

Cambridge International AS & A Level

DRAMA**9482/12**

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 **28** 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 perform the role of ROSALIND 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 Rosalind's feelings at this point in the play. Responses will vary according to the interpretation of Rosalind's feelings and the moments selected. Candidates may refer to some of the following: An interpretation of Rosalind's feelings, for example: • She is sympathetic towards Orlando but also wary in case Oliver's account of her fainting might have made Orlando suspicious • She is empathetic towards Celia and Oliver • She is confident about her position even claiming to be a magician who can make everything better • Although fairly contemptuous of Phoebe, she pities her, as she is unable to return her love • She is optimistic about the events of 'tomorrow' Performance suggestions, for example: • Her 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 the other characters: spatial relationships, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props Candidates should also refer, where appropriate, to: 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 direct selected moments from the extract to achieve your intended dramatic effects for the audience? You may refer to design elements to support your answer if you wish. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective focused on achieving specific effects for the audience. Responses will vary according to the intended effects and moments selected. Candidates may refer to some of the following aspects: Intended effects which may include, for example: • Humour from the dramatic irony whereby all the characters believe Rosalind to be a young man and one with 'special powers' • Anticipation of the finale when Rosalind claims that she will perform all her promises • Sympathy for Phoebe who will be the one disappointed 'tomorrow' • Amazement at the apparent gullibility of the would-be lovers Directorial suggestions, for example: • Physical appearance of the characters, if made relevant • 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, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Use of props • Design elements, as selected, to support the achievement of intended effects 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)	As a director, how would you create comedy for your audience at 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 creating comedy. Responses will vary according to candidates' comic invention and selected moments. Candidates may refer to some of the following: • Captain Absolute's comical confession to the audience that his father wants him to marry the girl he is plotting to run away with • Sir Anthony's vow never to see his son again, which is immediately undermined by his meeting with Captain Absolute in the street • Sir Anthony's irascible determination not to forgive his son • The tetchiness of Sir Anthony compared with Captain Absolute's artificial mask of obedience • Sir Anthony's rapturous description of Lydia compared with Captain Absolute's feigned indifference • Captain Absolute's comical asides to the audience and his affected loyalty and respect for his father • Sir Anthony's exaggerated disappointment in Captain Absolute's lack of enthusiasm for his description of Lydia Directorial suggestions for creating comedy including, for example: • Staging decisions • Use of the stage 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 • Application of comic method, timing, action/reaction • 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

Question	Answer	Marks
OR		
2(b)	How would you perform the role of ABSOLUTE, at selected moments from the extract, to highlight his enjoyment in deceiving his father? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on highlighting Absolute's enjoyment in deceiving his father. Responses will vary according to the moments selected. Candidates may refer to some of the following: • His initial 'aside' reveals his anticipation of deceiving his father about his sincerity • He enjoys putting on a 'penitential face' to deceive Sir Anthony • He speaks with forced sincerity about his duty and obedience • He feigns complete ignorance of Miss Lydia Languish and teases Sir Anthony by 'remembering' a squinting 'red-haired girl' • He teases Sir Anthony over whether he is to marry the niece or the aunt • He revels in demurring to Sir Anthony's threat to marry the girl himself by offering to take the aunt • He enjoys watching his father become increasingly frustrated with him Performance suggestions, for example: • Her physical appearance • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style; asides • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with Sir Anthony: 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

A View from the Bridge – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	Explain how you would direct selected moments from the extract to highlight the developing friction between EDDIE and BEATRICE. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on highlighting the developing friction between Eddie and Beatrice. Responses will vary according to the moments selected. Candidates may refer to some of the following, for example: - Eddie is waiting for Catherine at the doorway but when Beatrice arrives and smiles at him, Eddie looks away - To all of Eddie's spoken concerns, Beatrice defends Catherine, angering Eddie - When Eddie starts to criticise Rodolpho, Beatrice defends him, and Eddie feels isolated - Eddie adopts a challenging attitude suggesting that he is surprised and disappointed by Beatrice's indifference - Friction increases when Beatrice refers to their lack of intimacy and Eddie becomes defensive - When Beatrice tries to get him inside the house he turns to go for a walk Directorial suggestions for conveying the developing friction, 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

Question	Answer	Marks
OR		
3 (b)	How would you perform the role of EDDIE in selected moments from the extract to convey his increasing jealousy of RODOLPHO? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Eddie's increasing jealousy of Rodolpho. Responses will vary according to the moments selected. Candidates may refer to some of the following: Eddie's jealousy of Rodolpho, shown for example: • In his anxious waiting for Catherine to return from the cinema • In his disparagement of Rodolpho from his looks to his mannerisms • In his determination that Rodolpho is exploiting Catherine Performance suggestions, for example: • Eddie's physical appearance and demeanour • 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 Beatrice: 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 Beatification of Area Boy – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	How would you perform the role of SANDA in selected moments from the extract to convey his skills in placating the angry FOREIGNER? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Sanda's skills in placating the angry foreigner. Responses will vary according to the choice of moments and the interpretation of Sanda's skills. Candidates may refer to some of the following: Performance suggestions, for example: • Sanda's physical appearance • His ability to appear solicitous and reasonable as he explains the extortion racket as if it is the 'norm' • His sustained politeness in the face of the Foreigner's anger and challenges • Sanda's delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with the Foreigner, with the Parking Attendant, with Big Man Shopper: spatial relationships, eye-contact, eye-line, physical contact • Movement, gesture, mannerisms • 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		
4 (b)	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 creating specific effects. Responses will vary according to their intended effects and the moments selected. Candidates may refer to some of the following: Intended effects, which might include, for example: • Amusement at the Foreigner's futile attempt to achieve some sort of 'justice' and at Big Man Shopper's equally futile outrage • Shock at the apparent 'normality' of extortion in the 'area' • Enjoyment of Sanda's impeccable manners 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 • Delivery of the song • Movement, gesture, stage position, stance, posture, gait • Interaction: spatial relationships, physical contact, eye-contact, eye-line • 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

Small Island – Helen Edmundson

Question	Answer	Marks
EITHER		
5(a)	How would you perform the role of QUEENIE in selected moments from the extract to convey her lively 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 demonstrating Queenie's lively character. Responses will vary according to the moments selected. Candidates may refer to some of the following: Evidence of Queenie's lively character, for example: • Queenie speaks confidentially to the audience and establishes a rapport because of her lively colloquial expression in each of her 'direct address' moments • She is very enthusiastic about Dorothy's offer and tries to find solutions to her parents' objections • She responds delightedly to her Aunt's generosity in buying her new clothes • Her ripostes to the overly familiar customer show a liveliness of spirit • Her chattiness and willingness to divulge her life story to Bernard create a lively impression Performance ideas may include, for example: • Queenie's physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Interaction: spatial relationship, 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		
5(b)	Explain how you would use design elements of your choice to create <u>two</u> of the separate settings AND/OR locations required in the extract and to achieve smooth transitions between them. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective focused on creating two of the separate settings required and achieving smooth transitions between them. Responses will vary according to the candidates' selection of settings and design elements and ideas for achieving smooth transitions. Candidates may refer to some of the following: Settings/locations indicated include: • A farmhouse kitchen • A fitting room in a department store • Queenie's room above the shop • The shop with its counter and jars, weighing scales etc Set design ideas, including, for example: • The staging form chosen • Scenic devices, for effecting scene changes, for example, trucks, revolves, flying of scenery • Type of setting, composite or discrete • Use of texture and colour • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections • Positioning and use of entrances/exits Lighting design ideas, for example: • Choice of lantern • Colour/ intensity/positioning/angles • Gobos/ specials/ floor-lamps/birdies • LED lighting • Creation of shadows/silhouettes • Change in lighting states to effect transitions Sound design, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fades • Naturalistic sound effects; symbolic sound; music • Music/sound to signal transitions Costume Design suggestions, for example: • Style of costumes; period, cut, condition and fit; quick costume change(s) or additions to signal shifts in time and/or location • Colours, fabrics, ornamentation • Footwear/headgear/jewellery • Accessories	30

Question	Answer	Marks
5(b)	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	

Section B*Oedipus Rex* – Sophocles

Question	Answer	Marks
EITHER		
6(a)	How would you perform the character of OEDIPUS in <u>two or more separate</u> sections to reveal contrasting aspects of his character? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on revealing contrasting aspects of Oedipus' character. Responses will vary according to the characteristics identified and the sections selected. Candidates may refer to some of the following: Contrasting aspects of Oedipus' character which might include, for example: • His intelligence and decisiveness of action • His egotism and trust in his superior powers of enquiry • His rashness in accusing both Creon and Tiresias of treachery • His self-loathing when he discovers the truth about himself • His belated humility Performance suggestions, for example: • Physical appearance of Oedipus • Delivery style • His public address to the people of Thebes • His public and more private interaction with Creon, Jocasta, Tiresias, the Messenger from Corinth and the Shepherd: spatial relationships, physical contact, eye-contact, eye-line • Delivery of specific lines: use of pause and emphasis, vocal tone, pitch, pace, volume • Movement, gesture, stage position, stance, posture, gait • Non-verbal communication • Use of costume/props • Application of Greek 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		
6(b)	Explain how you would direct JOCASTA in <u>two separate</u> sections of the play to reveal her devotion to OEDIPUS. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on revealing Jocasta's devotion to Oedipus. Responses will vary according to selected sections. Candidates may refer to some of the following: Jocasta's devotion to Oedipus is shown throughout the play, for example: - Initially, Jocasta reveals her love/devotion for Oedipus as a husband but, at times, also treats him like a child, her affection for and devotion to him is evident throughout - As the play progresses, Jocasta continues to humour and 'mother' Oedipus and tries to persuade him that the oracles and prophecies are 'mumbo-jumbo' - Jocasta soothes Oedipus' growing fears and tries to make things right for him, as if he were a child - As the truth about Oedipus and his part in the death of Laius gradually dawns on her, Jocasta shows her devotion by urging him to stop looking for answers - Her realisation of the truth brings her to kill herself Directorial suggestions, for example: - Staging decisions; use of space and spatial relationships between Jocasta and Oedipus - Casting and costume ideas for Jocasta if made relevant to the answer - 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 classical Greek 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

The Government Inspector – Nikolai Gogol

Question	Answer	Marks
EITHER		
7(a)	Explain how you would perform the role of ANNA in <u>two separate</u> sections of the play to convey her vanity and self-centredness. Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Anna's vanity and self-centredness. Responses will vary according to the candidates' choice of sections. Candidates may refer to some of the following: Examples of Anna's vanity and self-centredness may be drawn from some of the following: • Her self-centredness and bossiness with her husband whom she tries to control • Her rivalry with her own daughter who she thinks, vainly, that she can compete with in looks • Her self-importance and her snobbishness, vainly thinking she is better than all her neighbours and friends • Her flirtatiousness with Khlestakov, vainly thinking he may be interested in her romantically, despite being so much older than he is • Her gullibility, due to her vanity, as she is taken in by Khlestakov's outrageous lies • Her jealousy of her own daughter, and self-centred disappointment that Khlestakov's proposal was not intended for her Performance ideas, for example: • Anna'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 • Non-verbal communication • Use of space • Use of costume props and accessories • Interaction with other characters such as The Mayor, Marya and Khlestakov: physical contact, eye-contact, eye-line • Appropriate comic 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		
7 (b)	As a director, how would you stage <u>two</u> sections of the play to create comedy from the stupidity of the DISTRICT OFFICIALS? 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 from the staging of two sections that show the stupidity of the District Officials. Design ideas in support of the comic treatment are also invited. Responses will vary according to the sections selected. Candidates may refer to some of the following: Comedy may be achieved through, for example: • The constant bickering and squabbling amongst the Officials • The ludicrous extent of the corruption of the 'Officials' as they prepare to deceive the 'Government Inspector' before he arrives • The ridiculous lengths the Officials are prepared to go to, to bribe and 'sweeten' Khlestakov, once he is in their midst • Their preposterous vanity equalled only by their gullibility Directorial suggestions for achieving intentions, for example: • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, physical theatre skills where appropriate • Differentiation between the District Officials • 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 comic method, exaggeration, timing, non-verbal communication Design elements if used to support the comedy, for example: • When the Officials visit Khlestakov at the Inn, the doors fly off their hinges under the weight of the Dobchinsky and Bobchinsky listening at the door • The 'revolving door' in the Mayor's house, when the Officials stream, one by one, to bribe Khlestakov • The officials may robe themselves in 'full dress uniform', ludicrous attire to signify their status • Comical use of sound effects • Comical 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 Cherry Orchard – Anton Chekhov

Question	Answer	Marks
EITHER		
8(a)	How would you perform the role of MADAME RANYEVSKAYA in <u>two or more</u> sections of the play to achieve your intended audience response(s) 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(s) to Ranyevskaya's character. Responses will vary according to the candidates' intended responses to and their choice of sections. Candidates may refer to some of the following: Audience responses may include, for example: • Sympathy towards her for her sentimentality and grief over her losses – of her son, of her wealth, of her 'lover' in Paris and of her beloved cherry orchard • Frustration at her fecklessness with money • Respect for her affectionate nature towards her family and her kindness to Firs and to the poor Performance suggestions may include, for example: • Madame Ranyevskaya'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 • Non-verbal communication • Interaction with other characters: physical contact, eye-contact, eye-line • 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)	Explain how your use of <u>two or more</u> design elements would be appropriate to your design vision for the play and for its action in <u>two separate</u> sections. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective and a focus on creating designs for two separate sections of the play that are appropriate both to the action and to the candidates' design vision for the play. Responses will vary according to the candidates' choice of sections and of design elements. Candidates may refer to some of the following: Design vision which may include, for example: • Period setting/location, for example 19th Century Russia or justified transposed setting • Style of design, for example: realistic/naturalistic/expressionistic/representational Design elements may include, for example: Set Design: • The staging form chosen • Composite set or discrete settings • Positioning of entrances/exits • Furnishings and set dressings • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections • Use of texture and colour Lighting suggestions: • Choice of lanterns • Colour/intensity/positioning/angles • Gobos/specials/floor-lamps/birdies • LED lighting • Creation of transitions Sound suggestions: • Live and/or recorded sound • Position and use of speakers; volume/amplification; fading • Naturalistic sound effects; symbolic sound; music • Creation of transitions Costume Design suggestions: • Style of costumes; period, cut and fit • Colours, fabrics, ornamentation • Footwear/headgear/jewellery/make-up • Accessories	30

Question	Answer	Marks
8(b)	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	

Blood Wedding – Federico Garcia Lorca

Question	Answer	Marks
EITHER		
9(a)	How would you direct the BRIDE in <u>one</u> section of the play and direct the WIFE OF LEONARDO in <u>one other</u> section to highlight the differences between their characters? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective focused on highlighting the differences between the characters of the Bride and Leonardo's Wife. Responses will vary according to the candidates' choice of sections and interpretation of the differences between the two characters. Candidates may refer to some of the following: The character of the Bride: • She is an obedient daughter • She is polite to the Mother of the Bridegroom • She is irritated by her Maid and disinterested in the wedding presents • She is passionate and cannot deny her love for Leonardo • She is irresponsible in marrying the Bridegroom, having no love for him • She is reckless in eloping with Leonardo • She feels guilt for the death of the two men • She is fearless in facing the Mother The character of Leonardo's Wife • She is maternal, loving towards her baby and solicitous towards her husband • She is submissive towards Leonardo, and respectful to her mother • She is loyal and defends the 'good' name of her cousin, the Bride • She is sensitive when Leonardo speaks harshly to her • She is self-pitying at the wedding • She is resigned to a life of loneliness with a small son and another baby on the way. Directorial suggestions, for example: • Casting ideas for the Bride and Leonardo's Wife to highlight their differences • Staging decisions and use of space by the actors • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Movement, gesture, posture, energy, stance, gait, mannerisms • Non-verbal communication • Use of space • Use of staging elements: lighting, sound, set, projections, props	30

Question	Answer	Marks
9(a)	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		
9(b)	How would you perform the role of the BEGGAR WOMAN in <u>two separate</u> sections to achieve your intended effects 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 achieving specific effects for the audience. Responses will vary according to the intended effects and the sections selected. Specific effects may include, for example: • Striking fear in the audience as a symbol of Death • She contributes to the symbolic nature of Act 3 and creates suspense through her eager anticipation of death • Her 'blood-thirsty' nature is presented as literal as well as symbolic • Her interaction with the Girls in Act 3 Scene 2 is chilling for the audience Performance ideas • The Beggar Woman's human and non-human interactions; her hunger for the death of the young men • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Movement, gesture, posture, energy, stance, gait, mannerisms • Non-verbal communication • Use of space • Use of costume 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

Boom – Jean Tay

Question	Answer	Marks
EITHER		
10(a)	How would you perform the role of BOON in <u>two or three separate sections</u> to reveal different aspects of his character? Mark according to the levels of response marking criteria. The question invites a performer's perspective and a focus on revealing different aspects of his character. Indicative Content Responses will vary according to the sections and responses selected. Different aspects of Boon's character, which might include, for example: • His filial concern for his mother, despite his teasing; he is protective • His good nature • His selfishness as he enjoys the 'show-flat' • His uneasiness about his father and their difficult relationship • His compassion when he finally understands his mother's heart and her yearnings Performance suggestions, for example: • 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 appropriate 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		
10 (b)	Explain how your set design for <u>two separate</u> sections of the play would be appropriate to the action and to your chosen design style. Mark according to the levels of response marking criteria. Indicative Content The question invites a set designer's perspective and a focus on creating a design that is appropriate to the action and to the chosen design style. Responses will vary according to the candidates' selected design style and the action of the chosen sections. Candidates may refer to some of the following: Design style which may include, for example: • Realistic/naturalistic/expressionistic/ representational • Design to accommodate a composite set or discrete settings • Set design, may include, for example: • The staging form chosen • Scenic devices to facilitate scene changes, for example, trucks, flown scenery, revolve, hydraulics • Positioning of entrances/exits • Furnishings and set dressings • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections • Use of texture and colour Set design to support the action, for example: • Suggestions of indoor settings, for example, the 'show' flat, Mother's flat, Land Ministry offices, luxury flat • Suggestions of outdoor settings, for example, the garden, the cemetery • 'Dreamscapes'/ memorised settings 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