

# Cambridge International AS & A Level

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**DRAMA**

**9482/11**

Paper 1 Open-Book Written Examination

**May/June 2024**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **28** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Drama specific marking instructions**

Candidates are required to answer two questions in total: one question from Section A and one question from Section B.

There are two level-descriptor tables for each section. Please ensure you use the appropriate marking criteria to mark each candidate response. Table A and Table B are for Section A. Table C and Table D are for Section B. Both sections assess:

**AO1: Knowledge and understanding**

Candidates demonstrate their knowledge and understanding of drama text and its performance context and of theatre-making traditions and theatre practice.

Each answer is marked out of 30.

**Guidance on using level-based mark schemes**

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

**Marking criteria for Section A****Table A: Performance interpretation of drama text and use of detail**

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
<b>5</b>	<ul style="list-style-type: none"> <li>An inventive interpretation of the given extract, showing some originality, informed by a clear practical sense of theatre and consistent with the play as a whole.</li> <li>Close attention to detail in the extract strongly supports the practical interpretation offered.</li> </ul>	<b>17–20</b>
<b>4</b>	<ul style="list-style-type: none"> <li>A workable interpretation of the given extract informed by a practical sense of theatre and consistent with the play as a whole.</li> <li>Discussion of detail in the extract effectively supports the practical interpretation offered.</li> </ul>	<b>13–16</b>
<b>3</b>	<ul style="list-style-type: none"> <li>A competent interpretation of the given extract, showing some practical sense of theatre and broadly consistent with the play as a whole.</li> <li>Competent use of detail in the extract broadly supports the practical interpretation offered.</li> </ul>	<b>9–12</b>
<b>2</b>	<ul style="list-style-type: none"> <li>A straightforward, perhaps literal, interpretation of the given extract, showing some occasional practical sense of theatre which may not be entirely consistent with the play as a whole.</li> <li>Occasional use of detail, perhaps limited to key sections of the extract, partially supports the practical interpretation offered.</li> </ul>	<b>5–8</b>
<b>1</b>	<ul style="list-style-type: none"> <li>A limited interpretation of the given extract, showing a rudimentary practical sense of theatre, with limited awareness of the play as a whole.</li> <li>Minimal detail is used to support the practical interpretation offered or details referenced may be misunderstood or irrelevant.</li> </ul>	<b>1–4</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>

**Table B: Knowledge and understanding of style, genre and context**

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
<b>5</b>	<ul style="list-style-type: none"> <li>Interpretative ideas are informed by a perceptive awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Interpretative ideas are supported by a secure awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Interpretative ideas display appropriate awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Interpretative ideas show some awareness of the play's style, genre and context.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Interpretative ideas show a limited or insecure awareness of the play's style, genre and context.</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>

**Section A**

Candidates answer **one** question from Section A.

*As You Like It* – William Shakespeare

Question	Answer	Marks
<b>EITHER</b>		
1(a)	<p><b>How would you direct selected moments from the extract to create comedy from the interaction between ROSALIND and ORLANDO?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director's perspective and a focus on the creation of <b>comedy</b> from the interaction between Rosalind and Orlando.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Directorial suggestions for achieving comedy including, for example:</p> <ul style="list-style-type: none"> <li>• Creation of situational comedy; the audience knows more than Orlando</li> <li>• The physical appearance of Rosalind in her disguise as Ganymede, her costume</li> <li>• Appearance and costume of Celia and Orlando if made relevant to the comic focus</li> <li>• Rosalind's assertiveness contrasted with Orlando's submissiveness</li> <li>• Celia's absorption in the exchange adding to the comedy</li> <li>• Staging decisions</li> <li>• Use of the stage by the actors</li> <li>• Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume</li> <li>• Delivery of specific lines: use of pause and emphasis; use of aside</li> <li>• Movement, gesture, stage position, stance, posture, gait, energy</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Use of the set and use of props</li> <li>• Application of comic method, timing, action/reaction</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
1(b)	<p><b>How would you perform the role of ORLANDO in selected moments from the extract to achieve a sympathetic audience response?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer's perspective and a focus on achieving a sympathetic audience response to Orlando.</p> <p>Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following: Orlando's sympathetic qualities, for example:</p> <ul style="list-style-type: none"> <li>• Orlando's amiable appearance and courteous address to Rosalind (in disguise) and Celia</li> <li>• His sincerity of feeling in his profession of love for Rosalind</li> <li>• His gullibility in complying with Rosalind's invitation to 'woo' her by proxy</li> </ul> <p>Performance ideas may include, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style: confident, controlling; at times, casual</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Interaction with Rosalind and Celia</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

*The Rivals* – Richard Sheridan

Question	Answer	Marks
<b>EITHER</b>		
2(a)	<p><b>How would you direct the actors, playing ACRES, FAULKLAND and ABSOLUTE, in selected moments from the extract to create comedy for the audience?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director's perspective and a focus on creating comedy for the audience.</p> <p>Responses will vary according to candidates' choice of moments. Candidates may refer to some of the following, for example:</p> <ul style="list-style-type: none"> <li>• Acres' complete lack of understanding of Faulkland's character, his jealousy and self-absorption</li> <li>• Faulkland's obsessive possessiveness of Julia and irrational approach to his separation from her</li> <li>• Absolute's amusement at his friend's ridiculous responses to Acres' news about Julia</li> </ul> <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Staging decisions and use of space by the actors</li> <li>• Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume</li> <li>• Delivery style</li> <li>• Delivery of specific lines: use of pause and emphasis; use of aside or lines delivered under the breath</li> <li>• Movement, gesture, stage position, stance, posture, gait</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Application of comic method, timing, non-verbal communication, exaggeration to emphasise the satire</li> <li>• Application of Comedy of Manners performance conventions, if appropriate</li> <li>•</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
2(b)	<p><b>How would you perform the role of FAULKLAND in selected moments from the extract to convey your interpretation of his character to the audience?</b></p> <p>Mark according to the levels of response marking criteria. <b>Indicative Content</b></p> <p>The question invites a performer’s perspective and a focus on conveying a clear interpretation of Faulkland’s character.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Faulkland’s initial, apparently sincere, enquiry about Julia’s ‘health and spirits’; an attentive lover</li> <li>• His comical dismay when he hears about Julia dancing and singing in company; an insecure partner</li> <li>• His lack of self-awareness as he admits to having been ‘confoundedly stupid’ in Julia’s absence</li> <li>• His sarcasm</li> <li>• His fundamental misogyny</li> </ul> <p>Performance suggestions for Faulkland, including, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance and costume</li> <li>• Movement, gesture, posture, energy, stance, gait, pose</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Interaction with Acres and Absolute</li> <li>• Application of Comedy of Manners performance conventions</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

*A View from the Bridge* – Arthur Miller

Question	Answer	Marks
<b>EITHER</b>		
3(a)	<p><b>How would you perform the role of CATHERINE in selected moments from the extract to convey her feelings for EDDIE at this point in the play?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer’s perspective and a focus on conveying Catherine’s feelings for Eddie at this point in the play.</p> <p>Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following: Catherine’s feelings for Eddie, which may be interpreted as, for example:</p> <ul style="list-style-type: none"> <li>• Affection for her uncle, the father-figure in her life</li> <li>• Respect for his opinions; a little defensive when challenged</li> <li>• Admiration, bordering on hero-worship</li> <li>• Desire for Eddie’s attention and approval</li> </ul> <p>Performance suggestions, which may include reference to, for example:</p> <ul style="list-style-type: none"> <li>• Catherine’s physical appearance: her youth, her prettiness, qualities of the Madonna</li> <li>• Catherine fusses over Eddie seeking his attention and approval</li> <li>• Movement, gesture, posture, energy, stance, gait</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis</li> <li>• Interaction with Eddie: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
3(b)	<p><b>As a designer, explain how your ideas for the creation of the setting of this extract would be appropriate to its dramatic action as well as to the play's style and period.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a designer's perspective and a focus on creating an appropriate setting for the action, style and period of the play.</p> <p>Responses will vary according to the candidates' interpretation of the extract and the design elements selected to create the setting.</p> <p>Candidates may refer to some of the following: Design suggestions, for the creation of the setting, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Choice of period setting in choice of furnishings/backdrops</li> <li>• Creation of the street outside the apartment</li> <li>• Creation of the 'living room-dining room' of Eddie's apartment; an indoor setting 'clean, sparse, homely'</li> <li>• Suggestion of the street and house front; the stairway – as described by Miller</li> <li>• Positioning of entrances/exits</li> <li>• Positioning of the window that Catherine leans out of, to wave at Louis</li> <li>• Furnishings, as required, for example, Eddie's rocker, the dining table and chairs, the phonograph</li> <li>• Space to accommodate the Carbone family as well as the cousins</li> <li>• Use of texture and colour</li> <li>• Use of levels, ramps, steps</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections, if appropriate</li> <li>• Use of lighting, if appropriate</li> <li>• Use of sound, if appropriate</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	30

*The Beatification of Area Boy* – Wole Soyinka

Question	Answer	Marks
<b>EITHER</b>		
4(a)	<p><b>How would you perform the role of TRADER in selected moments from the extract to convey your interpretation of his character to the audience?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer’s perspective and a focus on conveying an interpretation of Trader. Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following: An interpretation of Trader, for example:</p> <ul style="list-style-type: none"> <li>• Cheerful, amiable and jocular with everyone</li> <li>• Confident in himself</li> <li>• Mercenary (as a trader)</li> <li>• Respectful of Sanda and somewhat gullible</li> </ul> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Physical appearance</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style; confident in all his exchanges with other characters</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis</li> <li>• Interaction with a range of other characters: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
4(b)	<p><b>Explain how you would direct selected moments from the extract to convey a sense of daily routine and familiarity between the characters.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director's perspective and a focus on conveying a sense of daily routine and familiarity between the characters. Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• The sense of routine as the stallholders arrive and set up their stalls for the day</li> <li>• Their easy conversation, banter, and jokes</li> <li>• The shared amusement/bemusement at the antics/ramblings of Judge</li> <li>• The sense of community as they all 'look out' for each other</li> <li>• Their common attitude of respect towards Sanda</li> </ul> <p>Directorial suggestions for achieving intentions, for example:</p> <ul style="list-style-type: none"> <li>• Staging decisions and use of space by the actors</li> <li>• Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume</li> <li>• Delivery of specific lines: use of pause and emphasis</li> <li>• Movement, gesture, stage position, stance, posture, gait</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Use of props and costume</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

*Small Island* – Helen Edmundson

Question	Answer	Marks
<b>EITHER</b>		
5(a)	<p><b>How would you direct selected moments from the extract to create your intended effects for the audience?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director's perspective and a focus on <b>conveying</b> intended effects for the audience.</p> <p>Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following: Intended effects, which might include, for example:</p> <ul style="list-style-type: none"> <li>• To highlight the prejudice encountered by Gilbert and others like him in the World War II setting</li> <li>• To create comedy from Gilbert's encounter with Arthur and with Queenie</li> <li>• To reinforce the audience's positive perception of Queenie</li> <li>• To establish a rapport with the audience through Gilbert's direct address</li> </ul> <p>Directorial suggestions for achieving intentions, for example:</p> <ul style="list-style-type: none"> <li>• Staging decisions and use of space by the actors</li> <li>• Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume</li> <li>• Delivery of specific lines: use of pause and emphasis</li> <li>• Movement, gesture, stage position, stance, posture, gait</li> <li>• Interaction between characters: physical contact, eye-contact, eye-line</li> <li>• Delivery of direct address to the audience</li> <li>• Use of props and costume</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
5(b)	<p><b>How would you perform the role of GILBERT in selected moments from the extract to convey your interpretation of his character?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer's perspective and a focus on conveying an interpretation of Gilbert's character.</p> <p>Responses will vary according to the candidates' interpretation.</p> <p>Candidates may refer to some of the following: Intended interpretation of Gilbert, including, for example:</p> <ul style="list-style-type: none"> <li>• Affable and good-natured interacting with Arthur and Queenie</li> <li>• Polite</li> <li>• Confident in himself but wary of prejudice against him</li> <li>• Humorous and witty</li> <li>• Assertive in dealing with the GIs</li> </ul> <p>Performance suggestions may include reference to, for example:</p> <ul style="list-style-type: none"> <li>• Gilbert's physical appearance and costume</li> <li>• His initial wariness of Arthur transformed to compassion</li> <li>• His immediate attraction to Queenie</li> <li>• His resistance to the antagonism of the GIs</li> <li>• Movement, gesture, posture, energy, stance, gait</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Interaction with Arthur, Queenie, and the GIs; spatial relationships, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props and accessories</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

**Marking criteria for Section B****Table C: Performance interpretation of drama text and use of detail**

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• An inventive interpretation of the practical possibilities of the play or selected sections, showing some originality, informed by a clear practical sense of theatre and consistent with the play as a whole.</li> <li>• Close attention to selected detail strongly supports the practical interpretation offered.</li> </ul>	<b>17–20</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• A workable interpretation of the practical possibilities of the play or selected sections, informed by a practical sense of theatre and consistent with the play as a whole.</li> <li>• Discussion of selected detail effectively supports the practical interpretation offered.</li> </ul>	<b>13–16</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• A competent interpretation of the practical possibilities of the play or selected sections, showing some practical sense of theatre and broadly consistent with the play as a whole.</li> <li>• Competent use of selected detail broadly supports the practical interpretation offered.</li> </ul>	<b>9–12</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• A straightforward, perhaps literal, interpretation of the practical possibilities of the play or selected sections, showing some occasional practical sense of theatre which may not be entirely consistent with the play as a whole.</li> <li>• An uneven use of selected detail, perhaps limited to key sections of the play, occasionally supports the practical interpretation offered.</li> </ul>	<b>5–8</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• A limited interpretation of the practical possibilities of the play or selected sections, showing a rudimentary practical sense of theatre, with limited awareness of the play as a whole.</li> <li>• Minimal detail is used to support the practical interpretation offered or details referenced may be misunderstood or irrelevant.</li> </ul>	<b>1–4</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>	<b>0</b>

**Table D: Knowledge and understanding of style, genre and context**

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
<b>5</b>	<ul style="list-style-type: none"> <li>Interpretative ideas are informed by a perceptive awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Interpretative ideas are supported by a secure awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Interpretative ideas display reasonable awareness of relevant aspects of the play's style, genre and context.</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Interpretative ideas show some awareness of the play's style, genre and context.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Interpretative ideas show a limited or insecure awareness of the play's style, genre and context.</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>

**Section B***Oedipus Rex* – Sophocles

Question	Answer	Marks
<b>EITHER</b>		
6(a)	<p><b>How would you use <u>one or more</u> design elements to create an appropriate atmosphere for the unfolding action in <u>two separate</u> sections of the play?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a designer’s perspective focused on creating an appropriate atmosphere for the unfolding action. Responses will vary according to the candidates’ selection of sections, chosen atmosphere(s) and design elements.</p> <p>Candidates may refer to some of the following: Atmosphere, for example:</p> <ul style="list-style-type: none"> <li>• Gloom, misery, calm, antagonism, rage, trepidation, terror, horror, revulsion</li> </ul> <p>Set design ideas, including, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Creation of the setting – Ancient Thebes or justified transposed setting</li> <li>• Suggestions of pillars, palace doors, an altar</li> <li>• Use of texture and colour</li> <li>• Use of levels, ramps, steps</li> <li>• Scenic devices, for example: trucks, revolves, flying of scenery</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Positioning and use of entrances/exits</li> <li>• Use of projections</li> </ul> <p>Lighting design ideas, for example:</p> <ul style="list-style-type: none"> <li>• Choice of lantern</li> <li>• Colour/ intensity/positioning/angles</li> <li>• Gobos/ specials/ floor-lamps/birdies</li> <li>• LED lighting</li> <li>• Creation of shadows/silhouettes</li> <li>• Transitions</li> </ul> <p>Sound design, for example:</p> <ul style="list-style-type: none"> <li>• Live and/or recorded sound</li> <li>• Position and use of speakers, volume/amplification, fades</li> <li>• Naturalistic and/or ‘surreal’ sound effects; symbolic sound; music</li> <li>• Transitions</li> </ul>	<b>30</b>

Question	Answer	Marks
6(a)	<p>Costume Design suggestions, for example:</p> <ul style="list-style-type: none"><li>• Style of costumes; period, cut, condition and fit</li><li>• Colours, fabrics, ornamentation</li><li>• Footwear/headgear/jewellery</li><li>• Accessories</li></ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"><li>• The theatrical/cultural/historical context of the play</li><li>• Language and stage imagery</li><li>• Genre and style</li><li>• Performance history of the play</li></ul>	

Question	Answer	Marks
<b>OR</b>		
6(b)	<p><b>How would you want your audience to respond to the character of CREON at different points in the play? Explain how you would perform the role, in <u>two separate</u> sections, to achieve your aims.</b></p> <p>Mark according to the levels of response marking criteria. The question invites a performer's perspective and a focus on achieving specific audience response(s) towards Creon.</p> <p><b>Indicative Content</b> Responses will vary according to the sections and responses selected. Responses to Creon, which might include, for example:</p> <ul style="list-style-type: none"> <li>• Respect, distrust, sympathy, empathy, admiration</li> </ul> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• The physical appearance of Creon</li> <li>• His concern for Thebes and for Oedipus in his first appearance</li> <li>• His outrage at Oedipus' accusations against him</li> <li>• His ability to remain calm and to reason patiently, even as Oedipus rages against him</li> <li>• His kindness to Oedipus at the close of the play, despite their earlier rift</li> <li>• His respect for the gods and their Oracles</li> <li>• His attempts to justify his actions</li> </ul> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Movement, gesture, posture, energy, stance</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Application of Greek tragic performance conventions, if appropriate</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

*The Government Inspector* – Nikolai Gogol

Question	Answer	Marks
<b>EITHER</b>		
7(a)	<p><b>How would you direct <u>two or more separate</u> sections of the play to create comedy from the nature of the relationship between ANNA ANDREEVNA and her daughter, MARIA?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director’s perspective focused on creating comedy from the nature of the relationship between the Anna Andreevna and her daughter Maria</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Their first appearance in Act 1 where Andreevna scolds Maria about her vanity and interest in men</li> <li>• Their fractious exchange at the beginning of Act 3 where they squabble about Dobchinsky</li> <li>• Their bickering in Act 3 Scene 3 about what to wear to impress the ‘Inspector’</li> <li>• Their shared rapture over the ‘Inspector’ in Act 3 Scene 8</li> <li>• Their rivalry for Khlestakov’s attention in Act 4, culminating in the bogus ‘proposal’ to Maria</li> </ul> <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Physical appearance of the two actors, if appropriate to the comedy</li> <li>• Use of costume/make-up/hairstyle to highlight their difference/similarities</li> <li>• Staging decisions and use of space and spatial relationships by the actors</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Application of comic method</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
7(b)	<p><b>As a performer playing the role of KHLESTAKOV, explain how you would want the audience to respond to your character and how you would achieve this in <u>at least two separate</u> sections of the play.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer’s perspective and a focus on achieving a specific audience response.</p> <p>Responses will vary according to the sections selected and their preferred response(s).</p> <p>Audience responses to Khlestakov’s character, including, for example:</p> <ul style="list-style-type: none"> <li>• Dislike at his treatment of Osip and his general sense of entitlement</li> <li>• Shock at the way he treats the Waiter</li> <li>• Amusement as he fools the Mayor</li> <li>• Amazement as nobody questions his authenticity</li> <li>• Incredulity as his lies become more and more outrageous</li> <li>• Enjoyment of his self-aggrandisement</li> <li>• Pleasure or disappointment at his ‘escape’</li> <li>•</li> </ul> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance and costume</li> <li>• Movement, gesture, posture, energy, stance, gait</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Interaction with other characters: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Application of comic method</li> <li>• Application of naturalistic performance conventions</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

*The Cherry Orchard* – Anton Chekhov

Question	Answer	Marks
<b>EITHER</b>		
8(a)	<p><b>How would you direct <u>two or more separate</u> sections of the play to bring out the play’s theme of unfulfilled love for the audience?</b></p> <p><b>Indicative Content</b> The question invites a director’s perspective and a focus on bringing out the theme of unfulfilled love for the audience. Responses will vary according to the sections selected.</p> <p>Candidates may refer to some of the following: The theme of unfulfilled love, as seen, for example, in:</p> <ul style="list-style-type: none"> <li>• The prospect of marriage between Varya and Lopakhin, often discussed but which ends in nothing</li> <li>• The ‘love’ triangle involving Dunyasha, clumsy Yepikhodov and heartless Yasha</li> <li>• Anna’s attachment to Trofimov, misinterpreting his ‘comradely’ companionship for romance</li> <li>• Madame Ranyevskaya’s obsession with her ‘sponger’ lover in Paris</li> </ul> <p>Directorial suggestions for the chosen sections which address the theme of unfulfilled love, for example:</p> <ul style="list-style-type: none"> <li>• Casting decisions for the characters involved, if made relevant to the question</li> <li>• Staging decisions and use of space by the actors</li> <li>• Direction of the actors: body language, facial expressions</li> <li>• Vocal qualities: tone, pitch, pace, volume</li> <li>• Delivery of specific lines: use of pause and emphasis</li> <li>• Movement, gesture, stage position, stance, posture, gait</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Application of naturalistic theatre performance conventions</li> <li>• Application of Chekhovian comic method, if appropriate to the chosen section(s)</li> <li>• Use of set</li> <li>• Use of props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
8(b)	<p><b>How would you perform the role of MADAME RANYEVSKAYA in <u>two or more separate</u> sections of the play, to convey your interpretation of her character to the audience?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer’s perspective and a focus on conveying an interpretation of Ranyevskaya’s character. Responses will vary according to the candidates’ interpretation.</p> <p>Candidates may refer to some of the following: Intended interpretation of Ranyevskaya, including, for example:</p> <ul style="list-style-type: none"> <li>• Her sentimentality about the cherry orchard, about the old nursery, about her childhood</li> <li>• Her extravagance and lack of understanding about money</li> <li>• Her affectionate nature towards her brother and children; her foolish love for her ‘lover’ in Paris</li> <li>• Her kindly treatment of Firs</li> <li>• Her inability to take action; lack of self-determination</li> </ul> <p>Responses will vary according to the candidates’ choice of sections. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Her physical appearance and costume</li> <li>• Movement, gesture, posture, energy, stance, gait</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, tone, emphasis</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props and accessories</li> <li>• Interaction with other characters</li> <li>• Naturalistic performance conventions</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	30

*Blood Wedding* – Federico Garcia Lorca

Question	Answer	Marks
<b>EITHER</b>		
9(a)	<p><b>Explain how you would perform the role of the WIFE of Leonardo in <u>two separate</u> sections of the play to create a sympathetic response from the audience.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a performer’s perspective and a focus on creating a sympathetic response to the role of Leonardo’s wife. Responses will vary according to the candidates’ choice of sections.</p> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Presentation of an amiable appearance and costume; a wholesome woman</li> <li>• Her maternal qualities, loving towards her baby and husband</li> <li>• Her submissiveness towards Leonardo despite her suspicions</li> <li>• Her defence of her cousin, the Bride</li> <li>• Her sadness when Leonardo speaks harshly to her</li> <li>• Her regrets at the wedding, understandable self-pity</li> <li>• Her desolation at the end of the play</li> <li>• Movement, gesture, posture, energy, stance, gait, pose</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis</li> <li>• Interaction with her mother, her baby, Leonardo: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props and accessories</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	30

Question	Answer	Marks
<b>OR</b>		
9(b)	<p><b>As a designer of costumes, make-up/mask and accessories, explain how your designs reveal your interpretation of the characters of <u>two</u> of the following: THE MOTHER, THE BRIDE, THE BEGGARWOMAN, LEONARDO, THE MOON. Refer to <u>one</u> specific section for <u>each</u> character.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a costume designer's perspective and a focus on creating designs appropriate to the candidate's interpretation of their chosen characters. Responses will vary according to the candidates' interpretation and choice of characters as well as their selected sections.</p> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Authentic 1930s period costume, typical of Andalucía, or justified transposed costumes</li> <li>• Style of costumes, as appropriate to the chosen characters</li> <li>• The Mother's costume may reflect the wealth of the family but is likely to be traditional and modest and reflect her age</li> <li>• Depending upon which sections are chosen, the Bride's costume may be demure (to meet with Mother) high-necked and long-sleeved perhaps to reflect her attempts as self-restraint; her wedding dress may be immaculate or distressed depending upon the chosen section</li> <li>• Leonardo's costume may take inspiration from the 'Lion' aspect of his name; he may dress to satisfy his own vanity/passion</li> <li>• Beggarwoman is both human and spectral/supernatural and this may be reflected in the fabrics, colour and layers of her cloak/shawl; she is representative of Death</li> <li>• Moon is associated with white and blue coloured light, s/he may be of any gender or combine genders; costume may be stark or extravagant and may be 'other-worldly' in some way; luminescent to reflect the moon</li> <li>• Colour, fabric, cut, fit, condition, ornamentation</li> <li>• Costume accessories: headdresses, jewellery, footwear, shawls, scarves, bags</li> <li>• Make-up and/or mask design</li> <li>• Personal props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	30

*Boom* – Jean Tay

Question	Answer	Marks
<b>EITHER</b>		
10(a)	<p><b>How would you direct <u>two or more separate</u> sections of the play to reveal the complex nature of the feelings that YOUNG MOTHER and YOUNG FATHER have for one another?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a director's perspective focused on conveying the complex <b>nature</b> of the feelings that Young Mother and Young Father have for one another Responses will vary according to the moments selected.</p> <p>Candidates may refer to some of the following sections:</p> <ul style="list-style-type: none"> <li>• Their first appearance in Act 1, Scene 8 which establishes a romantic and loving relationship</li> <li>• Their quarrel in Act 1, Scene 17 over Young Father's trips abroad which ends with Young Mother's susceptibility to Young Father's charm</li> <li>• Mother's monologue in Act 2, Scene 13 where she reveals her feelings for her husband</li> <li>• Mother's impassioned refusal to believe that her husband is now a corpse in Act 2, Scene 14</li> <li>• Corpse's confession of his need to return 'To her.'</li> </ul> <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Physical appearance of the actors playing Young Mother and Young Father, if relevant to chosen sections</li> <li>• Staging decisions and use of space and spatial relationships by the actors, to suggest Young Mother's shifting attitudes towards Young Father, whom she loves but distrusts</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, emphasis</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of props</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	<b>30</b>

Question	Answer	Marks
<b>OR</b>		
10(b)	<p><b>As a designer, explain how your application of your choice of design elements would create an appropriate atmosphere for <u>two separate</u> sections of the play where CORPSE appears.</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b> The question invites a designer’s perspective and a focus on creating an appropriate atmosphere for sections where Corpse appears using chosen design elements. Responses will vary according to the candidates’ choice of section and of design elements.</p> <p>Candidates may refer to some of the following: Sections involving the appearance of Corpse, including, for example:</p> <ul style="list-style-type: none"> <li>• The prologue and the righting of the headstone – atmosphere is disturbing or comical</li> <li>• Act 1, Scene 6, the first appearance of Corpse whose voice shocks Jeremiah – atmosphere may be of shock/horror or comical</li> <li>• Act 1, Scene 14, Corpse at night with sound of insects, his monologue-atmosphere may be eerie</li> <li>• Act 1, Scene 18, Jeremiah visits Corpse and ‘ignites’ his memory of being burnt alive – atmosphere may be of terror</li> <li>• Act 2, Scene 6, Corpse and Jeremiah - the relationship is tetchy initially but ends on a wistful note and atmosphere</li> <li>• Act 2, Scene 9, Corpse finally remembers; the scene ends with Corpse humming – hopeful atmosphere</li> <li>• Act 2, Scene 17, Corpse explains his death and his vision of his wife’s face as Boon cuts down the tree - the atmosphere is touching</li> </ul> <p>Design elements may include, for example: Set Design suggestions that contribute to the creation of an appropriate atmosphere:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Positioning of entrances/exits</li> <li>• Furnishings and set dressings</li> <li>• Use of levels, ramps, steps</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections</li> <li>• Use of texture and colour</li> </ul> <p>Lighting suggestions that contribute to the creation of an appropriate atmosphere:</p> <ul style="list-style-type: none"> <li>• Choice of lanterns</li> <li>• Colour/intensity/positioning/angles</li> <li>• Gobos/specials/floor-lamps/birdies</li> <li>• LED lighting</li> <li>• Creation of transitions</li> </ul>	30

Question	Answer	Marks
10(b)	<p>Sound suggestions that contribute to the creation of an appropriate atmosphere:</p> <ul style="list-style-type: none"> <li>• Live and/or recorded sound</li> <li>• Position and use of speakers; volume/amplification; fading</li> <li>• Naturalistic sound effects; symbolic sound; music</li> <li>• Creation of transitions</li> </ul> <p>Costume Design suggestions that contribute to the creation of an appropriate atmosphere:</p> <ul style="list-style-type: none"> <li>• Style of costumes; period, cut and fit</li> <li>• Oriental style or westernised Act 1, Scene 14, the Corpse</li> <li>• Colours, fabrics, ornamentation</li> <li>• Footwear/headgear/jewellery/masks/make-up</li> <li>• Accessories</li> </ul> <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> <li>• The theatrical/cultural/historical context of the play</li> <li>• Language and stage imagery</li> <li>• Genre and style</li> <li>• Performance history of the play</li> </ul>	