



Cambridge International AS & A Level

DRAMA

9482/11

Paper 1 Open-Book Written Examination

May/June 2026

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme contains the instructions and marking guidance that our examiners used to mark candidate responses for this component.

Before they start marking, examiners complete a standardisation process. They review a range of candidate responses and discuss the mark scheme in detail to agree which answers can and cannot be accepted. Examiners award marks where it is clear that candidate responses have met the requirements of the mark scheme. These requirements may vary between different components or different versions of the same component, depending on the exact requirements of the question and the candidate responses seen during the standardisation process.

Sometimes, our mark schemes may allow marks to be awarded to responses which contain elements that are factually incorrect or for content not covered by the syllabus. We do this in response to the demands of a specific question to support candidates and make sure that our assessments are fair. However, these allowances should not be used as a guide for teaching and learning.

We cannot discuss the mark scheme with schools, and we recommend that schools read the mark scheme together with the assessment material and the Principal Examiner Report for Teachers.

This document consists of **26** printed pages.

General marking principles

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

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

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	On every page and any plan
	Dubious or contradictory or impractical idea
	Supporting text or explanation missing
	Knowledge and/or understanding
	Whole section irrelevant (rarely used)
	Dubious or contradictory point (infrequently used)
	Narrative section with no practical realisation suggested
	Point addresses the question whether usefully or not
	Any reference to style and/or genre and/or context
	Creditworthy points
	Useful practical point
Highlight tool	Highlight direct quotations from the text

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

Level	Level descriptor	Mark
5	- 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	- 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	- 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	- 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	- 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	No creditable response.	0

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

Level	Level descriptor	Mark
5	Interpretative ideas are informed by a perceptive awareness of relevant aspects of the play's style, genre and context.	9–10
4	Interpretative ideas are supported by a secure awareness of relevant aspects of the play's style, genre and context.	7–8
3	Interpretative ideas display appropriate awareness of relevant aspects of the play's style, genre and context.	5–6
2	Interpretative ideas show some awareness of the play's style, genre and context.	3–4
1	Interpretative ideas show a limited or insecure awareness of the play's style, genre and context.	1–2
0	No creditable response.	0

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.

Section A

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

As You Like It – William Shakespeare

Question	Answer	Marks
EITHER		
1(a)	How would you direct selected moments from the extract to create your intended effects for the audience? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on the creation of intended effects for the audience. Responses will vary according to the moments selected and the intended effects. Candidates may refer to some of the following: Intended effects, for example: • Surprise at Oliver's courtesy and polite manners when addressing Rosalind and Celia • Suspense as Oliver recounts the story of the snake and the lioness • Shock when Oliver reveals his identity • Pity for Rosalind when she faints • Comedy as Rosalind attempts to conceal her femininity Directorial suggestions for achieving the nominated effects including, for example: • The physical appearance of Celia and of Rosalind, in her disguise as Ganymede • Oliver's appearance and the incongruity of the 'bloody napkin' • The concerned attentiveness of the girls as they listen to Oliver's story • Staging decisions • Use of the stage/set and/or props 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; use of aside • Movement, gesture, stage position, stance, posture, gait, energy • Interaction: physical contact, eye-contact, eye-line • Application of naturalistic techniques and/or comic method, timing, action/reaction Candidates should also refer, where appropriate, to: • 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)	How would you perform the role of OLIVER in selected moments from the extract to convey your interpretation of his character at this point in the play? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying an interpretation of Oliver. Responses will vary according to the moments selected and the interpretation of Oliver. Candidates may refer to some of the following: An interpretation of Oliver, for example: • He appears polite towards Rosalind and Celia • He appears remorseful about his past treatment of Orlando, speaking of his own 'shame' and of his gratitude to Orlando for saving him from death • He appears humane and kindly when 'Ganymede' faints • He is supportive of 'Ganymede' and encourages him to be more valorous. Performance ideas may include, for example: • His physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with Rosalind and Celia: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

The Rivals – Richard Sheridan

Question	Answer	Marks
EITHER		
2(a)	How would you direct selected moments from the extract, to create comedy for the audience from the deceitful nature of the servants, LUCY and FAG? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on creating comedy for the audience. Responses will vary according to candidates' choice of moments. Candidates may refer to some of the following, for example: • Lucy's amusement at Sir Lucius' fondness for 'Dalia' • Her downright lies to Sir Lucius about their meeting place and about 'Lydia's' letter • Fag's deception of Lucy, who does not know the true identity of 'Ensign Beverley' Directorial suggestions, for example: • 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, exaggeration to emphasise the satire • Application of Comedy of Manners performance conventions, if appropriate Candidates should also refer, where appropriate, to: • 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)	How would you perform the role of SIR LUCIUS O'TRIGGER, at selected moments from the extract, to convey your interpretation of his character to the audience? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying a clear interpretation of Sir Lucius' character. Responses will vary according to the moments selected and the interpretation of Sir Lucius. Candidates may refer to some of the following: • Sir Lucius' gullibility as he accepts Lucy's various excuses for why they failed to meet at the appointed hour • His stupidity in being unable to construe Mrs Malaprop's letter • His determination to win Lydia – a seventeen-year-old heiress – despite barely knowing her • His lasciviousness Performance suggestions for Sir Lucius, including, for example: • His 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, emphasis • Interaction with Lucy: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Application of Comedy of Manners performance conventions Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

A View from the Bridge – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	How would you perform the role of BEATRICE in selected moments from the extract to convey your interpretation of her feelings at this point in the play? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying an interpretation of Beatrice's feelings at this point in the play. Responses will vary according to the moments selected and the interpretation of Beatrice's feelings. Candidates may refer to some of the following: An interpretation of Beatrice's feelings, for example: • Beatrice is feeling threatened in her relationship with Eddie by his obsessive attitude towards Catherine • She is fearful of the consequences of Eddie's interference in the relationship between Catherine and Rodolpho • She is repulsed by the thought that Eddie's feelings for Catherine may be incestuous • She is solicitous for Catherine but also for herself • She is determined to persuade Catherine to 'grow up' Performance suggestions, which may include reference to, for example: • Beatrice's physical appearance • 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 Eddie and with Catherine: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props Candidates should also refer, where appropriate, to: • 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)	How would you direct selected moments from the extract to achieve your intended audience responses to EDDIE's ambiguous feelings for CATHERINE? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on achieving a specific audience response to Eddie's ambiguous feelings for Catherine. Responses will vary according to the moments selected. Candidates may refer to some of the following, for example: Intended audience responses which might include, for example: • Sympathy for the man who has raised Catherine only to see her 'throw herself away' • Concern that Eddie may not fully understand his own feelings towards Catherine • Disgust at his potentially incestuous desire for his own niece • Eddie's ambiguous feelings, for example: • His genuine concern for Catherine's well-being and his fear that Rodolpho is exploiting her • His deep affection for Catherine which is tinged with incestuous desire • His inability to distinguish between avuncular and amorous feelings Directorial suggestions for conveying emotions, for example: • 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, energy • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Use of props Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

The Beatification of Area Boy – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	How would you direct selected moments from the extract to create comedy for the audience? You may refer to design elements to support your ideas if you wish. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on creating comedy for the audience. Responses will vary according to the moments selected. Candidates may refer to some of the following: Comic potential lies in, for example: • The appearance of the bicycle; shiny and new or battered and decrepit • The exaggerated amazement of Trader, in particular, but also shown in Mama Put, Barber, Newsvendor, and even Sanda, as they gaze on the 'wonder' that is the bicycle • The exasperation of the Cyclist who finds that he cannot get served as the others are transfixed by his bicycle • The stories that the tradespeople tell, for example about the 'spaceship' • Trader's comical ride on the bicycle that he struggles to control Directorial suggestions for achieving intentions, for example: • 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 • Application of design elements to support the comedy, for example, design of the various stalls, the bicycle, characters' costumes and/or props Candidates should also refer, where appropriate, to: • 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)	How would you perform the role of the CYCLIST to achieve your intended audience response? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on achieving a specific audience response to the Cyclist. Responses will vary according to the candidates' interpretation. Candidates may refer to some of the following: Intended audience responses might include, for example: • Amusement at his bewilderment • Empathy as he fails to understand the reactions of the stallholders • Sympathy as he struggles to be served Performance suggestions may include reference to, for example: • The Cyclist'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 Sanda, Trader, Barber, Mama Put, and other stallholders: spatial relationships, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Small Island – Helen Edmundson

Question	Answer	Marks
EITHER		
5(a)	How would you convey the different attitudes of two or more characters through your direction of selected moments from the extract? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on conveying the different attitudes of two or more characters. Responses will vary according to the characters and moments selected. Candidates may refer to some of the following: Characters' attitudes, which might include, for example: • Queenie's attitude of love for her baby shown through the sacrifice that she is prepared to make • Bernard's embittered attitude towards the RAF and toward the treatment that he received as a prisoner of war • Hortense's and Gilbert's reluctance to spend time with Queenie in view of Bernard's hostility toward them; their shock at Queenie's proposal that they adopt her baby • Bernard's complete change of attitude toward Queenie's baby and his determination to bring up the child as his own • Bernard's overt racism toward Gilbert and Hortense • Gilbert's attitude toward the injustice of racism and his plea for unity Directorial suggestions for conveying attitudes, for example: • 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 between characters: physical contact, eye-contact, eye-line • Delivery of direct address to the audience • Use of props and costume Candidates should also refer, where appropriate, to: • 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)	How would perform the role of QUEENIE in selected moments from the extract to convey her mixed emotions to the audience? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Queenie's mixed emotions to the audience. Responses will vary according to the candidates' interpretation of Queenie's mixed emotions. Candidates may refer to some of the following: • Queenie's mixed emotions as she begs Hortense and Gilbert to take the child that she loves, for the sake of the baby • She demonstrates immense love for her child at the same time as fears for his future • Initially surprised by Bernard's reaction she is affronted by his deep-seated racial prejudice Performance suggestions may include reference to, for example: • Queenie'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, emphasis • Interaction with her baby, with Hortense and Gilbert and with Bernard: spatial relationships, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Section B

Oedipus Rex – Sophocles

Question	Answer	Marks
EITHER		
6(a)	How would you direct <u>two separate</u> sections of the play to convey Oedipus' determination to serve and save the people of Thebes? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on conveying Oedipus' determination to serve and save the people of Thebes. Responses will vary according to the selected sections. Candidates may refer to some of the following: • Oedipus' first appearance where he addresses his citizens and vows to help alleviate their suffering; pledging to follow the instructions of the Oracle of Apollo • His openness in instructing Creon to reveal the message from the oracle in public, stating that the people's sorrow means more to him than his own • He openly states his determination to seek out the truth about Laius' murder in order to save the city • Oedipus' determination leads him to quarrel with Creon and to be harsh with Tiresias, as he struggles to process information that might lead him to the truth • In his determination to curse the source of Thebes' suffering, Oedipus curses himself • In his desperation to save the city and to discover his true identity Oedipus reveals the truth about himself and accepts his fate Directorial suggestions for the chosen sections, for example: • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions • Vocal qualities: 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 • Application of Classical Greek staging conventions, if selected • Use of set • Use of props Candidates should also refer, where appropriate, to: • 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)	How would you perform the role of JOCASTA to engage the sympathy of the audience in <u>two separate</u> sections of the play? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on achieving the sympathy of the audience. Responses will vary according to the sections selected. Candidates may refer to some of the following: Sympathetic aspects of Jocasta's character, including, for example: • Her 'motherly' approach towards Oedipus and Creon when she hears them 'squabbling', unhappy to see friction between two men that she loves; she adopts the role of peacemaker between them • Her trusting nature • Her concern for Oedipus' well-being • Her acceptance of her fate and courage in death Performance suggestion for Jocasta, including, for example: • Her 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, emphasis, volume • Interaction with other characters such as Oedipus, Creon and the Messengers: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Application of Greek tragic performance conventions, if appropriate Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

The Government Inspector – Nikolai Gogol

Question	Answer	Marks
EITHER		
7(a)	Outline your design vision for the play and then explain how you would use <u>two or more</u> design elements to create your intended effects in <u>two separate</u> sections. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective focused on creating specific effects. Responses will vary according to the candidates' design vision, selection of sections and intended effects. Candidates may refer to some of the following: Intended effects might include, for example: • To contribute to the comedy • To present a contrast between Khlestakov's poor living quarters at the Inn and the relative opulence of the Mayor's residence • To emphasise the wealth of the corrupt Mayor • To indicate the 'tacky' taste of Anna and Marya Set design ideas, including, for example: • The staging form chosen • Creation of the setting - 19th Century Russia - or alternative justified setting • Composite or discrete settings • Furnishings and set dressings • Use of texture and colour • Use of levels, ramps, steps • Scenic devices, for example: trucks, revolves, flying of scenery • Use of gauzes/backdrops/cyclorama • Positioning and use of entrances/exits • Use of projections Lighting design ideas, for example: • Choice of lantern • Colour/ intensity/positioning/angles • Gobos/ specials/ floor-lamps/birdies • LED lighting • Creation of shadows/silhouettes • Transitions, if appropriate Sound design, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fades • Naturalistic and/or 'surreal' sound effects; symbolic sound; music • Transitions	30

Question	Answer	Marks
7(a)	Costume Design suggestions, for example: • Style of costumes; period, cut, condition and fit • Colours, fabrics, ornamentation • Footwear/headgear/jewellery • Accessories Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	
OR		
7(b)	How would you perform the role of the MAYOR in <u>two or more separate sections of the play</u> to create comedy for the audience? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on creating comedy from the performance of the Mayor. Responses will vary according to the sections selected. Candidates may refer to some of the following opportunities for the creation of comedy: • The Mayor's pomposity as he announces the potential arrival of a Government Inspector; his discussion of his 'dream', his various orders to his colleagues • His sycophantic treatment of Khlestakov • His relationship with Anna and with Marya • His gullibility as he swallows all of Khlestakov's ridiculous lies • His pride in his future 'son-in-law' • His final humiliation as Khlestakov's letter is read aloud Performance suggestions, for example: • 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 with other characters: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Application of comic method Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

The Cherry Orchard – Anton Chekhov

Question	Answer	Marks
EITHER		
8(a)	How would you perform the role of ANYA in <u>two or more</u> separate sections of the play to achieve your intended audience response to her character? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on achieving a specific audience response to Anya's character. Responses will vary according to the candidates' intended audience response and choice of sections. Candidates may refer to some of the following: Intended audience responses to Anya, including, for example: • Sympathy for her dependence on her family • Admiration for her loyalty • Concern for her naivety in her relationship with Trofimov Performance suggestions: • Anya's physical appearance and costume; she is youthful, pretty and lively • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, tone, 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 Candidates should also refer, where appropriate, to: • 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)	How would you direct <u>two</u> sections of the play to create the gentle style of comedy that Chekhov intended? You may refer to design elements to support your ideas if you wish. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on creating a gentle style of comedy. Responses will vary according to the sections selected. Candidates may refer to some of the following: Potential sources of gentle comedy, for example: • Yepikhodov's clumsiness, his hopeless love for Dunyasha • Gayev's garrulousness, his speech to the bookcase • Firs' exaggerated loyalty to the family; his fussing over Gayev like a little boy • The family's disregard for Lopakhin's commercial advice • Trofimov's obliviousness to Anya's affection for him • Charlotta's entertaining 'tricks' • Yasha's impertinence • The 'proposal' that never happens Directorial suggestions for creating gentle comedy through, for example: • Casting decisions for the characters involved • Staging decisions and use of space and of the set by the actors • Direction of the actors: body language, facial expressions • Vocal qualities: 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 • Application of naturalistic theatre performance conventions • Application of comic method, including, for example, exaggeration, repetition, timing, vocal and facial expression • Design and use of set, costumes, lighting and/or sound to support the comedy • Use of props Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Blood Wedding – Federico Garcia Lorca

Question	Answer	Marks
EITHER		
9 (a)	How would you perform the role of the MOTHER in <u>two or more separate sections of the play</u> to highlight her bitterness? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on highlighting the Mother's bitterness. Responses will vary according to the candidates' choice of sections. Candidates may refer to some of the following: • The Mother's bitterness resulting in a morbid fear of knives following the death of her husband and one of her sons • Her bitterness and hatred toward the Felix family • Her suspicions about the Bride and her relationship with the Felix family • Her vengefulness at the discovery of the Bride's elopement with Leonardo • Her implacable hatred of the Bride, vindicating her bitterness toward the Felix family expressed throughout the play • Her attitude towards the loss of her son in the final scene of the play Performance suggestions: • Physical appearance of the Mother, her 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 Candidates should also refer, where appropriate, to: • 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)	How would you direct the interaction between the BRIDE and the BRIDEGROOM in <u>two separate</u> sections to convey your interpretation of their relationship? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on conveying an interpretation of the relationship between the Bride and the Bridegroom. Responses will vary according to candidates' interpretation of the relationship and the selected moments. Candidates may refer to some of the following: • The relationship appears distant and formal when they come together at the betrothal • Bridegroom appears more eager in the relationship; the Bride shows no enthusiasm for the match • At the wedding party, the Bridegroom's cheerfulness is met with a sombre mood • Bride rejects the Bridegroom's embraces and offers excuses for her reluctance to show any feelings of affection, in public Directorial suggestions for conveying the relationship between the Bride and the Bridegroom through, for example: • Casting decisions for the characters involved • Staging decisions and use of space and of set by the actors • Direction of the actors: body language, facial expressions • Vocal qualities: 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 • Use of set • Use of props • Application of naturalistic or stylised theatre performance conventions Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Boom – Jean Tay

Question	Answer	Marks
EITHER		
10(a)	How would you direct <u>two or more separate</u> sections of interaction between BOON and his MOTHER to create comedy for the audience? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective focused on creating comedy from the interaction between Boon and Mother. Responses will vary according to the moments selected and comic invention. Candidates may refer to some of the following: • Their first appearance in Act 1, which reveals an amicable relationship, though one where each teases the other about the past • Scene 7 where Boon tries to persuade Mother to move into a new flat • Scene 16 where Mother and Boon argue about money and about Mother's love for her home • Act 2, Scene 7 where Boon attacks Male Neighbour to defend Mother • Act 2, Scene 8 where Boon realises that Mother is still waiting for his father to come back • Act 2, Scene 12 when Mother reveals why Father left • Act 2, Scene 18 where Boon offers to take the tree for Mother Directorial suggestions, for example: • Physical appearance of the actors, if relevant to chosen sections • Staging decisions and use of space and spatial relationships by the actors • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • 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 props • Application of comic method Candidates should also refer, where appropriate, to: • 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)	How would you perform the role of YOUNG MOTHER in <u>two or three separate</u> sections to achieve your intended audience response? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on achieving a specific audience response to Young Mother's character. Responses will vary according to the candidates' intended audience response and choice of sections. Candidates may refer to some of the following: Intended audience responses to Young Mother, including, for example: • Amusement, sympathy, admiration, affection, pity Performance suggestions: • Young Mother'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, tone, emphasis • Interaction with her son (Young Boon) and with Young Father, for example: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Naturalistic performance conventions Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30