



Cambridge International AS & A Level

DRAMA

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Paper 1 Open-Book Written Examination

October/November 2021

MARK SCHEME

Maximum Mark: 60

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 October/November 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **25** 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**

Level	Level descriptor	Mark
5	<ul style="list-style-type: none"> • 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. • Close attention to detail in the extract strongly supports the practical interpretation offered. 	17–20
4	<ul style="list-style-type: none"> • A workable interpretation of the given extract informed by a practical sense of theatre and consistent with the play as a whole. • Discussion of detail in the extract effectively supports the practical interpretation offered. 	13–16
3	<ul style="list-style-type: none"> • A competent interpretation of the given extract, showing some practical sense of theatre and broadly consistent with the play as a whole. • Competent use of detail in the extract broadly supports the practical interpretation offered. 	9–12
2	<ul style="list-style-type: none"> • 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. • Occasional use of detail, perhaps limited to key sections of the extract, partially supports the practical interpretation offered. 	5–8
1	<ul style="list-style-type: none"> • A limited interpretation of the given extract, showing a rudimentary practical sense of theatre, with limited awareness of the play as a whole. • Minimal detail is used to support the practical interpretation offered or details referenced may be misunderstood or irrelevant. 	1–4
0	<ul style="list-style-type: none"> • No creditable response. 	0

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

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

Section ACandidates answer **one** question from Section A.*The Tempest* – William Shakespeare

Question	Answer	Marks
EITHER		
1(a)	<p>As a director, what dramatic effects would you want to create for the audience through your staging of selected moments from the extract? Explain how you will achieve your intentions.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director's perspective and a focus on the creation of intended effects for the audience in particular moments from the extract. Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Intended dramatic effects, for example:</p> <ul style="list-style-type: none"> • A sympathetic portrayal of Gonzalo, the innocent old man • Delight and/or amazement at the arrival of the strange Shapes and the banquet • Anticipation of Prospero's revenge; amazement at his power • Shock at the thunder and lightning and appearance of the 'Harpy' • Satisfaction in seeing the effects of the spectacle on the guilty men • Concern for Alonso's mental state <p>Directorial suggestions for achieving intentions, including, for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the actors; spatial relationships; use of levels to accommodate the banquet and present Ariel and Prospero above the others • Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • Creation of magical effects using staging/ technical elements • Delivery of specific lines: use of pause and emphasis; use of aside • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
1(b)	<p>How would you perform the role of ALONSO in selected moments from the extract, to convey his shifting emotions of despair, amazement and guilt?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on conveying Alonso’s shifting emotions of despair, amazement and guilt.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> • His physical demeanour to reflect the range of emotions, his continuing despair at the loss of his son and regret at the remoteness of his daughter; his amazement at the illusions created by Prospero; his frenzy at being accused of betraying his brother; his guilt • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Application of naturalistic performance conventions, if appropriate to the interpretation <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

The Country Wife – William Wycherley

Question	Answer	Marks
EITHER		
2(a)	<p>How would you direct the actors playing HARCOURT and ALITHEA in selected moments from the extract, to show Harcourt’s attraction to Alithea and her attempts to resist his advances?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director’s perspective and a focus on the interaction between Harcourt and Alithea.</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"> • Conveying Harcourt’s immediate attraction and Alithea’s resistance to him through facial expression, demeanour, use of space and delivery of lines • Harcourt’s subtle tactics of wooing Alithea in front of Sparkish, use of nuanced delivery • Alithea’s attempts to deflect Harcourt through humour and to discourage him through revealing Harcourt’s ‘wooing’ to Sparkish <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • Delivery style • Delivery of specific lines: use of pause and emphasis; use of aside or lines delivered under the breath • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Application of comic method: timing, non-verbal communication • Application of Restoration staging/performance conventions, if appropriate <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
2(b)	<p>How would you perform the role of SPARKISH in selected moments from the extract, to convey your interpretation of aspects of his character?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on conveying an interpretation of aspects of Sparkish’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 Sparkish, including, for example:</p> <ul style="list-style-type: none"> • His vanity and foppishness • His folly in trusting Harcourt • His lack of jealousy/possessiveness of Alitheia • His lack of understanding and blindness both to the advice of Pinchwife and to the evidence of his own eyes <p>Performance suggestion for Sparkish, including, for example:</p> <ul style="list-style-type: none"> • His physical appearance and costume; exaggerated foppishness • Movement, gesture, posture, energy, stance, gait, pose • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Interaction with the audience • Application of Restoration performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Death of a Salesman – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	<p>How would you perform the role of HAPPY in the extract to convey your interpretation of his character?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on conveying an interpretation of Happy’s character at this point in the play.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following, for example:</p> <p>Interpretative suggestions might include, for example:</p> <ul style="list-style-type: none"> • Ideas based on Miller’s introduction to Happy, in Act One: ‘Happy is tall, powerfully made... lost ...confused and hard-skinned ... seemingly content’ • Conveying condescension to Biff • Conveying his need to appease/mollify Willy • Conveying impatience, selfishness, desperation <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> • His physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Application of naturalistic/expressionistic performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
3(b)	<p>Explain how your direction of WILLY and BIFF, in selected moments from the extract, would help to convey their inability to communicate with one another.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director's perspective and a focus on conveying the inability of Willy and Biff to communicate with one another.</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"> • Biff's intention to tell his father the truth, constantly thwarted by Willy's refusal to hear it and Happy's attempts to sabotage the confession • Willy's delusional faith in Biff's potential for greatness; Willy's confused state of mind • Willy's revelation that he has been fired and Biff's dazed response <p>Directorial suggestions for achieving intentions, for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions • Delivery of specific lines: use of pause and emphasis vocal tone, pitch, pace, volume, interruption, over-lapping • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of set • Use of props • Application of naturalistic staging conventions, if appropriate <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

The Lion and the Jewel – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	<p>As a designer, explain how your designs for costumes and accessories for BAROKA and LAKUNLE in this extract, would emphasise their contrasting attitudes towards ‘tradition’ and ‘progress’.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a costume designer’s perspective and a focus on emphasising the contrast between Baroka’s traditional and Lakunle’s progressive attitudes.</p> <p>Responses will vary according to the candidates’ interpretation of the characters’ attitudes, but candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • Baroka’s status as Bale of the village and upholder of tradition in Ilujinle • Lakunle’s status as village schoolmaster, an educated man and advocate of Western values and ‘progress’ <p>Costume Design suggestions; for example:</p> <ul style="list-style-type: none"> • Style of costumes, condition, cut and fit • Costume to distinguish between Baroka and Lakunle • Baroka’s regalia as Bale of the village: impressive robes (agbada) or loose shirt (buba) with loose fitting trousers (sokotos) • Lakunle’s attempt at Westernisation in his garb as schoolmaster • Colours, fabrics, ornamentation • Footwear/headgear • Accessories: woven belts, pouches, spectacles • Body paint/jewellery <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
4(b)	<p>Explain how you would direct your ensemble at particular moments during the re-enactment of the visitor’s entry into Ilujinle, to capture the excitement of the spectacle for your audience.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director’s perspective and a focus on capturing the excitement of the re-enactment 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, for example:</p> <ul style="list-style-type: none"> • An atmosphere of excitement and revelry • A sense of improvised action or of well-rehearsed routines • Lively music and dance – a colourful spectacle • The excitement and joy of the participants; the execution of the mime of the motor-car • Sidi’s delight in her role in the ‘play’ • Lakunle’s growing enthusiasm for the performance • Shift of mood when Baroka appears and the entertainment is interrupted and then resumed • The introduction of tension/rivalry between Baroka and Lakunle • The villagers’ homage to Baroka • Musical accompaniment <p>Directorial suggestions for achieving their intentions; for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • Delivery of specific lines: use of pause and emphasis • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Enron – Lucy Prebble

Question	Answer	Marks
EITHER		
5(a)	<p>How would you perform the role of CLAUDIA ROE in selected moments from the extract, to establish your interpretation of her character for the audience?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on establishing Claudia Roe’s character for the audience.</p> <p>Responses will vary according to the moments selected. Candidates may refer to some of the following:</p> <p>Interpretation of Claudia Roe’s character, including, for example:</p> <ul style="list-style-type: none"> • Confident, controlling, self-aware • Falsely modest, pushy, no-nonsense approach • Her dominant attitude towards male colleagues <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> • Her physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style: confident, controlling • Delivery of specific line: pace, pitch, pause, accent, volume, emphasis • Interaction with other characters: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
5(b)	<p>As a director, how would you stage selected moments from the extract to create a sense of the early 1990s and the atmosphere of excitement and celebration at the ‘mark-to-market’ party?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director’s perspective and a focus on creating the 1990s setting and the party atmosphere through staging ideas.</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"> • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, actions and reactions • 1990s costumes • Party sound-scape, for example, laughter, celebration, clinking glasses, 1990s music • Movement, gesture, stage position, stance, posture, gait, dancing • Interaction: physical contact, eye-contact, eye-line • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Party atmosphere: drinks, balloons, poppers, crackers, party clothes • Lighting: special effects, glitter ball • Dancing, flirting, kissing • Application of physical theatre staging conventions, if appropriate <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

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

Level	Level descriptor	Mark
5	<ul style="list-style-type: none"> • 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. • Close attention to selected detail strongly supports the practical interpretation offered. 	17–20
4	<ul style="list-style-type: none"> • 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. • Discussion of selected detail effectively supports the practical interpretation offered. 	13–16
3	<ul style="list-style-type: none"> • 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. • Competent use of selected detail broadly supports the practical interpretation offered. 	9–12
2	<ul style="list-style-type: none"> • 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. • An uneven use of selected detail, perhaps limited to key sections of the play, occasionally supports the practical interpretation offered. 	5–8
1	<ul style="list-style-type: none"> • 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. • Minimal detail is used to support the practical interpretation offered or details referenced may be misunderstood or irrelevant. 	1–4
0	<ul style="list-style-type: none"> • No creditable response. 	0

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

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

Section BCandidate answer **one** question from Section B.*Medea* – Euripides

Question	Answer	Marks
EITHER		
6(a)	<p>Explain how your direction of MEDEA in her interactions with Creon and with Aegeus would help to convey the complexity of her character to your audience.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director's perspective focused on conveying Medea's complexity through her interactions with Creon and Aegeus.</p> <p>Responses will vary according to the aspects of complexity selected. Candidates may refer to some of the following:</p> <p>Interpretative ideas for Medea's complexity might include, for example:</p> <ul style="list-style-type: none"> • Medea's ability to manipulate Creon to allow her one further day in Corinth; her powers of persuasion and ability to feign submission and vulnerability • Medea's apparent concern for Aegeus' childlessness masking her desire for his protection and shelter of her in exile • Her dubious claim to Aegeus to be able to apply medicines to induce conception • Her ability to win Aegeus' approval of her own person and his disapproval of both Jason and Creon • Her politeness and subtlety in exacting an oath from Aegeus which will allow her to escape the consequences of her murderous plan <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the actors • The physical appearance of Medea, Creon, Aegeus • Direction of Medea • Vocal, facial and physical expression • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Non-verbal communication • Use of space • Use of props • Interaction between Medea and Creon and Medea and Aegeus: physical contact, eye-contact, eye-line <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
6(b)	<p>Explain how you would perform the role of JASON in <u>two</u> separate sections of the play to convey your interpretation of his character.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on conveying an interpretation of Jason’s character.</p> <p>Responses will vary according to the sections selected. Candidates may refer to some of the following:</p> <p>Intended interpretation of Jason, including, for example:</p> <ul style="list-style-type: none"> • His understanding of Medea’s unhappiness and his sympathy for her, despite apparently feeling little guilt about his betrayal of her • His pledge to look after the children • His gullibility in trusting Medea’s words • His horror at the deaths of his children • His inability to accept responsibility for the tragedy; his arrogance • His desire for vengeance <p>Performance suggestion for Jason, including, for example:</p> <ul style="list-style-type: none"> • His physical appearance and costume in the chosen sections • Movement, gesture, posture, energy, stance • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Application of Greek tragic performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Tartuffe – Molière

Question	Answer	Marks
EITHER		
7(a)	<p>Explain how you would perform the role of CLEANTE in <u>two</u> separate sections of the play, to convey your interpretation of his character.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer's perspective and a focus on the interpretation of Cleante's character.</p> <p>Responses will vary according to the candidates' interpretation of the role and choice of sections. Candidates may refer to some of the following:</p> <p>Intended interpretation of Cleante, including, for example:</p> <ul style="list-style-type: none"> • A voice of reason in the play • An adversary of Tartuffe • A friend to Orgon in his attempts to make him see sense • A defender of his sister's and niece's and nephew's interests <p>Performance suggestion for Cleante, including, for example:</p> <ul style="list-style-type: none"> • His physical appearance and costume • Movement, gesture, posture, energy, stance, gait, pose • Vocal, facial and physical expression • Delivery style: calm and rational • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with other characters and, possibly, with the audience: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
7(b)	<p>How would you direct the performer playing DORINE in <u>two</u> sections of the play to show her true concern for Mariane’s happiness?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director’s perspective focused on showing Dorine’s true concern for Mariane’s happiness.</p> <p>Responses will vary according to the candidates’ interpretation of Dorine and choice of sections. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • Dorine’s comical and impertinent interference with Orgon’s plans to marry Tartuffe to Mariane • Her attempt to persuade Mariane to stand up to her father, using wit and sarcasm • Her success in reconciling Mariane with Valere, through comical cajolery • Her pleasure as all ends well <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> • Staging decisions and use of space by the performing • Her physical appearance and costume • Movement, gesture, posture, energy, stance, gait, pose • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with other characters and, possibly, with the audience: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Reference to commedia performance conventions, if appropriate <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

The Seagull – Anton Chekhov

Question	Answer	Marks
EITHER		
8(a)	<p>Explain how your direction of <u>two or more</u> separate sections of the play would demonstrate the troubled relationship between KONSTANTIN and his mother, ARKADINA.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director’s perspective and a focus on demonstrating the troubled relationship between Konstantin and his mother, Arkadina. Responses will vary according to the sections selected. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • Arkadina’s blatant indifference to Konstantin’s play and wider literary aspiration • Konstantin’s embarrassment by his mother’s affair with Trigorin and by her stinginess; his desire for recognition and his mother’s love • Arkadina’s concern for Konstantin after his suicide attempt, flaring into outrage at his criticism of her lifestyle • Their arguments about Trigorin and about money <p>Directorial suggestions, for example:</p> <ul style="list-style-type: none"> • Staging decisions: choice of stage space and use of space by the actors • Direction of the actors: body language, facial expressions, vocal tone • Physical expression of their mutual frustration with one another • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Application of naturalistic performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
8(b)	<p>How would you perform the role of NINA in <u>two or more</u> separate sections of the play, to show the development of her character?</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on revealing the development of Nina’s character.</p> <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"> • Nina’s innocent love for Konstantin • Her initial shyness and anxiety about her performance in Konstantin’s play • Her star-struck attitude towards Arkadina and Trigorin • Her infatuation with Trigorin and gradual withdrawal from her relationship with Konstantin • Her recklessness in following Trigorin to Moscow • Her mental deterioration but determination to endure <p>Performance suggestions, for example:</p> <ul style="list-style-type: none"> • Nina’s physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with other characters: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Naturalistic performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

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

Question	Answer	Marks
EITHER		
9(a)	<p>What dramatic effects would you want to achieve through your direction of <u>two</u> separate sections of the play that show CHRISTOPHER interacting with authority figures? Explain how you would achieve your intentions.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a director's perspective and a focus on the creation of dramatic effects when Christopher is interacting with authority figures.</p> <p>Responses will vary according to the sections and authority figures selected. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • Preferred effects, for example: comedy, intrigue, anticipation, engagement, excitement <p>Directorial suggestions for achieving intentions; for example:</p> <ul style="list-style-type: none"> • Interaction with, for example: Policeman, Duty Sergeant, Reverend Peters, Station Policeman, Siobhan, Parental figures • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, physical theatre skills, for example: synchronicity, lifts, physical routines • Vocal qualities: tone, pitch, pace, volume • Delivery style • Delivery of specific lines: use of pause and emphasis, tone, volume, accent, pitch, pace • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Application of comic method: timing, non-verbal communication • Application of physical theatre performance conventions <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
9(b)	<p>As an ensemble member playing <u>two</u> roles, explain how you would use performance skills and costume to create different characters. Choose <u>one</u> of the following pairs of characters:</p> <p>1 Mrs Alexander <u>and</u> Punk Girl 2 Reverend Peters <u>and</u> Station Policeman</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on multi-roling two different characters.</p> <p>Responses will vary according to the candidates’ choice of characters and sections. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • The physical appearance and costume worn in each role • The nature of the relationship with Christopher in each case • Movement, gesture, posture, energy, stance, gait, pose • Vocal, facial and physical expression in each role • Delivery style to distinguish between roles • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Interactions: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Snow in Midsummer – Frances Ya-Chu Cowhig

Question	Answer	Marks
EITHER		
10(a)	<p>How would you want your audience to respond to the role of HANDSOME? Explain how you would perform the role in <u>two separate</u> sections of the play, to achieve your intentions.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a performer’s perspective and a focus on achieving a preferred audience response.</p> <p>Responses will vary according to the candidates’ intentions.</p> <p>Preferred audience responses may include, for example:</p> <ul style="list-style-type: none"> • amusement at his lively humour • engagement with his character so clearly in love with Rocket • antipathy when his lies are revealed • sympathy for his loss of Rocket • respect for his devotion to his loved one • pity when he takes his own life <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> • His physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Interaction with other characters <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30

Question	Answer	Marks
OR		
10(b)	<p>As a set designer, explain how your design ideas would be appropriate to the action and atmosphere of <u>two</u> separate sections of the play.</p> <p>Mark according to the levels of response marking criteria.</p> <p>Indicative Content</p> <p>The question invites a set designer's perspective and a focus on designs appropriate to the action and atmosphere of the chosen sections.</p> <p>Responses will vary according to the candidates' chosen sections and choice of designs. Candidates may refer to some of the following:</p> <p>Setting suggestions, for example:</p> <ul style="list-style-type: none"> • The staging form chosen • Creation of Chinese location of New Harmony in the Jiangsu Province • Positioning of entrances/exits • Distinguishing between locations, including, for example: the street, a bar, a guesthouse, a hospital room, a temple, a courthouse and execution ground, the spirit-world • Differentiating between indoor and outdoor spaces • Use of texture and colour • Managing transitions • Creating appropriate moods/atmospheres • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections • Furnishings and set dressings <p>Candidates should also refer, where appropriate, to:</p> <ul style="list-style-type: none"> • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play 	30