on the role of being a dependant woman. Tom talks to her as he would a spoilt child. He indulges her because he believes that she has no independent mind or feelings. He is playfully frustrated with her spending. Niru could therefore interact intensely with close proxemics to Tom, holding on to his arm and looking up to his eyes, whilst Tom could be more passive in his interactions, stepping away from her, adjusting his tie and looking out to the audience. • Possible movement: Niru could be constantly moving, very nervous and excited. Tom could be controlled in his movements with a strong gait and posture while Niru could continue to move fleetingly about the area. Tom could follow Niru to try and reason with her. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content
22. The Caucasian Chalk Circle Brecht	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: Could choose a traverse stage and might draw a ground plan with entrances marked and numbers to indicate stage areas. • Possible character positioning: At the beginning they could be at opposite ends of the stage space. Grusha in section A and Simon in section C. They could change position to the central section B when they exchange the chain. • Possible interaction: Both characters have feelings for each other but try to hide these. Both are worried about the other. They try to be objective and not reveal their feelings. Simon gives Grusha a chain which means they must be close together and display some emotional attachment. • Possible movement: Both could be still at the same positions as the beginning, but Grusha could move nervously about her section of the stage. They could approach each other tentatively and stand near each other awkwardly. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content
32. Leave Taking Pinnock	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: They could set it on a proscenium arch stage with a naturalistic set of Mai's flat. A ground plan could label entrances and exits. • Possible character positioning: Both characters at the beginning could be facing each other at the centre of the stage. Del could move to look at an object on a shelf DSR. Enid could stand at the door listening for Mai. • Possible interaction: Mother and daughter are not in agreement about this visit to a spiritualist. Del is sceptical but Enid is looking for answers. Del does not believe that Mai will offer any realistic answers to Enid. Enid is frustrated with Del's negativity. Therefore, Enid and Del could have distant proxemics as Del turns away from her, avoiding eye contact. • Possible movement: Del could move in a nonchalant, bored way – looking at all parts of the room with disdain. Enid could move nervously - she is worried that her daughters could spoil the event. She could move uncertainly from CSR to CSL. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content
42. Face to Face Povey	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: in the round could be chosen with a ground plan labelled clearly. • Possible character positioning: Laura could stand by Tom's chair. Tom could be sat on a chair. Tom could move to the door. Laura could sit. Tom tries to keep a distance between them. • Possible interaction: Tom wants to get away from Laura's questioning. They have a strained relationship. Tom can't cope with his mother's expectations. Laura feels that her son is drifting from her. She doesn't understand him or why he rejects her values. Tom feels that the questioning is intrusive and that he has no private life. • Possible movement: Laura could move nervously around the space unable to settle in one place. Tom could, at the beginning, sit tensely on a chair unable to relax. He could move uncertainly to stay far from Laura and avoid her gaze and questioning. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content
52. The Weir McPherson	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: They could choose a thrust stage with ground plan labelled clearly. • Possible character positioning: Jack could start by the bar USC. Brendan could enter USL and join him there. Jack could be at the back of the stage then sit in a chair by a table. Jack could move from the bar to sit on a wooden chair by a table CS. • Possible interaction: Jack and Brendan have known each other a long time and are comfortable in each other's company. The fact the Jack helps himself to a drink says it all. They like to share news and Brendan shares his concerns. Jack is open about his losses on the horses and about the new person in the village. They appear to be guardians of an old way of life. • Possible movement: Jack could move slowly to the bar and look carefully for his drink. He could be careful about his movements. Brendan could enter hurriedly from USL. He could rush to the bar and begin to check items. When Jack sits, Brendan could move to stand on the customers' side of the bar. Candidates could offer valid alternatives. Reward accordingly.

	Indicative content
62. Once Walsh	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: They could choose a thrust stage with clearly labelled ground plan. • Possible character positioning: Guy has just finished his song so could be stood CS. Girl could be stood across from him having watched him USR. Girl could then be positioned CSR sitting down. • Possible interaction: Both characters are wary of each other at the beginning. Girl is more confident than Guy and does all the talking. Guy is reluctant to engage with Girl and is shyer than her. He starts to respond to her questioning as she seems to feel that he is a kindred spirit and therefore he could raise his eye contact from the ground towards her by the end of the extract. • Possible movement: The Girl could be more animated than the Guy and could walk around the Guy. He could be quite still for some of the time. They could be placed centre of the thrust stage for a short while. Girl could be more excited and move her body more confidently. The Guy could be more reticent with an inward body posture. Candidates could offer valid alternatives. Reward accordingly.

72. Lovesong Morgan	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for questions 12-72 should explain the character's positioning on the chosen stage type and how a director communicates the relationship in performance through movement and interaction. The following indicates some possible directing ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible choice of stage type: They might choose a proscenium arch stage with clearly labelled ground plan. • Possible character positions: Billy at the beginning could be stood CS. Maggie could be SR. Billy could move to sit CL. Maggie could join him to sit SL. Billy could move upstage to the stairs. • Possible interaction: Both characters are still in love although they do not interact directly throughout the extract. There is a comfort and a softness in their relationship. They are familiar with each other. • Possible Movement: Billy is a man in his mid-seventies so he would not move too quickly; he could move hesitantly, holding the base of his back. Billy could move carefully but confidently as he knows his environment well. They could sit in a relaxed pose as they are comfortable with each other. Maggie could move with confidence as she goes about her tasks in the garden and kitchen. Candidates could offer valid alternatives. Reward accordingly.
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The grid below provides the relevant criteria for assessment of **question (13-73)**. Indicative content for each text follows:

Band	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
5	17-20 marks • A clear and detailed reference to the original production style. • Excellent choice of stage and production style for both extracts. • Excellent discussion of the set and props design for both extracts. • The answer is well organised and presented in a highly appropriate manner using accurate and appropriate subject terminology, with accurate grammar, punctuation, and spelling.
4	13-16 marks • A clear reference to the original production style. • Good choice of stage and production style for both extracts. • Good discussion of the set and props design for both extracts. • The answer is quite well organised and presented in an appropriate manner using mostly accurate and appropriate subject terminology, with mostly accurate grammar, punctuation, and spelling.
3	9-12 marks • General reference to the original production style. • General choice of stage and production style for both extracts. • General discussion of set and props design for both extracts. • The answer is partly organised with some use of subject terminology, and generally accurate grammar, punctuation, and spelling.
2	5-8 marks • Limited reference to the original production style. • Limited choice of stage and production style both extracts. • A limited discussion of set and props design within both extracts. • 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.
1	1-4 marks • Very limited or no reference to the original production style. • Very limited reference to the choice of stage and production style for both extracts. • Very limited discussion of the set and props design for both extracts. • The answer shows very limited use of subject terminology, with many errors in grammar, punctuation and spelling affecting clarity of communication.
	0 marks • Response not worthy of credit.

	Indicative content
13. <i>A Doll's House</i> Ibsen	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (13) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: Act 2 sc. 1, Act 3 sc. 1 - two very different scenes. • Original production style: This version originally performed in 2019 at the Lyric Hammersmith. Set was on a proscenium arch stage and represented an Indian colonial house with a fountain in the square. • Possible choice of stage and production style: Performance style could be in the style of semi-realism, in the round. • Possible choice of set: The basic set for both extracts could be the same but with pieces added or taken away. The first set could be a representational set with a wooden structure which looks like an unfinished building. The audience can see through the structure to the action. The colour could be a bamboo colour to link to location. There could be plant pots containing green palm leaves at the entrances. The floor could be faux stone with words written across it such as freedom and love. The whole impression could be of something unusual, a different world. • Possible choice of props: a few colourful saris on the chairs and chaise lounge, a colourful sewing box, a tray with teacups and teapot.

	Indicative content
23. A Caucasian Chalk Circle Brecht	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (23) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: Could include Scene 3 at the beginning and the end of scene 3 when they cross the bridge. • Original production style: Performed in 1948 in Berlin. It was in the style that Brecht became famous for - minimal set, alienation, strong political message. • Possible choice of production style and stage: Brechtian style on a traverse stage. • Possible choice of set design: The set could be very minimal throughout with any important piece to represent location and theme carried on the stage or hung from the flies. The floor could be coloured a deep red with white graffiti over it. These could be Chinese symbols and English translations of the symbols. At one end of the traverse could be a blue shipping container with doors that open and close. On the other side could be a pile of pallets painted black and able to be used as levels and staging for scenes. When they have to create the bridge, seven small black boxes could be lowered from the flies for the actors to use to mime crossing a bridge. • Possible choice of props: There could be a few sticks around the stage and some empty raffia baskets.

	Indicative content
33. Leave Taking Pinnock	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (43) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: Act 1 Sc 2, Sc 5 • Original production style: The play was originally performed in 1987 in Liverpool. The set was naturalistic. The revival in 2018 was non-naturalistic. • Possible choice of production style and stage: They could choose to set it on a stage in the round. The set could be representational while the acting could be naturalistic. • Possible choice of set design: The floor of the stage could be covered with colourful carpet tiles to convey an exotic location. Very different to the outside. The furniture could be a mixture of styles - some modern, some more vintage. Above the stage could hang objects that are linked to Enid's life. The entrances at the four corners could have door frames painted in bright colours. • Possible choice of props: Around the set could be family pictures of the family in Jamaica. The soft furnishings could be very colourful – mixture of bright greens, reds, oranges. There could be ornaments on every surface.

	Indicative content
43. Face to Face Povey	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question 53 should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: pages 23 -27, pages 49-52 • Original production style: The play was first performed in 1993 in a studio theatre with an open stage. The set was very simple – a few levels with unfinished cartoon type drawings. • Possible choice of production style and stage: They could stage it on a traverse stage with a non-naturalistic set. It could be set in the present day rather than the 90's. • Possible choice of set design: The stage could be split into three distinct areas. One side could have a modern set of furniture where Tom and Steff live. The other side could be a country landscape of trees and grass. The background could be a projection of a moody sky. The background of the flat could be urban. The central part of the set could be a mixture of rural and urban paths. • Possible choice of props: The props could be very minimal. The occasional book, bag and mug. Nothing that could distract from the scene.

	Indicative content
53. <i>The Weir</i> McPherson	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (33) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: pages 25 – 27, pages 44-47 • Original production style: First performance 1997 upstairs at the Royal Court. A small studio theatre. Naturalistic set. • Possible choice of production style and stage: An end-on stage in a studio space with a change from a previously naturalistic design style to a symbolic design style. • Possible choice of set design: The set could appear to be a conventional, realistic pub scene up to this point. The walls could be transparent and behind the walls we see a wild countryside that is deserted. The floor could begin to sprout grass and flowers and there could be darkness about the scene – colours could be dark green, brown, nothing sunny or bright. • Possible choice of props: On the tables could be some empty glasses and beer mats. On the walls could be some old posters and a dart board. The chairs could have some old cushions in a dull orange colour.

	Indicative content
63. Once Walsh	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (63) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: pages 20 – 22, pages 51 - 53 • Original production style: The play was originally performed in 2011 on a proscenium arch stage. The set was the inside of a bar in New York – all scenes happened within the space. The actors played the instruments. • Possible choice of production style and stage: Could be a proscenium arch stage with minimalist style and different sized screens hanging from the flies. They can be moved to create different patterns. • Possible choice of set design: Pages 20-22 are set in Billy's shop. The screens could be full of Hoover pictures. The stage floor could be made of oak floorboards coloured a light brown. The floor is worn. The counter could appear from beneath the stage; it could be old and battered – it may have seen better days. It could be a black colour but with lots of marks and chips. • Possible choice of props: Quite a few hooovers around the space. On the counter could be bits of wire and other scraps. There could be an old till which has seen better days.

	Indicative Content
73. Lovesong Morgan	Where the candidate's work completely meets the descriptors, the highest mark should be awarded. Where the candidate's work mostly meets the descriptors, the most appropriate mark in the middle range should be awarded. Where the candidate's work partially meets the descriptors, the lowest mark should be awarded. Answers for question (73) should focus on two extracts from within the whole play. Answers must refer to the original production style. Candidates should also discuss their choice of production style, set and props. The design for both extracts will be discussed. The following indicates some possible design ideas. All valid approaches should be considered and marked appropriately. Answers could include: • Possible extracts: Scene 5, Scene 12 • Original production style: First performed in 2011 on a proscenium arch stage. The set was non-naturalistic and had a mixture of real furniture and more symbolic use of screens and props. • Possible production style design and stage: They may set the play on a thrust stage using projections and some furniture. • Possible stage design: The stage floor could be an LED floor on which bright natural images could be reflected for this scene • Scene 5. The back screen could have images of a house in the distance. Above the stage could be branches of a tree. The images could change when the attention shifts to the bedroom. • Possible choice of props: There could be some glasses on the table and a jug of water. There could be a bowl of fruit. Cushions on the chairs could be very colourful but old.