

Cambridge International AS & A Level

DRAMA**9482/13**

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 **29** 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 ORLANDO in selected moments from the extract to convey your interpretation 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 conveying an interpretation of Orlando's character. Responses will vary according to the interpretation of Orlando and the moments selected. Candidates may refer to some of the following: An interpretation of Orlando, for example: • He interrupts the courtiers' meal in a rough and aggressive manner, with his sword drawn, suggesting that he is uncouth • Despite his aggressive appearance, Orlando is immediately mild in speech and manner, once he realises that he is dealing with kind and generous men; he is embarrassed by his previous appearance of brutishness • He immediately appeals to the Duke and his followers for their common humanity, revealing his true gentleness • Although invited to join and enjoy the prepared meal, Orlando puts Adam's needs first and fetches him to share the Duke's hospitality, showing his selflessness Performance suggestions, for example: • Orlando'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, 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: • 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 reveal your interpretation of the nature of the court of the exiled DUKE SENIOR? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective focused on revealing an interpretation of the nature of Duke Senior's court. Responses will vary according to the interpretation of the court and moments selected. Candidates may refer to some of the following aspects: Interpretation of the nature of the court which may include, for example: • The court of the exiled Duke Senior appears civilised and orderly, as Orlando's threatening behaviour is met with kindness and understanding • None of Duke Senior's followers challenge or criticise Orlando, despite his desperate appearance • Both philosophy (Jacques' speech on 'the ages of man') and music (Amiens' song) have a place in Duke Senior's court – both suggest intelligence and good breeding • Orlando is made welcome by all, despite his rough appearance, and both Orlando and Adam are invited to share the prepared supper, revealing a generosity of spirit • Orlando's threats are met with mildness and reason • Poor as he is, Duke Senior recognises, in Orlando, a creature 'worse off than himself' • The court is fortunate to be 'ruled' by the benevolent Duke, who has inspired their fellowship in his exile 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 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 perform the role of ACRES in selected moments from the extract to highlight his cowardice? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on highlighting Acres' cowardice. Responses will vary according to candidates' selected moments. Candidates may refer to some of the following: • His complaint about the small distance between the duellists • His use of expletives and exclamations showing his fear for his own life • His preference for a 'long shot' • His shock on realising that he needs to make a will • His comical repetition of the word 'quietus' • The personification of his valour • His relief when Falkland and Absolute arrive • His offended response to Sir Lucius' accusation of cowardice • His retaliation to Sir Lucius' earlier scaremongering Performance suggestions may include, for example: • Acres' 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 Sir Lucius as he 'terrifies' him • Physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props and accessories • Comedy of manners performance conventions, if adopted 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 create comedy for the audience through your direction of selected moments from the extract? 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 candidates' comic invention. Candidates may refer to some of the following: • The contrast between Lucius's eagerness and Acres' reluctance for the duel • The exchange of lively language between the two characters • The contrast between the two characters' experience of duelling • The contrast between the two characters' expectations of the possible outcome of the duel • Acres' posturing and pretence of bravery • Sir Lucius' complete disregard for safety as he levels his pistol at Acres • The different reaction to the arrival of Absolute and Falkland • Absolute's cynical response to the situation • The comic exchange about the non-existent Captain Beverley • Anti-climactic ending to the extract Directorial suggestions for creating comedy, for example: • Staging decisions and use of space by the actors • Direction of the actors: body language and facial expressions • Delivery of specific lines • Use of pause and emphasis, tone, pitch, pace, volume • Movement, gesture, stage position, stance, posture, gait, energy • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Design and use of design elements to support the comedy • Use of props • Application of comic methods • Application of Comedy of Manners 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

A View from the Bridge – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	Explain how you would direct selected moments from the extract to achieve 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 achieving specific effects. Responses will vary according to the moments selected and the intended effects. Candidates may refer to some of the following, for example: Intended effects which might include, for example: • Sympathy for both Rodolpho and Catherine as Catherine struggles to abandon the uncle that she has adored all her life • Concern for Catherine as the audience are not entirely sure of Rodolpho's motives • Fear for the pair as Eddie stumbles home, drunk • Tension when Catherine and Rodolpho emerge from the bedroom • Horror as Eddie kisses first Catherine then Rodolpho • Fear as Eddie's ugly mood threatens more violence to come Directorial suggestions for achieving effects, 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 CATHERINE in selected moments from the extract to convey her divided loyalties between EDDIE and RODOLPHO? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Catherine's divided loyalties between Eddie and Rodolpho. Responses will vary according to the moments selected. Candidates may refer to some of the following: Catherine's divided loyalties between Eddie and Rodolpho, as shown in: • Her acknowledgement that she is afraid of Eddie • Her attempt to test out Eddie's theory that Rodolpho is only after his 'green card' by proposing they marry and live in Italy • Her agony when Rodolpho accuses her of not trusting him • Her tender recollection of growing up under Eddie's protective wing • Her assertions about how much she knows and cares for her uncle • Her horror at Eddie's actions pushing her to the realisation that her loyalty must lie with Rodolpho and her future Performance suggestions, for example: • Catherine'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 Rodolpho and Eddie: 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 MISEYI in selected moments from the extract 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 role of Miseyi in selected moments. Responses will vary according to the choice of moments and the intended responses. Candidates may refer to some of the following: Intended audience responses, for example: • Pleased by her apology to Sanda • Surprised by her announcement that she is getting married, imminently • Approval as she summons a driver to help her with the wounded passenger 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 a range of other characters: 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		
4(b)	Explain how you would direct selected moments from the extract to convey the variety of voices and experiences of the characters in the scene. 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 conveying the variety of voices and experiences in the scene. Responses will vary according to choice of characters, their voices and experiences, directorial ideas and the moments selected. Candidates may refer to some of the following: • The educated, slightly nostalgic voices of former lovers, Sanda and Miseyi, as they reminisce about their shared past • Sanda's teasing of Miseyi, and her slightly guarded responses; Sanda's disappointment at the news of her imminent wedding • The cries and moans of the refugees as they jostle and push trying to get a place on the bus • The commotion as the bus 'takes off'; the scream from the passenger; Trader's 'acquisition' of the 'bundle', his 'matter of fact' acceptance of the violence among the refugees • Reaction of horror at the wounded woman and some murmurs of disgust at her plight • The indifference of the Barber his inclination to diminish the horror of the refugees' experience • The Minstrel's song and the relief amongst the onlookers at the lifting of the mood • Mama Put's solemn but emphatic 'lesson' to her daughter and description of the 'hard school' that is her life • Sanda's thoughtful observations about Boyko and his place in the community 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 design ideas, including set, props, costume and/or technical design calculated to convey the variety of voices and experiences of the characters	30

Question	Answer	Marks
4(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	

Small Island – Helen Edmundson

Question	Answer	Marks
EITHER		
5(a)	How would you perform the role of MICHAEL in selected moments from the extract to reveal your interpretation of his character on his return home? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on revealing an interpretation of Michael's character on his return home. Responses will vary according to the interpretation and the moments selected. Candidates may refer to some of the following: Interpretation of Michael's character, for example: • Michael has returned as a man of eighteen, with urbane manners and a precocious self-confidence • He exhibits no fear of his father, nor much respect • He is flirtatious with Hortense and provocative with his father Performance ideas may include, for example: • Michael'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 with Hortense, with Miss Ma and Mr Philip: 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)	As a costume designer, explain how your designs for <u>two</u> of the characters in the extract would be appropriate for each of the characters <u>and</u> for the action, at this point in the play. Mark according to the levels of response marking criteria. Indicative Content The question invites a costume designer's perspective focused on creating designs for two of the characters in the extract. Responses will vary according to the selection of characters and the costume design ideas. Candidates may refer to some of the following: Costume Design suggestions, for example: • Style of costumes; period, cut, condition and fit • Colours, fabrics, ornamentation • Trousers, jackets, shirts, ties, skirts, dresses, blouses • Footwear, headgear, accessories/props • All characters would be dressed appropriately and, probably, formally for Michael's return home • Michael's costume is described as a 'well-cut' suit, white shirt and tie held by a tie pin - accept suitable, alternative ideas • The others, Ma and Mr Phillip and Hortense would also be formally attired • Accessories, for example, spectacles, jewellery, walking stick, miscellaneous hand props • Hair styles, make-up, if made relevant to the costume designs 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

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

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

Table D: 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 reasonable 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

Section B

Oedipus Rex – Sophocles

Question	Answer	Marks
EITHER		
6(a)	As a performer, which aspects of CREON's character would you wish to convey 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 conveying aspects of Creon's character. Responses will vary according to the characteristics identified and the sections selected. Candidates may refer to some of the following: Aspects of Creon's character which might include, for example: • His selflessness in his attitude towards the city of Thebes and its inhabitants • His intrinsic honour expressed through his fury at Oedipus' unfounded accusations of treachery • His patience as he calmly reasons with Oedipus • His family loyalty expressed in his dealings with Oedipus and his sister, Jocasta • His mercy toward Oedipus at the end of the play • His conventional attitude to the gods and their Oracles 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 with Oedipus, with the Chorus, with Jocasta: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • 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

Question	Answer	Marks
OR		
6(b)	How would you achieve your intended effects for the audience in <u>two separate</u> sections of the play, through your direction of OEDIPUS' interaction with <u>either</u> JOCASTA <u>or</u> CREON? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on achieving specific effects for the audience. Responses will vary according to selected sections and intended effects. Intended effects might include, for example: • Admiration for Oedipus' evident gratitude to Creon for consulting the oracle of Apollo • Dismay at Oedipus' conclusion that Creon has betrayed him • Alarm as Oedipus rejects Creon's attempts to reason with him and tells him that he wants him dead • Relief as Oedipus deals gently with Jocasta and heeds her words • Mystery as Oedipus tells Jocasta his life-story, seemingly for the first time • Anticipation caused by Oedipus and Jocasta pinning their hopes on the Shepherd • Fear as Oedipus derides the priestess of the Delphic oracle, to Jocasta, for being wrong in her prediction of his fate • Relief when Oedipus treats Creon courteously at the end of the play and accepts his fate 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 action • Differentiation between Oedipus' dealings with Creon and Jocasta • 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 • Non-verbal communication • Use of space • Use of props and accessories • Classical Greek performance conventions, if adopted 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)	How would you direct <u>two</u> sections of the play involving both BOBCHINSKY and DOBCHINSKY to create comedy from their ‘double act’? 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 ‘double act’ that is BOBCHINSKY and DOBCHINSKY. Responses will vary according to the candidates’ selected sections and their comic invention. Candidates may refer to some of the following: • Their role in starting the rumour of the ‘Government Inspector’ • Their unexpected appearance as they fall through the doors into Khlestakov’s room at the Inn • Their comical attempt to bribe Khlestakov, along with the other Officials • Their congratulations of Anna and Marya after the announcement of Marya’s betrothal to ‘the Government Inspector’ • Their participation in the ‘blame game’ when the truth comes out at the end of the play Directorial suggestions, for example: • Physical appearance of the actors playing the chosen roles • Costume ideas to create comedy • Staging decisions and use of space 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 • Non-verbal communication • Application of comic method, for example: timing, pace, exaggeration 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)	How would you perform the role of MARYA in <u>two separate</u> sections to achieve your intended audience responses 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 intended audience responses to Marya's character. Responses will vary according to the candidates' intended responses and their choice of sections. Candidates may refer to some of the following: Intended responses to Marya's characters might include, for example: • Sympathy as she has to compete for attention with her own Mother • Disapproval as she is a quarrelsome girl, similar - in her sense of self-importance – to her mother, Anna • Amusement at her gullibility and fawning over Osip • Concern for her when she is left alone and defenceless against Khlestakov's 'overtures' • Pity when she is taken in by Khlestakov's 'charm' and soon to be disappointed by the truth Performance ideas, for example: • Marya'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, tone, emphasis • Interaction with other characters such as her mother, Anna, and Khlestakov: physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of costume props and accessories • 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

The Cherry Orchard – Anton Chekhov

Question	Answer	Marks
EITHER		
8(a)	How would you direct <u>two or more</u> sections of the play to convey your interpretation of LOPAKHIN'S relationship with MADAME RANYEVSKAYA and her family? 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 Lopakhin's relationship with Madame Ranyevskaya and her family. Responses will vary according to the candidates' interpretation and their choice of sections. Candidates may refer to some of the following: Interpretation of Lopakhin's relationship with Madame Ranyevskaya and her family may include, for example: • The unequal relationship, in terms of social status, between the self-made businessman and son of a serf, Lopakhin, and the landowning family of Madame Ranyevskaya • The love and respect that Lopakhin has for Madame Ranyevskaya in return for her tolerance of his presence • The uncomfortable relationship between Lopakhin and the family is heightened by the general expectation that he and Varya will marry • The expectation of a marriage between Varya and Lopakhin intensifies the difficulties in their communication with one another • Ranyevskaya's brother, Gayev, appears scornful of Lopakhin, unable to see past his peasant roots; deriding his ideas for making money as 'rubbish!' • Lopakhin's business sense gives him the advantage over the family who once owned him; his acquisition of the Cherry Orchard disrupts the historical relationship between landowner and 'peasant' Directorial suggestions may include, for example: • The physical appearance and costume of Lopakhin, in contrast to that of Madame Ranyevskaya and her family • Movement, gesture, posture, energy, stance, gait • Interaction between Lopakhin and Ranyevskaya/her family: physical contact, eye-contact, eye-line • 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 props and accessories • Naturalistic performance conventions	30

Question	Answer	Marks
8(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		
8(b)	Explain how your designs for costumes and accessories would help the audience to understand the characters of <u>two</u> of the following: MADAME RANYEVSKAYA, VARYA, DUNYASHA, FIRS, CHARLOTTA. Mark according to the levels of response marking criteria. Indicative Content The question invites a costume designer's perspective and a focus on creating designs to help the audience understand the characters selected. Responses will vary according to the candidates' choice of characters and design ideas. Candidates may refer to some of the following: • Authentic early twentieth century period or justified transposed costumes; reference to Russian setting • Style of costumes, as appropriate to the chosen characters and setting • Madame Ranyevskaya's costumes may be numerous, stylish and extravagant, in keeping with her spendthrift character, possibly slightly too young for her age, in striking designs, sumptuous fabrics and eye-catching colours • Varya's costume is likely to be conventionally plain, in dark colours; high-necked and long-sleeved to reflect her restraint. Lack of frills and frippery reflects her carefulness with money. Traditionally, Varya wears the keys to the estate on a chain attached to her belt • Dunyasha's costumes might reflect her status as a servant, but she has ideas 'above her station' and yearning to be thought a 'lady' she is likely to add refinements to her 'maid's attire' • Firs is likely to be dressed in the outfit of a servant from the middle of the 19th Century, though clearly old and out of fashion, it will be meticulously kept • Charlotta is an eccentric character; she appears in a white dress in Act 1 but may be dressed differently for the scene set outdoors; she does tricks and ventriloquism and may be expected not to be dressed conventionally • Style, colour, fabric, cut, fit, condition, ornamentation • Costume accessories: headdresses, jewellery, footwear, shawls, scarves • Personal props, for example, parasols, gloves, spectacles, bags 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 LEONARDO in <u>two or more separate sections</u> to convey your interpretation 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 conveying an interpretation of Leonardo. Responses will vary according to the interpretation and the sections selected. Candidates may refer to some of the following: Interpretation of Leonardo's character, including, for example: • He is resentful – of his wife's questioning and his mother-in-law's interference • He is secretive – not admitting where he rides his horse to • He is disrespectful to his wife - when he is irritated with the news of the forthcoming wedding • He is bitter – about the end of his relationship with the Bride, that he claims was broken off because of his relative poverty • He is easily angered – as shown in his quarrel with his wife before the wedding • He is passionate – as is shown in his elopement with the Bride and their passionate exchanges Performance ideas for Leonardo, for example: • Leonardo's 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; different degrees of engagement • Timing • Non-verbal communication • Application of naturalistic or stylised 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		
9(b)	Outline your design vision for <u>two</u> sections of Act 3, set in the forest, and explain how you would use set, lighting and sound design to create your intended effects. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective and a focus on creating intended effects in Act 3 through set, lighting and sound design. Responses will vary according to the candidates' intended effects and design ideas. Candidates may refer to some of the following: Intended effects which might include, for example: • To create a surreal setting for the symbolic characters: Moon, the Woodcutters and the Beggar Woman • To create a sensuous atmosphere for the lovers' 'elopement' • To heighten the atmosphere for the 'hunt' and 'kill' of the two young men • To suggest a dark and dangerous place, inimical to the lovers' flight Set Design suggestions, for example: • The staging form chosen • Creation of an outdoor setting • Following Lorca's suggestion for the appearance of the forest at night with great moist tree trunks, and a 'gloomy atmosphere' or alternative ideas • Positioning of entrances/exits • Use of texture and colour • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections Lighting, for example: • Choice of lantern • Colour/ intensity/positioning/angles • Gobos/ specials/ floor-lamps/birdies • LED lighting • Suggestions of time of nighttime setting Sound, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fading • Naturalistic and/or 'surreal' sound effects; symbolic sound • Ominous sound of the violins 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 convey his personal development as a character over the course of the play? Mark according to the levels of response marking criteria. The question invites a performer's perspective and a focus on revealing Boon's personal development as a character over the course of the play. Indicative Content Responses will vary according to the sections and the selected aspects of Boon's character development. Aspects of Boon's character development, over the course of the play, which might include, for example: • Boon appears shallow in his first appearance as he joins in the 'Chorus' of unscrupulous Estate Agents, refining their sales patter • His early exchanges with his mother are both patronising and ageist, as he mocks her taste in ornaments • He is embarrassed by his mother's recollections of his childhood games • He bullies his mother about not wanting to move • He is ashamed to still be living with his mother but when he threatens to leave, she calls his bluff – the beginning of his development • In the borrowed 'Show flat', the visitation of Young Father causes him to reassess his life • When he rescues Mother from the aggressive Neighbour, he has an epiphany • He becomes a sympathetic and supportive son and finally understands Mother's connection with house • Out of a newly developed compassion for Mother, he moves her precious tree 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 with other characters: 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)	How would you direct <u>two or three separate</u> sections of the play to highlight the comic aspects of the action? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on highlighting the comic aspect of the action. Responses will vary according to the candidates' selected sections. Candidates may refer to some of the following comic aspects of the play: • The inter-generational squabbles between Boon and Mother • Boon's clumsy but light-hearted teasing of his mother and her equally light-hearted but often witty/deadpan ripostes • Mother's embarrassing reminiscences about Boon when he was a mischievous little boy • Jeremiah's interactions with Corpse • The stubbornness of Corpse and the persistence of Jeremiah • The satirical presentation of the Estate Agents and their cynical exploitation of potential customers Directorial ideas might include, for example: • Ideas for the physical appearances of individual characters if made relevant to the comic intention • Movement, gesture, posture, energy – contrasting levels to reflect different ages • Vocal, facial and physical expression • Delivery of specific lines • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Comic methods, for example: timing, slapstick, mimicry, exaggeration repetition, as 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