



## Cambridge International AS & A Level

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**DRAMA**

**9482/12**

Paper 1 Open-Book Written Examination

**May/June 2021**

**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 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level 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 descriptors 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>Marks</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>Marks</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.

*The Tempest* – William Shakespeare

Question	Answer	Marks
<b>EITHER</b>		
1(a)	<p><b>How would you direct selected moments from the extract to create comedy for your 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 the creation of comedy.</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>• 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; use of aside</li> <li>• Movement, gesture, stage position, stance, posture, gait</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Application of comic methods – including timing, slapstick, ‘rule of three’</li> <li>• The comical drunkenness of all three characters; Caliban’s first time drunk</li> <li>• The comic rivalry between Trinculo and Stephano fuelled by Caliban’s willingness to serve Stephano</li> <li>• Ariel’s invisible presence increasing comical discord between Trinculo and Stephano</li> <li>• Caliban’s pleasure in seeing Trinculo beaten</li> <li>• The singing of the comical song</li> <li>• The exaggerated fear of Stephano and Trinculo when Ariel plays his music</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 CALIBAN 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 Caliban’s character.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following: Intended interpretation of Caliban, including, for example:</p> <ul style="list-style-type: none"> <li>• His readiness to serve ‘anyone’ other than Prospero</li> <li>• His trust in his new acquaintances, especially Stephano</li> <li>• His willingness to murder Prospero and share his island with Stephano and Trinculo</li> <li>• His desire for revenge upon Prospero</li> <li>• His pleasure in seeing Trinculo beaten and excitement about beating him himself</li> </ul> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance; deformity or other characteristics</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: 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 naturalistic performance conventions, if appropriate to the interpretation</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>

*Country Wife* – William Wycherley

Question	Answer	Marks
<b>EITHER</b>		
2(a)	<p><b>As a designer, explain how your designs for costumes and accessories for ALITHEA and MARGERY PINCHWIFE in this extract would help to emphasise the contrast between the two characters.</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 the costume and accessories of Alithea and Margery.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Costume design suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Style of costumes, indications of Restoration or alternative selected period setting</li> <li>• Contrast between the characters’ costumes in terms of how fashionable they are; Alithea in the height of fashion contrasting with the simplicity of Margery’s outfit</li> <li>• Contrast in terms of colour, fabric, cut, fit, condition, ornamentation; with Alithea dressed in a fine stylish dress in sumptuous fabrics, while Margery wears plainer clothes in simple fabrics such as cotton and linen</li> <li>• Costume accessories: headdresses, jewellery, footwear, personal props, all ‘elegant’ for Alithea and absent or ‘simple’ for Margery</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 PINCHWIFE 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 aspects of Pinchwife’s character.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Intended interpretation of Pinchwife, including, for example:</p> <ul style="list-style-type: none"> <li>• His jealousy and obsession with being cuckolded</li> <li>• His folly in accusing Alithea of making Margery curious about London life</li> <li>• His bad temper</li> <li>• His lack of understanding of how his own words are exciting Margery’s interest in Mr Horner</li> </ul> <p>Performance suggestions for Pinchwife, including, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance and costume; exaggerated signs of age</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: 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 the audience, if appropriate</li> <li>• Application of Restoration 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>

*Death of a Salesman* – Arthur Miller

Question	Answer	Marks
<b>EITHER</b>		
3(a)	<p><b>How would you perform the role of BIFF in selected moments from the extract, to reveal his changing feelings for his father?</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 revealing Biff’s changing feelings for his father.</p> <p>Responses will vary according to the moments selected. Performance suggestions may include, for example:</p> <ul style="list-style-type: none"> <li>• Biff’s physical appearance and demeanour at his entrance and the contrast shown as he exits</li> <li>• Biff’s relief when Willy finally opens the door</li> <li>• His confession of failure tempered by his assurance that Willy can put things right for him</li> <li>• His confidence in Willy’s powers of persuasion; his enjoyment of Willy’s admiration of him as he repeats his imitation of his teacher</li> <li>• His horror as realisation dawns about the Woman in the bathroom</li> <li>• His paralysis and misery as the truth about his father sinks in</li> <li>• His transformation from acolyte to critic</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>• Movement, gesture, posture, energy, stance, gait</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of set</li> <li>• Use of props</li> <li>• Application of naturalistic staging 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>

Question	Answer	Marks
<b>OR</b>		
3(b)	<p><b>As a director, what effects would you want to create for the audience during the unfolding action in this extract? Explain how your direction of selected moments would achieve your aims.</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 specific effects for the audience.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following effects:</p> <ul style="list-style-type: none"> <li>• Tension as the knocking at the hotel room door persists</li> <li>• Apprehension as Biff admits his failure to Willy and the audience are aware of the Woman in the bathroom</li> <li>• Shock at Willy's rough treatment of the Woman as he bundles her out</li> <li>• Pathos as Biff's hero-worship of his father is shattered</li> <li>• Sympathy for both Biff and Willy</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>4</b>

*The Lion and the Jewel* – Wole Soyinka

Question	Answer	Marks
<b>EITHER</b>		
4(a)	<p><b>How would you perform the role of SIDI in selected moments from the extract, to reveal her attitudes towards both LAKUNLE and BAROKA?</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 revealing Sidi’s attitudes towards Lakunle and Baroka.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Sidi’s attitudes towards the two men, including, for example:</p> <ul style="list-style-type: none"> <li>• Dismissiveness towards Lakunle whom she describes to be as insignificant as a eunuch; apparent revulsion as he covers her hands with kisses; disparagement as she rejects his book-learning</li> <li>• Contempt for Baroka because of his age and fading masculinity/looks; rejection of his offer of marriage based on her newly boosted self-esteem</li> </ul> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Her physical appearance</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style; confident, empowered by her ‘fame’</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, especially the magazine</li> <li>• Interaction with Lakunle and Sadiku</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>As a director, what effects would you want to create for the audience through your direction of the actors at selected moments from the extract? Explain how you would direct the actors to achieve these effects.</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 preferred effects for the audience at particular moments from the extract.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following: Intended effects, for example:</p> <ul style="list-style-type: none"> <li>• Amusement at Lakunle's new servitude towards Sidi and at her heightened vanity</li> <li>• Tension created by the unpredictability of the situation – will Sidi fall into Baroka's 'trap'?</li> <li>• Enjoyment of Sadiku's wily ways</li> </ul> <p>Responses will vary according to the moments selected. Directorial suggestions for achieving their 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>

*Enron* Lucy Prebble

Question	Answer	Marks
<b>EITHER</b>		
5(a)	<p><b>Explain how your design ideas for selected moments from the extract would help to create the distinctive style of the play. You may include your ideas for <u>any two</u> of the following:</b></p> <ul style="list-style-type: none"> <li>• set (including projections)</li> <li>• lighting</li> <li>• sound</li> <li>• costume.</li> </ul> <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 the surreal style of the play.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following: The distinctive style of the play, for example:</p> <ul style="list-style-type: none"> <li>• surreal, expressionist, post-modernist, abstract, hyper-realism</li> <li>• The 'split' scene in Scene 5 with the Enron Gym 'below' and meeting room 'above'</li> <li>• Flashing share price</li> <li>• Drum rolls</li> <li>• Conversion of Analysts into barbershop quartet</li> <li>• In Scene 6, the 'Memory', the positioning of Skilling's Daughter</li> <li>• The closing physical sequence and the Traders' 'dance'</li> </ul> <p>Set Design suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Creation of the setting</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, 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>• Transitions</li> </ul>	<b>30</b>

Question	Answer	Marks
5(a)	<p>Sound, for example:</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 and/or 'surreal' sound effects; symbolic sound; music</li> <li>• Transitions</li> </ul> <p>Costume Design suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Style of costumes; period, cut and fit</li> <li>• Corporate suits</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>		
5(b)	<p><b>As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you would direct your ensemble to achieve these effects.</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 preferred effects.</p> <p>Responses will vary according to the moments selected. Preferred effects may include, for example:</p> <ul style="list-style-type: none"> <li>• Amusement at Skilling's ego and self-importance</li> <li>• Excitement as the stocks rise</li> <li>• Engagement with the Barber-shop quartet routine</li> <li>• Amazement at the special effects</li> <li>• Disapproval of Skilling's mercenary nature; sympathy for his daughter</li> </ul> <p>Directorial suggestions may include, for example:</p> <ul style="list-style-type: none"> <li>• Staging decisions and use of space by the ensemble</li> <li>• Direction of the ensemble: body language, facial expressions, actions and reactions</li> <li>• Movement, gesture, stage position, stance, posture, gait, dancing</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis</li> <li>• Use of costume</li> <li>• Application of physical theatre staging conventions, where 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>



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

<b>Level</b>	<b>Level descriptor</b>	<b>Marks</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>Marks</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**Candidate answer **one** question from Section B.*Medea* – Euripides

Question	Answer	Marks
<b>EITHER</b>		
6(a)	<p><b>As a director, how would you stage <u>two separate</u> sections of the play that involve the CHORUS to increase the dramatic impact of the action for the audience?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b></p> <p>The question invites a director's perspective focused on increasing the dramatic impact of the action in two sections involving the Chorus</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>• Staging decisions and use of space by the actors</li> <li>• Direction of the actors' physical appearance: body language, facial expressions</li> <li>• The costume of the Chorus</li> <li>• Movement, gesture, posture, energy, stance, gait, idiosyncrasy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery style</li> <li>• Delivery of specific lines: pace, pitch, pause, accent, tone, 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> </ul> <p>Dramatic impact may be increased in any of the following episodes that involve the Chorus:</p> <ul style="list-style-type: none"> <li>• Interactions with Medea where the Chorus show understanding of her pitiable state</li> <li>• Interactions with Jason where the Chorus criticise him for abandoning Medea and betraying her trust</li> <li>• The Chorus' celebration of the importance of the Fatherland and a sense of belonging; they pity Medea in her banishment and praise Aegeus for offering Medea a place of safety</li> <li>• The Chorus urge Medea not to murder her children but grieve for Jason, knowing that she will fulfil her threat</li> <li>• The Chorus lament the death of the children</li> <li>• The Chorus close the play as Medea escapes justice</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>		
6(b)	<p><b>As a costume designer, explain and justify your design vision for a production of the play. You should refer in detail to designs for MEDEA and for <u>at least one</u> other character to support your ideas.</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 focus on designs for Medea and at least one other character to support a clearly justified ‘design vision’ for the costumes in the play.</p> <p>Responses will vary according to the candidates’ vision for the play and choice of characters to design for. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Their vision for the costumes in the play in terms of period, style, context, colour palette</li> <li>• Medea’s costume(s) reflecting her status and/or state of mind</li> <li>• Costume for the other chosen character(s) reflecting his/her/their status</li> <li>• Colour, fabric, cut, fit, condition, ornamentation</li> <li>• Costume accessories: headdresses, jewellery, footwear, personal props</li> <li>• Reference to costumes typical of classical Greece, if appropriate to the vision</li> <li>• Consonance with other design elements, 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>

*Tartuffe* – Molière

Question	Answer	Marks
<b>EITHER</b>		
7(a)	<p><b>As a director, how would you direct <u>two separate</u> sections from the play where ELMIRE is interacting with TARTUFFE in order 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 focused on the creation of comedy in sections where Elmire is interacting with Tartuffe.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> <li>• Physical appearance of the actors playing Elmire and Tartuffe; her youth and beauty contrasted comically with his repulsive appearance</li> <li>• Their comically contrasting style of costume; hers elegant and sumptuous and his tattered, clerical, or very simple</li> <li>• Staging decisions and use of space 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, volume, emphasis</li> <li>• Interaction: physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of furnishings for comic effect, for example, a chaise longue or table</li> <li>• Use of hand props</li> <li>• Application of comic method, for example: timing, pace, 'rule of three'</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>Explain how you would perform the role of DAMIS in <u>two</u> separate sections of the play in order to create a likeable character 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 performer’s perspective and a focus on creating a likeable character in the role of Damis.</p> <p>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 attractive appearance and costume</li> <li>• His obviously sincere concern for his sister and for his father in his time of trouble</li> <li>• His loyalty to his family and to his friend, Valere</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: 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 the audience, 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 Seagull* – Anton Chekhov

Question	Answer	Marks
<b>EITHER</b>		
8(a)	<p><b>As a designer, outline and justify your ideas for creating an appropriate setting for the action of Act One using set <u>and</u> lighting <u>or</u> sound.</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 of Act One.</p> <p>Responses will vary according to the candidates’ interpretation of the extract and the design elements selected.</p> <p>Candidates may refer to some of the following: Set Design suggestions, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Choice of period setting</li> <li>• Creation of an outdoor setting</li> <li>• Creation of a suggestion of the lake and the improvised stage</li> <li>• Provision for the onstage ‘audience’</li> <li>• Positioning of entrances/exits</li> <li>• Furnishings as required</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</li> </ul> <p>Lighting, 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> </ul> <p>Sound, for example:</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 and/or ‘surreal’ sound effects; symbolic sound; music</li> <li>• Setting may be designed to enhance the naturalism and/or symbolism of the play, to enhance the truth of the performances, to facilitate the action.</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 ARKADINA in <u>two or more</u> separate sections of the play, in order 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 Arkadina’s character.</p> <p>Responses will vary according to the candidates’ interpretation. Candidates may refer to some of the following: Intended interpretation of Arkadina, including, for example:</p> <ul style="list-style-type: none"> <li>• Her self-importance, her vanity, her selfishness</li> <li>• Her flirtatiousness with Dr Dorn</li> <li>• Her jealousy of Nina; her dependence on Trigorin and manipulation of him</li> <li>• Her love for both her brother and her son</li> <li>• Her stinginess in dealing with them both and with the servants</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



*The Curious Incident of the Dog in the Night-Time* – Simon Stephens

Question	Answer	Marks
<b>EITHER</b>		
9(a)	<p><b>As a designer, how would you create <u>two or three</u> of the separate locations that feature in the play using <u>set, lighting and sound</u> elements?</b></p> <p>Mark according to the levels of response marking criteria.</p> <p><b>Indicative Content</b></p> <p>The question invites a designer’s perspective and a focus on creating separate locations using set, lighting and sound.</p> <p>Responses will vary according to the candidates’ choice of locations and their deployment of design elements. Candidates may refer to some of the following:</p> <p>Locations, including, for example:</p> <ul style="list-style-type: none"> <li>• Mrs Shears’ garden, the police station, the road, Christopher’s bedroom, the railway station, the train, Judy’s flat, the school</li> </ul> <p>Set Design suggestions, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Positioning of entrances/exits</li> <li>• Use of levels, ramps, steps</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections</li> <li>• Set dressings</li> <li>• Use of texture and colour</li> </ul> <p>Lighting, for example:</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> <p>Sound, for example:</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>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>		
9(b)	<p><b>How would you perform the role of ED in <u>two or more</u> separate sections of the play, in order 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 Ed’s character.</p> <p>Responses will vary according to the moments selected and their interpretation of the character. Candidates may refer to some of the following:</p> <p>Intended interpretation of Ed, including, for example:</p> <ul style="list-style-type: none"> <li>• An angry man, jealous of Mr Shears</li> <li>• A man capable of violence as evidenced in the death of Wellington</li> <li>• A liar</li> <li>• A caring father with Christopher’s best interests at heart</li> </ul> <p>Performance suggestion for Ed, including, for example:</p> <ul style="list-style-type: none"> <li>• His physical appearance and costume in the chosen sections</li> <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, tone, 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 naturalistic and/or physical theatre 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>

*Snow in Midsummer* – Frances Ya-Chu Cowhig

Question	Answer	Marks
<b>EITHER</b>		
10(a)	<p><b>How would you perform the role of ROCKET in <u>two or more separate</u> sections from the play in order 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 Rocket.</p> <p>Responses will vary according to the candidates’ interpretation and selected sections. Candidates may refer to some of the following:</p> <p>Intended interpretation of Rocket, including, for example:</p> <ul style="list-style-type: none"> <li>• A loving partner to Handsome</li> <li>• An honourable man, innocent of intentionally harming Dou Yi</li> <li>• Remorseful over the true origin of his transplanted heart</li> <li>• A victim of the Zhang family</li> </ul> <p>Candidates may refer to some of the following:</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 style</li> <li>• Delivery of specific lines: pace, pitch, pause, tone, 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 and accessories</li> <li>• Interaction with other characters</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 director, how would you stage <u>two or more separate</u> sections of the play that involve DOU YI to increase the dramatic impact of the action 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 increasing the dramatic impact in sections that involve Dou Yi.</p> <p>Responses will vary according to the candidates' interpretation and selected sections. Candidates may refer to some of the following:</p> <p>Potential sections for achieving dramatic impact, for example:</p> <ul style="list-style-type: none"> <li>• The direction of the Prologue when Dou Yi enters on her bicycle and is abducted by Master Zhang</li> <li>• Creation of the Spirit world for Dou Yi's various interludes</li> <li>• Dou Yi's conviction in court and the dramatic execution, fulfilling Dou Yi's prediction and revealing her innocence</li> <li>• Her encounter with Rocket and the shocking reclaiming of her heart</li> <li>• Dou Yi's spectral encounter with Rocket</li> <li>• Her 'manifestation' at the funeral altar</li> <li>• The re-enactment of the murder of Master Zhang</li> <li>• Dou Yi's reunion with her daughter and exit to the underworld</li> </ul> <p>Directorial suggestions may include, for example:</p> <ul style="list-style-type: none"> <li>• Staging decisions: choice of stage space 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>• Non-verbal communication</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>