CAMBRIDGE
International Education

# Cambridge IGCSE™ (9–1)

**DRAMA** **0994/01**

Paper 1 Written Examination **For examination from 2029**

MARK SCHEME

Maximum Mark: 60

**Specimen**

This document has **46** pages.

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**[Turn over**

**General Marking Principles**

All examiners must apply these marking principles when marking candidate responses.

| | |
|---|---|
| 1 | Examiners must award marks for each response in line with:<br><br>• the specific **content** defined in the mark scheme<br>• the specific **skills** defined in the mark scheme or in the level descriptions<br>• the **standard of response** required as exemplified by the standardisation scripts. |
| 2 | Examiners must award **whole marks** (not half marks, or other fractions). |
| 3 | Examiners must award marks **positively**. This means that:<br><br>• marks are not deducted for errors or omissions<br>• marks are awarded for correct/valid answers as defined in the mark scheme and also for **other valid answers** which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate<br>• the quality of spelling, punctuation and grammar are judged **only** when the mark scheme indicates that these features are **specifically assessed** in the question. However, the meaning of all responses must be unambiguous. |
| 4 | Examiners must **consistently** apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly. |
| 5 | Examiners must use the **full range of marks** defined in the mark scheme, unless limited by the quality of the candidate responses seen. |
| 6 | Examiners must award marks according to the mark scheme and **must not** award marks with grade thresholds or grade descriptions in mind. |

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**English & Media-Specific Marking Principles**
**(To be read in conjunction with the General Marking Principles (and requiring further guidance on how to place marks within levels))**

**Components using level descriptions:**

- We use level descriptions as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptions are a means of general guidance and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

**Components using point-based marking:**

Point-based marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

**a** DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).

**b** DO credit alternative answers/examples which are not written in the mark scheme if they are correct.

**c** DO credit answers where candidates give more than one correct answer in one prompt/ numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons …).

**d** DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.)

**e** DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.

**f** DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).

**g** DO NOT require spellings to be correct, unless this is part of the test. However, spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. corrasion/corrosion).

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**Section A: Lolita Chakrabarti: *Life of Pi***

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(a)</td><td>
Identify <u>two</u> things that happen just before Extract 1 starts.<br><br>
Extract 1 is taken from towards the end of Scene 2, the action is set in Pondicherry Zoo, India, 1976.<br><br>
Candidates may point to three main things that have taken place immediately before this extract. There was a great excitement that the tiger RICHARD PARKER has arrived. He has been sedated while he is transported. Upon arrival, there is a service of blessing for him. There is also passing reference to the political situation in India.<br><br>
Possible responses:<br><br>
• the arrival of RICHARD PARKER<br>
• the service of blessing<br>
• the discussion of the political situation in India<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each point, up to a maximum of two.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A statement about one thing that happened before the extract starts.</td><td>1</td></tr>
<tr><td>A statement about a second thing that happened before the extract starts.</td><td>1</td></tr>
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</td><td>2</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(b)</td><td>
Give <u>three</u> pieces of performance advice to the actor on how to deliver FATHER's lines in Extract 1.<br><br>
AMMA refers to FATHER being under a considerable amount of stress. He is a strict father who wishes to instil discipline into his son PI. He is incensed by PI venturing into the feeding cage where RICHARD PARKER will enter only a few moments later. He is also extremely worked up by the political situation, which adds to his short temper.<br><br>
Possible responses:<br><br>
• the actor's use of posture, gesture, and facial expression<br>
• delivery of lines, vocal pitch/tone, dynamics<br>
• use of space and physical interaction with other actors<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each piece of performance advice, up to a maximum of three.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A piece of performance advice for the actor playing FATHER.</td><td>1</td></tr>
<tr><td>A second piece of performance advice for the actor playing FATHER.</td><td>1</td></tr>
<tr><td>A third piece of performance advice for the actor playing FATHER.</td><td>1</td></tr>
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</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(c)</td><td>
As a director, how would you want the actors to create a sense of shock in Extract 1?<br><br>
In the extract PI and RANI are stunned into silence by FATHER feeding BUCKINGHAM the goat to RICHARD PARKER, who drags the goat into his lair. The two children are shocked and appalled that this could have happened and are physically shaken.<br><br>
The following points are relevant to answering the question:<br><br>
• the children move from playful disobedience to shocked compliance<br>
• the ‘shrinking’ of their physicality as they cower away from FATHER<br>
• the children attempt to leave and go to their rooms but are commanded to stay<br>
• any other reasonable response that can be supported by the text.<br><br>
Allow any interpretation that can be supported from the extract.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• A specific explanation of how the actors should create a sense of shock.</td><td>4–5</td></tr>
<tr><td>2</td><td>• A general explanation of how the actors should create a sense of shock.</td><td>2–3</td></tr>
<tr><td>1</td><td>• A limited description of how the actors should create a sense of shock.</td><td>1</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>5</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>2(a)</td><td>
Suggest a costume for LULU CHEN and a costume for MR OKAMOTO in Extract 2.<br><br>
Give <u>one</u> reason why each costume would be appropriate.<br><br>
Extract 2 is from Scene 1.<br><br>
LULU CHEN<br>
LULU CHEN is described as an Asian Canadian in her 20s and the only indications in the stage directions are that she is smartly dressed. She is from the Canadian Embassy in Mexico and is accompanying MR OKAMOTO and her costume is likely to reflect the way in which he is dressed.<br><br>
MR OKAMOTO<br>
MR OKAMOTO works for the Japanese Ministry of Transport. We are told that he is in his 50s and has a large briefcase.<br><br>
Allow any reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>Suggestion of an appropriate costume for LULU CHEN.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
<tr><td>Suggestion of an appropriate costume for MR OKAMOTO.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
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</td><td>4</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>2(b)</td><td>
How could the actors communicate the tensions between MR OKAMOTO and PI in Extract 2?<br><br>
MR OKAMOTO is from the Japanese Ministry of Transport, which means he has travelled a very long distance to conduct the interview with PI.<br><br>
MR OKAMOTO has been commissioned to compile the official report about the tragedy of the sinking of the ship Tsimtsum. He is therefore under pressure to find out from PI what happened.<br><br>
The conversation takes many twists and turns and MR OKAMOTO quickly becomes frustrated that his questions are not answered.<br><br>
Candidates are free to make decisions about what they intend the tensions of the extract to be, so long as they can justify these decisions from the extract in the context of the overall play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed insight into how the actors could communicate the tensions between MR OKAMOTO and PI.</td><td>5–6</td></tr>
<tr><td>2</td><td>• Shows general understanding of how to communicate the tensions between MR OKAMOTO and PI.</td><td>3–4</td></tr>
<tr><td>1</td><td>• Makes limited comments about how to communicate the tensions between MR OKAMOTO and PI.</td><td>1–2</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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</td><td>6</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>3</td><td>
Explain the acting techniques you would use to play MRS BIOLOGY KUMAR in Scene 9.<br><br>
MRS BIOLOGY KUMAR is PI’s Aunty, and he has considerable respect for her. She represents a scientific, rational view of the world, which contrasts strongly with PI’s spiritual understanding of the world.<br><br>
Allow any interpretation that may be justified from the scene. Whatever interpretation is chosen, it is essential that candidates refer to the acting techniques they would use to create it.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed practical insight into how to play MRS BIOLOGY KUMAR in Scene 9.</td><td>8–10</td></tr>
<tr><td>2</td><td>• A general explanation, showing practical understanding of how to play MRS BIOLOGY KUMAR in Scene 9.</td><td>4–7</td></tr>
<tr><td>1</td><td>• A superficial explanation, showing limited understanding of how to play MRS BIOLOGY KUMAR in Scene 9.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>4</td><td>
As an actor, how would you communicate PI's state of mind in Scene 11?<br><br>
Your answer should make detailed reference to the scene.<br><br>
The focus of the question is primarily on what the actor wishes to communicate to the audience, which is a personal decision based on the evidence of the text.<br><br>
PI interacts with several characters in the scene, including COMMANDER GRANT-JONES, MAN, and RICHARD PARKER.<br><br>
Candidates may refer to voice, physicality, use of space, proxemics, silences etc.<br><br>
Allow any approach that can be justified from the play.
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to play the role of PI.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to play the role of PI.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to play the role of PI.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to play the role of PI.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the role of PI.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>15</td></tr>
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<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>5</td><td>
As a director, what dramatic moments would you want to emphasise in Scene 10?<br><br>
Your answer should make practical suggestions for how to emphasise these dramatic moments.<br><br>
Scene 10 is set in the hospital room. At the end of the scene, PI waves an oar around, swiping and shouting wildly. PI is then sedated, and there is a planetarium effect, which adds to the sense of floating in a drugged stupor.<br><br>
Candidates should give a detailed explanation of how they would achieve their directorial vision, with close reference to examples from the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of the directorial intention.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of the directorial intention.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of the directorial intention.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of the directorial intention.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the directorial intention.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>6</td><td>
As a designer, explain how you would use design elements to establish the mood in Scene 1.<br><br>
Your answer should make practical suggestions for how to achieve this.<br><br>
The set design for the hospital room is likely to be fairly plain and is described as a ‘sparse, white room’ with a bed and two chairs. The positioning of the set is a challenge as PI appears from underneath the bed and it needs to be clear how this would work.<br><br>
There are some imaginary aspects later as butterflies and a giraffe appear. This is likely to involve lighting, projection, and sound design aspects.<br><br>
Allow credit for creative solutions that recognise the practical constraints and opportunities for this style of play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how design elements could be used.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how design elements could be used.<br>• Practical suggestions with detailed reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how design elements could be used.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how design elements could be used.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of one or more elements of design.<br>• Minimal suggestions for how to approach the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>15</td></tr>
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**Section B: George Bernard Shaw: *Pygmalion***

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>7(a)</td><td>
Identify <u>two</u> things that happen just before Extract 3 starts.<br><br>
Extract 3 is taken from towards the end of Act 3, the action is set in the drawing room of MRS HIGGINS' flat on the Chelsea embankment.<br><br>
Immediately before the extract begins, LIZA has visited, initially making a good impression through her carefully studied speech and manners. This deteriorates when the subject of her Aunt's death from influenza comes up in conversation and LIZA lapses into using slang and swearing. After she leaves the stage, MRS HIGGINS chides her son for believing he can transform LIZA. In the passage, HIGGINS and PICKERING passionately defend their experiment with LIZA and assert how well it is going.<br><br>
Possible responses:<br><br>
• LIZA has met HIGGINS' mother and initially impressed her but then embarrassed the group by her use of slang and swearing<br>
• MRS HIGGINS has scolded her son for believing he can genuinely change LIZA, the extract is HIGGINS' and PICKERING's passionate response<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each point, up to a maximum of two.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A statement about one thing that happened before the extract starts.</td><td>1</td></tr>
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</td><td>2</td></tr>
</table>

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>7(b)</td><td>
Give <u>three</u> pieces of performance advice to the actor on how to deliver MRS HIGGINS's lines in Extract 3.<br><br>
MRS HIGGINS is exasperated by her son's eccentric behaviour, particularly his latest idea that he can transform the flower seller, LIZA DOOLITTLE into a well-spoken society lady.<br><br>
Immediately before the extract, MRS HIGGINS says to HIGGINS and PICKERING, 'You certainly are a pretty pair of babies, playing with your live doll', and the tone of this comment sets the scene for the way she speaks.<br><br>
Possible responses:<br><br>
• MRS HIGGINS should speak in a very assured manner<br>
• there should be an element of disapproval in her tone<br>
• her reaction to HIGGINS and PICKERING shouting should be authoritative in a way that calms the situation down<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each piece of performance advice, up to a maximum of three.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A piece of performance advice for the actor playing MRS HIGGINS.</td><td>1</td></tr>
<tr><td>A second piece of performance advice for the actor playing MRS HIGGINS.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>7(c)</td><td>
As a director, how would you want the actors to show tension in Extract 3?<br><br>
PROFESSOR HENRY HIGGINS and COLONEL PICKERING are fixated on the success of their experiment. Both are experts in dialect and HIGGINS has accepted a bet from PICKERING that he, HIGGINS, will not succeed in making a lady out of LIZA DOOLITTLE. Despite the bet, they are both keen to emphasise how well things are going with the experiment and are passionate in proving this to MRS HIGGINS. The dramatic effect should be aroused and excitable as the two men talk over each other in their eagerness to prove their points.<br><br>
The following points are relevant to answering the question:<br><br>
• the two men are completely in agreement so there is no sense of argument about the interaction<br>
• the dialogue is passionate as each seeks to better the comments of the other<br>
• the exchange will increase in volume as the dialogue continues<br>
• there is a contrast when they are told to be quiet by MRS HIGGINS, at which point the style changes<br>
• the pacing at the end of the extract will be different and needs to be less intense but still emphatic<br>
• any other reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• A specific explanation of how the actors should show tension.</td><td>4–5</td></tr>
<tr><td>2</td><td>• A general explanation of how the actors should show tension.</td><td>2–3</td></tr>
<tr><td>1</td><td>• A limited description of how the actors should show tension.</td><td>1</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>8(a)</td><td>
Suggest a costume for LIZA and a costume for HIGGINS in Extract 4.<br><br>
Give <u>one</u> reason why each costume would be appropriate.<br><br>
Candidates' suggestions should be in keeping with the occasion that LIZA and HIGGINS have just attended. Allow any appropriate suggestions that can be justified from the play.<br><br>
LIZA<br>
At the start of Act 4 there is a description of what LIZA is wearing: opera cloak, brilliant evening dress, diamonds with fan, flowers and all accessories, although she takes off the cloak and puts down the fan. She puts on a pair of slippers, which she subsequently throws at HIGGINS, and which become significant in this extract.<br><br>
HIGGINS<br>
At the start of Act 4 HIGGINS is described as 'being in evening dress, with overcoat and hat'. He takes off the overcoat and puts on a smoking jacket.<br><br>
Allow any reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>Suggestion of an appropriate costume for LIZA.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
<tr><td>Suggestion of an appropriate costume for HIGGINS.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>8(b)</td><td>
How could the actors communicate the relationship between LIZA and HIGGINS in Extract 4?<br><br>
This is a significant point in the drama as LIZA rebels against the paternalistic, misogynistic way in which she has been treated by HIGGINS. There are many strands to creating the tension: frustration, anger, disappointment, betrayal, all of which can be woven into the delivery of the dialogue.<br><br>
Candidates are free to make decisions about what they intend the relationship of the characters to be, so long as they can justify these decisions from the extract in the context of the overall play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed insight into how the actors could communicate the relationship between LIZA and HIGGINS.</td><td>5–6</td></tr>
<tr><td>2</td><td>• Shows general understanding of how to communicate the relationship between LIZA and HIGGINS.</td><td>3–4</td></tr>
<tr><td>1</td><td>• Makes limited comments about how to communicate the relationship between LIZA and HIGGINS.</td><td>1–2</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>9</td><td>
Explain the acting techniques you would use to play MRS PEARCE to show her relationship with HIGGINS in Act 2.<br><br>
MRS PEARCE is HIGGINS' housekeeper and her dialogue supports his worldview of LIZA as being common and therefore unfit for respectable society. She refers to her as a 'silly girl' and most of her comments to LIZA are admonitions as to how she should and shouldn't speak to a gentleman such as HIGGINS.<br><br>
There is a turning point, however, when talking to PICKERING, whom she clearly sees as a restraining influence on HIGGINS' ideas. She goes on to turn on HIGGINS in demanding to know on what terms LIZA is to stay in the house.<br><br>
Allow any interpretation that may be justified by the extract. Whatever interpretation is chosen, it is essential that candidates refer to the acting techniques they would use to create it.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed practical insight into how to play the role of MRS PEARCE in Act 2.</td><td>8–10</td></tr>
<tr><td>2</td><td>• Shows broad practical understanding of how to play the role of MRS PEARCE in Act 2.</td><td>4–7</td></tr>
<tr><td>1</td><td>• Shows superficial understanding of how to play the role of MRS PEARCE in Act 2.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>10</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>10</td><td>
As an actor, how would you communicate THE FLOWER GIRL's social status in Act 1?<br><br>
Your answer should make detailed reference to the act.<br><br>
LIZA is referred to as THE FLOWER GIRL in Act 1. The act sets up the class roles for the play, emphasising THE FLOWER GIRL's difference from HIGGINS and PICKERING. The difference can be emphasised through dialect, physicality, use of space, proxemics, silences etc.<br><br>
Allow any other reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to play the role of THE FLOWER GIRL.<br>• Excellent, practical suggestions with sustained and detailed reference to the act.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to play the role of THE FLOWER GIRL.<br>• Practical suggestions with consistently appropriate reference to the act.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to play the role of THE FLOWER GIRL.<br>• Some practical suggestions which make appropriate reference to the act.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to play the role of THE FLOWER GIRL.<br>• A narrow range of practical suggestions with occasional reference to the act.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the role of THE FLOWER GIRL.<br>• Minimal reference to the act.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>11</td><td>
As a director, what dramatic moments would you want to emphasise at the end of Act 5?<br><br>
Your answer should make practical suggestions for how to emphasise these dramatic moments.<br><br>
The question does not give a starting point in the text and candidates are free to decide how much of the ending they wish to cover.<br><br>
The ending of the play can be approached in several ways, depending on the director’s view of how the power relationship between LIZA and HIGGINS plays out in the final act.<br><br>
Candidates should give a detailed explanation of how they would achieve their directorial vision, with close reference to examples from the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of the directorial intention.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of the directorial intention.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of the directorial intention.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of the directorial intention.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the directorial intention.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>12</td><td>
As a designer, explain how you would use design elements to represent the Wimpole Street Laboratory at the start of Act 4.<br><br>
Your answer should make practical suggestions for how to achieve this.<br><br>
There are no descriptions of the laboratory at the start of Act 4, but it is described in considerable detail at the start of Act 2. Candidates may decide to use many or most of these in staging the opening of Act 4 but whatever their choices – whether literalistic or their own interpretation – they must refer to the effectiveness of their approach.<br><br>
The most significant difference from Act 2 is the time of day and candidates may discuss lighting design as it is midnight at the start of the act.<br><br>
Allow credit for creative solutions that recognise the practical constraints and opportunities for this style of play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how design elements could be used.<br>• Excellent, practical suggestions with sustained and detailed reference to the act.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how design elements could be used.<br>• Practical suggestions with detailed reference to the act.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how design elements could be used.<br>• Some practical suggestions which make appropriate reference to the act.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how design elements could be used.<br>• A narrow range of practical suggestions with occasional reference to the act.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of one or more elements of design.<br>• Minimal suggestions for how to approach the act.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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**Section C: Patrick Barlow: *The 39 Steps***

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13(a)</td><td>
Identify <u>two</u> things that happen just before Extract 5 starts.<br><br>
Extract 5 comprises all of Scene 22, the action is set in the foyer of the Assembly Hall.<br><br>
In the previous scene, HANNAY has been mistaken for Captain Rob Roy McAlistair and called upon to give a speech at the lectern. HANNAY rises to the moment and delivers the speech, but as he takes his bow PAMELA denounces him to the Inspector. HANNAY makes a run for it but is pinned to the floor by the two HEAVIES. Scene 22 opens at this point.<br><br>
Possible responses:<br><br>
• HANNAY was trying to run away<br>
• HANNAY was pinned to the ground by the HEAVIES<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each point, up to a maximum of two.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A statement about one thing that happened before the extract starts.</td><td>1</td></tr>
<tr><td>A statement about a second thing that happened before the extract starts.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13(b)</td><td>
Give <u>three</u> pieces of performance advice to the actor on how to deliver PAMELA's lines in Extract 5.<br><br>
At the start of the scene, PAMELA is confident in her delivery as she believes that HANNAY will now be brought to justice. There is a sudden change of mood, when HEAVY 1 announces that PAMELA also has to go to the police station. She becomes resigned to doing this and then sits next to HANNAY in the car, sulky and petulant.<br><br>
Possible responses:<br><br>
• at first PAMELA speaks in a very confident way, quite calmly<br>
• when the HEAVIES suddenly want her to come to the police station PAMELA is annoyed and talks crossly, getting louder<br>
• in the car, PAMELA is sulky and petulant. She folds her arms and mutters her lines angrily<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each piece of performance advice, up to a maximum of three.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A piece of performance advice for the actor playing PAMELA.</td><td>1</td></tr>
<tr><td>A second piece of performance advice for the actor playing PAMELA.</td><td>1</td></tr>
<tr><td>A third piece of performance advice for the actor playing PAMELA.</td><td>1</td></tr>
</table>
</td><td>3</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>13(c)</td><td>
As a director, how would you want the actors playing the HEAVIES to create humour in Extract 5?<br><br>
The HEAVIES are played by the two clowns, although in a larger production they could also be freestanding roles.<br><br>
The dramatic intention will vary between candidates but is likely to include:<br><br>
• the roles are caricatures rather than fully rounded characters<br>
• the HEAVIES are highly physical, like security guards or bouncers<br>
• the two HEAVIES operate together, there is no differentiation<br>
• they speak in single sentences, mainly issuing instructions to HANNAY and PAMELA<br>
• there is also some comic effect, a sense of mock struggle<br>
• any other reasonable response that can be supported by the text.<br><br>
Allow any interpretation that can be supported from the extract.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• A specific explanation of how the actors should create humour.</td><td>4–5</td></tr>
<tr><td>2</td><td>• A general explanation of how the actors should create humour.</td><td>2–3</td></tr>
<tr><td>1</td><td>• A limited description of how the actors should create humour.</td><td>1</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14(a)</td><td>

**Suggest a costume for HANNAY and a costume for the PROFESSOR in Extract 6.**

**Give <u>one</u> reason why each costume would be appropriate.**

**HANNAY**
Apart from the brief costume swap with the milkman in Scene 5, there is no reference to what HANNAY is wearing. What we know from the play:

- in Scene 14, he mentions a light-coloured Harris Tweed jacket (but it is not essential that he wears that in this extract)
- in Scene 15, we learn that he is ‘approximately thirty-seven and about six foot one. With dark, wavy hair, piercing blue eyes and of course his very attractive pencil moustache’. The implication is that, despite his various adventures by this stage in the play, he is still smartly dressed.

**PROFESSOR**
There are no indications as to how the PROFESSOR should be dressed. What we know from the play:

- in Scene 16, his wife, MRS JORDAN, is described as ‘a severe grey-haired lady in tweeds’. The implication is that the PROFESSOR is of similar age.
- he is seated at his desk at home and therefore would be likely to be dressed as a mature man, not smartly or formally, but slightly shabbily.

Allow any reasonable response that can be supported by the text.

<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>Suggestion of an appropriate costume for HANNAY.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
<tr><td>Suggestion of an appropriate costume for the PROFESSOR.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>14(b)</td><td>
How could the actors communicate the mood between HANNAY and the PROFESSOR in Extract 6?<br><br>
There is an atmosphere of melodrama about the passage, as HANNAY finally meets the PROFESSOR. The extract starts when the PROFESSOR pulls a gun on HANNAY, having immediately before revealed his cut-off little finger, the crucial clue as to his identity.<br><br>
Candidates are free to make decisions about the mood of the extract, as long as they can justify them from the extract in the context of the overall play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed and perceptive insight into how the actors could communicate the mood of the passage.</td><td>5–6</td></tr>
<tr><td>2</td><td>• Shows broad understanding of the scene and provides occasional examples of how to create mood.</td><td>3–4</td></tr>
<tr><td>1</td><td>• Makes limited comments about the mood of the scene.</td><td>1–2</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>15</td><td>
You are playing the role of MARGARET in Scene 14.<br><br>
Explain the acting techniques you would use to show MARGARET’s relationship with JOHN McTYTE, the CROFTER.<br><br>
We are first introduced to MARGARET in Scene 12. She is described as ‘an incredibly pretty Scottish girl’ who is married to JOHN McTYTE, ‘an ancient and surly Scottish crofter’.<br><br>
Despite MARGARET’s apparent devotion to, and fear of, the CROFTER, she is quickly mesmerised by HANNAY and tries her best to help him.<br><br>
Allow any interpretation that may be justified by the scene. Whatever interpretation is chosen, it is essential that candidates refer to the acting techniques they would use to create it.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed practical insight into how to play MARGARET in Scene 14.</td><td>8–10</td></tr>
<tr><td>2</td><td>• A general explanation, showing practical understanding of how to play MARGARET in Scene 14.</td><td>4–7</td></tr>
<tr><td>1</td><td>• A superficial explanation, showing limited understanding of how to play MARGARET in Scene 14.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>16</td><td>
As an actor, how would you play the COMPERE's exaggerated style in Scene 2?<br><br>
Your answer should make detailed reference to the scene.<br><br>
The style of Scene 2 is inspired by music hall/variety entertainment. The COMPERE needs to be slick, witty and demonstrate excellent timing. His pacing needs to keep the dialogue moving to keep the audience engaged.<br><br>
There is considerable repetition of MR MEMORY's lines, and this repetition needs to be delivered with exaggerated vocal inflexion and a sense of celebration of MR MEMORY's genius.<br><br>
Allow any reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to play the role of COMPERE.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to play the role of COMPERE.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to play the role of COMPERE.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to play the role of COMPERE.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the role of COMPERE.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>17</td><td>
As a director, what dramatic moments would you want to emphasise in Scene 30?<br><br>
Your answer should make practical suggestions for how to emphasise these dramatic moments.<br><br>
This scene signals the climax of the play, as well as linking the action back to the cockney music hall environment of Scene 2.<br><br>
This scene brings back MR MEMORY as well as the style of the earlier scene. It also introduces new elements of CHIEF INSPECTOR ALBRIGHT and the PROFESSOR. Candidates are free to set out their own vision for the scene.<br><br>
Candidates should give a detailed explanation of how they would achieve their directorial vision, with close reference to examples from the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of the directorial intention.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of the directorial intention.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of the directorial intention.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of the directorial intention.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of the directorial intention.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>18</td><td>
As a designer, explain how you would use design elements to set the scene for the McGarrigle Hotel in Scene 26.<br><br>
Your answer should make practical suggestions for how to achieve this.<br><br>
The play does not lend itself to elaborate set design because of the nature of the drama: fast moving, rapidly changing scenes, often performed by a multi-roling cast. This creates many challenges for the set designer of how they can create meaningful designs that establish setting and atmosphere. This will probably be through a combination of set, props, lighting and sounds.<br><br>
Allow credit for creative solutions that recognise the practical constraints and opportunities for this style of play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to approach the challenges of creating a design.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to approach the challenges of creating a design.<br>• Practical suggestions with detailed reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to approach the challenges of creating a design.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to approach the challenges of creating a design.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A confused, incomplete or narrative description of one or more aspects of design.<br>• Minimal suggestions for how to approach the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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**Section D: Bertolt Brecht: *The Resistible Rise of Arturo Ui***

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>19(a)</td><td>
Identify <u>two</u> things that happen just before Extract 7 starts.<br><br>
Extract 7 is taken from the opening of Scene 1, the action is set in a private club in 1930s Chicago. The scene starts immediately after the Prologue, which sets the didactic style of the play, which some candidates may mention.<br><br>
Possible responses:<br><br>
• use of the MASTER OF CEREMONIES to set up the style of the play<br>
• machine gun fire at the end of the Prologue<br>
• commentary on the action of what the audience are about to see, culminating in the announcement: ‘So here’s the gangster show to end all gangster shows’<br>
• introduction of characters: OLD DOGSBOROUGH, GIVOLA, ARTURO UI, ROMA and GIRI<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each point, up to a maximum of two.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A statement about one thing that happened before the extract starts.</td><td>1</td></tr>
<tr><td>A statement about a second thing that happened before the extract starts.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>19(b)</td><td>
Give <u>three</u> pieces of performance advice to the actor on how to deliver CLARK's lines in Extract 7.<br><br>
CLARK is a member of the Cauliflower Trust, an association of grocers that also includes BUTCHER, BOWL and SHEET. Despite the economic depression, CLARK attempts to persuade the others to adopt a more positive/ opportunist outlook. His line is: 'Recovery's around the corner'.<br><br>
All four men are having their shoes shined, which will be a restriction on their physicality in this extract, but may create some interesting opportunities.<br><br>
Possible responses:<br><br>
• use of space and physical interaction with other actors in the context of them having their shoes shined<br>
• the actor's use of posture, gesture, and facial expression<br>
• delivery of lines, vocal pitch/tone, dynamics<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each piece of performance advice, up to a maximum of three.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A piece of performance advice for the actor playing CLARK.</td><td>1</td></tr>
<tr><td>A second piece of performance advice for the actor playing CLARK.</td><td>1</td></tr>
<tr><td>A third piece of performance advice for the actor playing CLARK.</td><td>1</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>19(c)</td><td>
As a director, how would you want the actors playing BUTCHER and BOWL to create a sense of hopelessness in Extract 7?<br><br>
The comments from BUTCHER and BOWL focus on the depressed state of the economy in Chicago and contrast quite significantly with what CLARK says. BUTCHER is particularly downbeat, stating ‘the cauliflower business in this town is down the drain’. BOWL has only one contribution, but it is a harrowing reflection on what has happened to TED MOON, ‘scrambled on the sidewalk like a broken egg’.<br><br>
The following points are relevant to answering the question:<br><br>
• both characters share a negative tone that contrasts with CLARK<br>
• the ‘shrinking’ of their physicality as they reflect on the market conditions<br>
• positioning on stage of the actors, especially the area where they are having their shoes shined, and whether they are all being polished at the same time<br>
• positioning of the shoeshine operative and any non-verbal interaction with the operative<br>
• any other reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• A specific explanation of how the actors should create a sense of hopelessness.</td><td>4–5</td></tr>
<tr><td>2</td><td>• A general explanation of how the actors should create a sense of hopelessness.</td><td>2–3</td></tr>
<tr><td>1</td><td>• A limited description of how the actors should create a sense of hopelessness.</td><td>1</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>20(a)</td><td>
Suggest a costume for UI and a costume for ROMA in Extract 8.<br><br>
Give <u>one</u> reason why each costume would be appropriate.<br><br>
UI<br>
By this stage in the play, UI has gained complete confidence in his own authority as a man in search of power. There are no indications in the text as to what costume he should wear. Candidates should make suggestions that reflect his status in the drama.<br><br>
ROMA<br>
Ernesto Roma is loyal and sincere towards UI and is very comfortable with the status he has achieved. His costume should suggest that he is less powerful than UI.<br><br>
Allow any reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>Suggestion of an appropriate costume for UI.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
<tr><td>Suggestion of an appropriate costume for ROMA.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
</table>
</td><td>4</td></tr>
<tr><td>20(b)</td><td>
How could the actors communicate the relationship between UI and ROMA in Extract 8?<br><br>
The extract is taken from the end of Scene 11. Prior to the start of this extract, there has been a power struggle in which ROMA has confronted GIRI and GIVOLA. They are both tough, violent men who are members of UI’s gang. ROMA believes they are plotting against UI and threatens them at gunpoint, after which they both leave. This tension forms the backdrop to the dialogue between UI and ROMA.<br><br>
Candidates are free to make decisions about what they intend the relationship to be, so long as they can justify these decisions from the extract in the context of the overall play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed insight into how the actors could communicate the relationship between UI and ROMA.</td><td>5–6</td></tr>
<tr><td>2</td><td>• Shows general understanding of how to communicate the relationship between UI and ROMA.</td><td>3–4</td></tr>
<tr><td>1</td><td>• Makes limited comments about how to communicate the relationship between UI and ROMA.</td><td>1–2</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>6</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>21</td><td>
You are playing the role of DOGSBOROUGH in Scene 10, where he dictates his confession and last will and testament to his son.<br><br>
Explain the acting techniques you would use to play DOGSBOROUGH in Scene 10.<br><br>
The scene is set in DOGSBOROUGH’s country house. DOGSBOROUGH is dictating his confession and last will and testament to his son, YOUNG DOGSBOROUGH.<br><br>
Although he claims to be honourable, the will is a candid confession of his responsibility for the conditions that created the violence that has engulfed Chicago.<br><br>
Allow any interpretation that may be justified by the scene. Whatever interpretation is chosen, it is essential that candidates refer to the acting techniques they would use to create it.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed practical insight into how to play DOGSBOROUGH in Scene 10.</td><td>8–10</td></tr>
<tr><td>2</td><td>• A general explanation, showing practical understanding of how to play DOGSBOROUGH in Scene 10.</td><td>4–7</td></tr>
<tr><td>1</td><td>• A superficial explanation, showing limited understanding of how to play DOGSBOROUGH in Scene 10.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>10</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>22</td><td>
As an actor, how would you communicate UI's increasing confidence in Scene 6?<br><br>
Your answer should make detailed reference to the scene.<br><br>
UI has requested that GIVOLA and GREENWOOL find an actor to help teach UI some dramatic techniques to develop his pronunciation and speaking skills. They find a drunken and dilapidated ACTOR called Mahoney and bring him to UI's suite at the Mammoth Hotel.<br><br>
In the scene, the ACTOR focuses on training UI's vocal and physical skills, eventually moving to an extract from Shakespeare's Julius Caesar. This is, ironically, a play that deals with betrayal and treachery, themes that form the backdrop for The Resistible Rise of Arturo Ui.<br><br>
Candidates may refer to voice, physicality, use of space, proxemics, silences etc. The restricted space in the hotel room could also be referred to in discussing the physicality of the role.<br><br>
Allow any approach that can be justified from the play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to play the role of UI.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to play the role of UI.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to play the role of UI.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to play the role of UI.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A confused, incomplete, or narrative description of how to play the role of UI.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>15</td></tr>
</table>

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>23</td><td>
As a director, what dramatic moments would you want to emphasise in Scene 16 (including the Epilogue)?<br><br>
Your answer should make practical suggestions for how to emphasise these dramatic moments.<br><br>
Scene 16 opens with the various grocers of Chicago gathering, dejectedly reflecting on what has taken place, hoping that someone will eventually stand up to UI. The scene gains momentum as UI mounts the rostrum to address the crowds, rising to a climax as he announces ‘New York today! The world tomorrow!’.<br><br>
For the director, the challenge is how to stage the Epilogue where the actor playing UI steps out of role and addresses the audience.<br><br>
Candidates should give a detailed explanation of how they would achieve their directorial vision, with close reference to examples from the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of the directorial intention.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of the directorial intention.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of the directorial intention.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of the directorial intention.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A confused, incomplete, or narrative description of the directorial intention.<br>• Minimal reference to the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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</td><td>15</td></tr>
</table>

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>24</td><td>
As a designer, explain how you would use design elements to establish the setting of DOGSBOROUGH's country house in Scene 4.<br><br>
Your answer should make practical suggestions for how to achieve this.<br><br>
There are hardly any indications in the text of what the house looks like, but the inference is that the house reflects his social status as a very successful businessman and politician.<br><br>
Allow credit for creative solutions that recognise the practical constraints and opportunities for this style of play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how design elements could be used.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how design elements could be used.<br>• Practical suggestions with detailed reference to the scene.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how design elements could be used.<br>• Some practical suggestions which make appropriate reference to the scene.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how design elements could be used.<br>• A narrow range of practical suggestions with occasional reference to the scene.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of one or more elements of design.<br>• Minimal suggestions for how to approach the scene.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>15</td></tr>
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**Section E: Alice Childress: *Trouble in Mind***

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>25(a)</td><td>
Identify <u>two</u> things that happen just before Extract 9 starts.<br><br>
Extract 9 is taken from just under half-way into Act 1 and several things have taken place.<br><br>
Possible responses:<br><br>
• MANNERS has introduced the production as his first Broadway show<br>
• the cast have been told to forget their old ways of working<br>
• SHELDON has enthusiastically welcomed MANNERS' approach to acting<br>
• immediately before that, there has been a discussion about the Montgomery bus protests<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each point, up to a maximum of two.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A statement about one thing that happened before the extract starts.</td><td>1</td></tr>
<tr><td>A statement about a second thing that happened before the extract starts.</td><td>1</td></tr>
</table>
</td><td>2</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>25(b)</td><td>
Give <u>three</u> pieces of performance advice to the actor on how to deliver MANNERS's lines in Extract 9.<br><br>
MANNERS is a manipulative white director with high hopes for his career as a result of the fame he will achieve from directing the play on Broadway. His style tolerates no opposition and his main message to the cast is that they should forget everything they have learned so far.<br><br>
Possible responses:<br><br>
• MANNERS exudes confidence in his directorial style, allowing no interpretation of the play other than his<br>
• the actor's use of posture, gesture, and facial expression<br>
• delivery of lines, vocal pitch/tone, dynamics<br>
• any other reasonable response that can be supported by the text.<br><br>
Award one mark for each piece of performance advice, up to a maximum of three.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>A piece of performance advice for the actor playing MANNERS.</td><td>1</td></tr>
<tr><td>A second piece of performance advice for the actor playing MANNERS.</td><td>1</td></tr>
<tr><td>A third piece of performance advice for the actor playing MANNERS.</td><td>1</td></tr>
</table>
</td><td>3</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>25(c)</td><td>
As a director, how would you want the actors playing JUDY and WILETTA to show their different reactions to MANNERS in Extract 9?<br><br>
JUDY is nervous and clearly frightened by MANNERS' approach as he grabs her and moves her along the stage. By contrast, WILETTA is spurred into a fiery rage by MANNERS' behaviour.<br><br>
The following points are relevant to answering the question:<br><br>
• the difference in response between the two women<br>
• the shrinking/flaring-up of their physicality in response to MANNERS<br>
• positioning on stage of the actors, in relation to MANNERS and in relation to each other<br>
• any other reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed insight into how the actors could show their different reactions to MANNERS.</td><td>4–5</td></tr>
<tr><td>2</td><td>• Shows general understanding of how the actors could show their different reactions to MANNERS.</td><td>2–3</td></tr>
<tr><td>1</td><td>• Makes limited comments about how the actors could show their different reactions to MANNERS.</td><td>1</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>5</td></tr>
</table>

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>26(a)</td><td>
Suggest a costume for WILETTA and a costume for JOHN in Extract 10.<br><br>
Give <u>one</u> reason why each costume would be appropriate.<br><br>
Extract 2 is from Act 2.<br><br>
WILETTA<br>
WILETTA is smartly dressed and presents an image of conformity with white society, which masks the anger she feels at the racism she experiences. In Act 2, she is described as entering ‘tired and worn’ and candidates are free to decide how to interpret that, based on the text.<br><br>
JOHN<br>
By contrast, JOHN enters ‘on a cloud … drifting … towards the heady heights of opportunism’. His costume should represent a sense of optimism and the unbridled enthusiasm he shows throughout the play.<br><br>
Allow any reasonable response that can be supported by the text.<br><br>
<table>
<tr><th>Description</th><th>Marks</th></tr>
<tr><td>Suggestion of an appropriate costume for WILETTA.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
<tr><td>Suggestion of an appropriate costume for JOHN.</td><td>1</td></tr>
<tr><td>Reason why this would be appropriate.</td><td>1</td></tr>
</table>
</td><td>4</td></tr>
<tr><td>26(b)</td><td>
How could the actors communicate the mood of the conversation in Extract 10?<br><br>
The extract is taken from near the start of Act 2 and is generally good humoured, with the conversation moving in several different directions. It is a contrast to the head-on encounters of Act 1.<br><br>
Candidates are free to make decisions about what they intend the mood of the extract to be, so long as they can justify these decisions from the extract in the context of the overall play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed insight into how the actors could communicate the mood of the conversation.</td><td>5–6</td></tr>
<tr><td>2</td><td>• Shows general understanding of the scene and provides occasional examples of how to communicate the mood of the conversation.</td><td>3–4</td></tr>
<tr><td>1</td><td>• Makes superficial comments about the mood of the conversation.</td><td>1–2</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
</table>
</td><td>6</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>27</td><td>
Explain the acting techniques you would use to play HENRY at the opening of Act 1.<br><br>
This is an important scene in which we are introduced to the racial issues that the play will deal with. HENRY is the doorman but formerly the electrician and he talks in a friendly manner to WILETTA. As a white man, he treats WILETTA in a manner that she seldom experiences.<br><br>
Allow any interpretation that may be justified by the scene. Whatever interpretation is chosen, it is essential that candidates refer to the acting techniques they would use to create it.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>3</td><td>• Shows detailed practical insight into how to play HENRY at the opening of Act 1.</td><td>8–10</td></tr>
<tr><td>2</td><td>• A general explanation, showing practical understanding of how to play HENRY at the opening of Act 1.</td><td>4–7</td></tr>
<tr><td>1</td><td>• A superficial explanation, showing limited understanding of how to play HENRY at the opening of Act 1.</td><td>1–3</td></tr>
<tr><td>0</td><td>• No creditable response.</td><td>0</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>28</td><td>
As an actor, how would you communicate SHELDON's outlook on life at the opening of Act 1 as far as the point where MANNERS enters?<br><br>
Your answer should make detailed reference to the act.<br><br>
The focus of the question is primarily on what the actor wishes to communicate to the audience, which is a personal decision based on the evidence of the text. SHELDON is accused of being a 'Tom' in the play. This is a highly derogatory epithet used at the time against black people deemed excessively subservient, loyal to white authority, or 'traitors' to their own race.<br><br>
SHELDON is positive, good-humoured, ebullient and full of enthusiastic support for MANNERS. Yet his enthusiastic approach is regarded as a betrayal of his own kind.<br><br>
Candidates may refer to voice, physicality, use of space, proxemics, silences etc.<br><br>
Allow any approach that can be justified from the play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to play the role of SHELDON.<br>• Excellent, practical suggestions with sustained and detailed reference to the act.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to play the role of SHELDON.<br>• Practical suggestions with consistently appropriate reference to the act.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to play the role of SHELDON.<br>• Some practical suggestions which make appropriate reference to the act.</td><td>7–9</td></tr>
<tr><td>2</td><td>• A partial explanation of how to play the role of SHELDON.<br>• A narrow range of practical suggestions with occasional reference to the act.</td><td>4–6</td></tr>
<tr><td>1</td><td>• A limited or narrative description of how to play the role of SHELDON.<br>• Minimal reference to the act.</td><td>1–3</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>29</td><td>
Towards the end of the play, MANNERS gives a long speech.<br><br>
As a director, what dramatic moments would you want to emphasise in this speech and to the end of the play?<br><br>
Your answer should make practical suggestions for how to emphasise these dramatic moments.<br><br>
The effect of MANNERS' long speech is that he loses the sympathy of the company. The challenges for the director are how to stage his speeches, followed by his leaving the stage and how to show the various emotions of the company in expressing what they think should happen / should have happened. This culminates in WILETTA's speech, quoting Psalm 133 about 'brethren dwelling together in unity'.<br><br>
Candidates should give a detailed explanation of how they would achieve their directorial vision, with close reference to examples from the text.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of the directorial intention.<br>• Excellent, practical suggestions with sustained and detailed reference to the scene.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of the directorial intention.<br>• Practical suggestions with consistently appropriate reference to the scene.</td><td>10–12</td></tr>
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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>30</td><td>
As a designer, explain how you would use design elements to establish the historical setting in Act 2.<br><br>
Your answer should make practical suggestions for how to achieve this.<br><br>
There are only two acts to the play and although the set design differs between the two acts there are few changes within the acts. The challenges are largely about other design aspects and there are more than can be discussed in a single question so candidates need to select what approach they would take and then point to relevant examples.<br><br>
Sound: at the start of the act there is an amount of recorded material that needs to be played using a tape recorder. A bit later, SHELDON sings rock n’ roll.<br><br>
Costume: there are references to clothing when SHELDON enters.<br><br>
Furniture and props: there are various references to these in Act 2.<br><br>
Allow credit for creative solutions that recognise the practical constraints and opportunities for this style of play.<br><br>
<table>
<tr><th>Level</th><th>Description</th><th>Marks</th></tr>
<tr><td>5</td><td>• A detailed and effective explanation of how to approach the challenges of creating a design.<br>• Excellent, practical suggestions with sustained and detailed reference to the act.</td><td>13–15</td></tr>
<tr><td>4</td><td>• An assured and mainly effective explanation of how to approach the challenges of creating a design.<br>• Practical suggestions with detailed reference to the act.</td><td>10–12</td></tr>
<tr><td>3</td><td>• A broad explanation of how to approach the challenges of creating a design.<br>• Some practical suggestions which make appropriate reference to the act.</td><td>7–9</td></tr>
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<tr><td>1</td><td>• A limited or narrative description of one or more aspects of design.<br>• Minimal suggestions for how to approach the act.</td><td>1–3</td></tr>
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