



Cambridge International AS & A Level

DRAMA

9482/12

Paper 1 Open-Book Written Examination

May/June 2022

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **29** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Drama specific marking instructions

Candidates are required to answer two questions in total: one question from Section A and one question from Section B.

There are two level-descriptor tables for each section. Please ensure you use the appropriate marking criteria to mark each candidate response. Table A and Table B are for Section A. Table C and Table D are for Section B. Both sections assess

AO1: Knowledge and understanding

Candidates demonstrate their knowledge and understanding of drama text and its performance context and of theatre-making traditions and theatre practice.

Each answer is marked out of 30.

Guidance on using level-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

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

Level	Level descriptor	Mark
5	• 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

Section A

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

The Tempest – William Shakespeare

Question	Answer	Marks
EITHER		
1(a)	How would you direct selected moments from the extract to create an exciting opening to the play for your 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 an exciting opening to the play. Responses will vary according to the moments selected. Candidates may refer to some of the following: Directorial suggestions for achieving an exciting opening, including, for example: • Staging decisions • Deployment of sound, lighting and special effects to create excitement • Use of music and/or dramatic soundscape of the storm • Use of the stage by the actors • Direction of the actors: body language, facial expressions; vocal tone, pitch, pace, volume; their expressions of fear, panic and/or stoicism • Communication of the social standing of various characters • 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 • Interaction with the set and 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)	As a designer, explain and justify your ideas for creating the storm at sea and the relative calm of the opening of Scene 2. You may refer to <u>one or more</u> of: lighting, sound, setting/projections, costume. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective and a focus on creating the storm in Scene 1 and the relative calm of the opening of Scene 2. Responses will vary according to the design elements selected. Candidates may refer to some of the following: Lighting, for example: • Choice of lantern • Colour / intensity/positioning/angles • Gobos / specials / floor-lamps/birdies/strobes • Creation of shadow/silhouette • LED lighting • Transition from storm to calm Sound, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fading • Naturalistic and/or 'surreal' sound effects; symbolic sound; music • Transition from storm to calm Setting/projections suggestions, for example: • The staging form chosen • Creation of the different settings – at sea, on land • 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 • Design, scale, colour, frequency of use of projections Costume Design suggestions, for example: • Style of costumes; period, cut and fit • Communication of status and difference between the mariners and courtiers • Colours, fabrics, ornamentation • Footwear/headgear/accessories • Wet appearance of costumes in Scene 1 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 Country Wife – William Wycherley

Question	Answer	Marks
EITHER		
2(a)	How would you direct the actors in selected moments from the extract to create comedy for the audience through the men's witty exchanges and sexist attitudes? 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 comedy through the men's witty exchanges. Responses will vary according to the moments selected. Candidates may refer to some of the following: Directorial suggestions, for example: • Physical appearance of the actors • 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, emphasis • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication • Evident misogyny in the men's offhand references to women • The characters' desire to compete in wit • Application of comic method, for example: timing, pace, delivery of innuendo • Communication of the contrasting relationships between Horner, Harcourt and Dorilant and between those men and Sparkish 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)	As a designer, explain and justify your ideas for: • an appropriate setting for this extract • the design for Sparkish’s costume in his first appearance. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer’s perspective and a focus on creating an appropriate setting for the action and a suitable costume for Sparkish in his first appearance. Responses will vary according to the design ideas. Candidates may refer to some of the following: Setting, for example: • The staging form chosen • Creation of an appropriate setting for example, set in Horner’s stylish ‘bachelor’ apartments or justified alternative • Use of texture and colour to create a masculine domain • Period furniture typical of the late 17th century or justified alternative period • Backdrop, hangings, drapes • Use of levels, ramps, steps, if the setting is representational • Scenic devices, for example: trucks, revolves, flying of scenery • Use of gauzes/backdrops/cyclorama • Positioning and use of entrances/exits Costume design suggestions, for Sparkish, for example: • Style of costumes, indications of Restoration or alternative selected period setting • Contrast between Sparkish’s costume reflecting his ‘foppish’ character and those of the other male characters • Colour, fabric, cut, fit, condition, ornamentation • Costume accessories: headdress, jewellery, footwear, personal props • Wig, patches, make-up 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 Death of a Salesman – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	How would you perform the role of WILLY in selected moments from the extract to highlight the contrast between his character in the ‘present’ and in his idealised ‘past’? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer’s perspective and a focus on highlighting the contrast between Willy’s character when he is in the present and his character as depicted in his idealised ‘past’. Responses will vary according to the moments selected. Candidates may refer to some of the following: Performance suggestions, for example: • Willy’s physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy to highlight contrasting ‘states’ • Vocal, facial and physical expression; contrast between the present and idealised ‘past’ • Delivery style – contrasting aspects • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with Howard, Ben and Linda: 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)	As a set designer, explain how your ideas for this extract would be appropriate to its dramatic action as well as to the style and period setting of the play. Mark according to the levels of response marking criteria. Indicative Content The question invites a designer's perspective and a focus on creating an appropriate setting for the action, style and period setting of the play. Responses will vary according to the candidates' interpretation of the extract and the design elements selected to create the setting. Candidates may refer to some of the following: Design suggestions, for the creation of the set, for example: • The staging form chosen • Choice of period setting in choice of furnishings/backdrops • Creation of an indoor setting in Howard's office transitioning into the 'outdoor' space in Willy's yard • Positioning of entrances/exits • Use of texture and colour • Use of levels, ramps, steps • Use of gauzes/backdrops/cyclorama • Use of projections, if appropriate • Scenic devices • Use of lighting, if appropriate • Use of sound, 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	4

The Lion and the Jewel – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	How would you perform the role of LAKUNLE 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 Lakunle's character. Responses will vary according to the moments selected. Performance suggestions may include, for example: Intended interpretation of Lakunle including, for example: • His arrogance and pride in seeing himself as a saviour to Sidi • His naivety in his interpretation of Sidi's feelings • His stubborn refusal to pay the bride price • His lack of comprehension of the situation, as the singing group appear • His fear of matrimony when faced with its prospect • His final humiliation Performance suggestions, for example: • Lakunle's physical appearance • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Lakunle's interaction with Sidi, Sadiku, the Singing group, the revellers: 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)	As a director, explain how you would direct the actors, musicians and dancers, at selected moments from the extract, to create a dramatic climax to the play. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on creating a dramatic climax to the play. Responses will vary according to the moments selected. Candidates may refer to some of the following: • Lakunle's melodramatic expression of despair and his decision to 'save' Sidi • Sidi's amused/concealed reactions to Lakunle's patronising offer of marriage • The gradual increase in the noises of distant music that Lakunle finally acknowledges • The arrival of the revellers, lively music and dance – a colourful spectacle • The excitement and joy of the ensemble when Sidi reveals herself in her bridal attire • Lakunle's dawning realisation that he is not to be Sidi's groom • Sidi's delight as she denigrates Lakunle's manhood • Sidi's control of the situation as she sings and dances, accompanied by the revellers • The peak of festivity as Sidi disappears and Lakunle dances with the young girl Directorial suggestions for achieving their 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 • Use of musical instruments to create the atmosphere of celebration: light drums, flutes, box-guitars, 'sekere' 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

Enron – Lucy Prebble

Question	Answer	Marks
EITHER		
5(a)	How would you perform the role of CLAUDIA ROE in selected moments from the extract to convey her growing bitterness? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Claudia Roe's growing bitterness. Responses will vary according to the moments selected. Candidates may refer to some of the following: Her growing bitterness, as expressed in, for example: • Claudia Roe's initial sense of authority as she addresses the audience, some sense of dismay in her conclusion about irrelevance • Her response to the Raptor and hasty retreat • Her disdain towards Skilling • Her sense of injustice • Her bitter jibes about Skilling's origins; her parting shot about selling the shares Performance suggestions, for example: • Her physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style: contrast between her monologue and her interaction with Skilling • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with the audience and with Skilling: physical contact/distance, 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)	How would you direct your actors in selected moments from the extract to demonstrate different aspects of SKILLING's character? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on conveying different aspects of Skilling's character. Responses will vary according to the moments selected. Candidates may refer to some of the following: Different aspects of SKILLING's character, for example: • Skilling's uncertainty about Ken Lay's feelings towards him; his lack of security • His sycophancy towards Lay • His patronising attitude towards Claudia, displayed as vindictiveness • His duplicitousness and 'killer instinct' Directorial suggestions may include, for example: • Staging decisions and use of space within the extract • Direction of the characters within the respective duologues: body language, facial expressions, actions and reactions • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Contrast in Skilling's demeanour when interacting with Ken Lay and Claudia Roe • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Use of costume • 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

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

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

Medea – Euripides

Question	Answer	Marks
EITHER		
6(a)	As a performer playing MEDEA, explain how you would demonstrate her power to manipulate others, in any <u>two</u> of the encounters that she has with male characters. Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on demonstrating Medea's powers of manipulation. Responses will vary according to the candidates' selection of encounters. Candidates may refer to some of the following: • Her encounter with Creon • Her encounter with Aegeus • Her encounter(s) with Jason • Her encounter with the Tutor Performance suggestions might include: • Ideas for Medea's physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style: varied according to whom she is addressing • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Interaction with other characters: dissembling with Creon, wheedling with Aegeus, feigning her feelings with the Tutor, alternately bitter and amenable with Jason • Non-verbal communication • Use of space • Use of props and accessories • Application of Greek tragic 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		
6(b)	As a director, how would you stage <u>two separate</u> sections of the play to increase the dramatic tension of the action 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 increasing dramatic tension of the action. Responses will vary according to the candidates' selected sections. Candidates may refer to some of the following: Potential sections for increasing dramatic impact, for example: • The exchanges between the Nurse and Medea and the concerns of the Chorus of Corinthian women at the start of the play, before Medea appears • The fraught exchanges between Medea and Jason at different points in the play • The Messenger's report of the deaths of Creon and his daughter • The arrival of Jason, after the murder of his new bride, and his exchange with the Chorus Directorial suggestions may include, for example: • Staging decisions: choice of stage space 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 • Non-verbal communication • Use of set • Use of props • Use of non-diegetic sound/music • Use of lighting 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

Tartuffe – Molière

Question	Answer	Marks
EITHER		
7(a)	Explain your design vision for the play and how you would use design elements of your choice to support the 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 design to support the action. Responses will vary according to the candidates' selected design elements and sections. Candidates may refer to some of the following: Set design to support the action: • The staging form chosen • Style of design: naturalistic, symbolic, representational, cartoon-style • Provision of alcoves or cupboards to facilitate characters such as Dorine/Damis/Orgon to 'eavesdrop' on the conversations of other • Choice and positioning of furnishings • Use of mirrors to highlight Tartuffe's vanity • Choice and positioning of portraits/paintings to suggest Orgon's infatuation with Tartuffe • Use of gauzes/backdrops/cyclorama • Use of texture and colour • Scenic devices, for example: trucks, revolves, flying of scenery • Positioning and use of entrances/exits • Use of levels, ramps, steps • Use of projections Lighting design, to support the action, for example: • Choice of lantern • Colour/intensity/positioning/angles • Gobos/specials/floor-lamps/birdies • Creation of shadow/silhouette • LED lighting Sound design, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fading • Naturalistic and/or non-diegetic sound effects; symbolic sound; music • Transitions	30

Question	Answer	Marks
7(a)	Costume design suggestions to support the action, for example: • Style of costumes; period, cut and fit • Colours, fabrics, ornamentation • Footwear/headgear/jewellery • Accessories, used for comic effect, for example: Tartuffe's rosary, cross, bible • Contrast between Tartuffe's costume and that of the other characters 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	

Question	Answer	Marks
OR		
7(b)	As a director, how would you create comedy for your audience in <u>two separate</u> sections of the play where Dorine attempts to interfere in Orgon's affairs 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 comedy. Responses will vary according to the candidates' selected sections. Candidates may refer to some of the following: • Dorine's description of Elmire's illness, following Orgon's return home • Dorine's attempts to interfere in Orgon's proposed 'match' for Mariane • Dorine's encouragement of Mariane to defy her father • Dorine's success in reconciling Mariane and Valere Directorial ideas might include suggestions for, for example: • Ideas for the physical appearance of Dorine, if relevant • Her movement, gesture, posture, energy • Her vocal, facial and physical expression • Delivery of specific lines • Interaction, physical contact, eye-contact, eye-line • The comical reactions of other characters to Dorine's interfering ways: Orgon's apparent powerlessness to resist Dorine's interference, Mariane's submissiveness • Comic methods, for example: timing, slapstick, mimicry, repetition • Non-verbal communication • Audience involvement • Use of space, inappropriate spatial relationships between Dorine and her employer • Use of stage setting and of props to create comedy 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 Seagull – Anton Chekhov

Question	Answer	Marks
EITHER		
8(a)	How would your designs for <u>two or more</u> of ARKADINA's costumes help to convey the character's personal extravagance and vanity? 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 for two or more of Arkadina's costumes that would help to convey her personal extravagance and vanity. Responses will vary according to the candidates' design interpretation of Arkadina's personal extravagance and vanity. Candidates may refer to some of the following: • Style and period of the costumes/accessories designed • Consideration of Madame Arkadina as an older woman trying to retain a youthful appearance both to maintain her career and to retain the attentions of her younger lover • Evidence of extravagance and vanity in choice of fabrics/ornamentation Her costumes may be designed to be: • Striking and extravagant in colour and cut • Elegant and stylish • Slightly too young for her age, possibly with low necklines or risqué décolletage • Designed in sumptuous, expensive-looking fabrics and colours • Suggestive of stage costumes with an abundance of jewellery There should be reference to: • Colour, fabric, cut, fit, condition, ornamentation of the costumes • Costume accessories: headdresses, jewellery, footwear, parasols, gloves, fan, purse, 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

Question	Answer	Marks
OR		
8(b)	How would you perform the role of KONSTANTIN in <u>two or more separate</u> sections of the play 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 an interpretation of Konstantin's character. Responses will vary according to the candidates' interpretation. Candidates may refer to some of the following: Intended interpretation of Konstantin, including, for example: • His lack of security and need for the love of his mother • His innocent and sincere love for Nina • His jealousy of Trigorin and his contempt for his art • His desperation and guilt over his attempt at suicide • His complex feelings about his own belated literary success • His love for his uncle • His cruelty and indifference towards Masha Performance suggestions may include, for example: • Konstantin'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 other characters, for example, Nina, Arkadina, Sorin: 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

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

Question	Answer	Marks
EITHER		
9(a)	How would you perform the role of ROGER in <u>two or more</u> sections from Part Two 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 Roger. Responses will vary according to the candidates' interpretation of Roger. Candidates may refer to some of the following: Intended interpretation of Roger, including, for example: • A possessive partner to Judy • Resentful of Christopher • Aggressive and sarcastic in his dealings with both Judy and Christopher • A reasonable man trying to cope in a difficult situation Candidates may refer to some of the following: • His physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis • Interaction with other characters: 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)	As a designer, explain how you would use projections, lighting and sound to create your intended atmosphere in <u>two separate</u> sections of the play. Mark according to the levels of response marking criteria. Indicative Content The question invites a technical designer's perspective and a focus on designs appropriate to the candidate's intended atmospheres. Responses will vary according to the candidates' interpretation of the various atmospheres within the play and their chosen sections. Candidates may refer to some of the following: Lighting/Sound/projection suggestions, for example: • Creating appropriate moods/atmospheres, for example, suspense, intrigue, fear, euphoria, chaos, tension, joy, relief, celebration • Creating special effects, for example, to simulate the train station or the elevator • Colour/intensity/positioning/angles • Gobos/specials/floor-lamps/birdies • Live and/or recorded sound • Position and use of speakers; volume/amplification • Naturalistic sound effects, symbolic sound, music • A range of projection techniques: digital/animated/back projection 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

Snow in Midsummer – Frances Ya-Chu Cowig

Question	Answer	Marks
EITHER		
10(a)	How would you direct the characters of HANDSOME and ROCKET in <u>two or more</u> sections of the play to convey the nature 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 the nature of the relationship between Handsome and Rocket. Responses will vary according to the sections selected. Candidates may refer to some of the following sections: • Their first appearance in Act 1, Scene 1, which establishes a romantic relationship • Their plans for the future discussed in Scene 2 • Their quarrel in Scene 10 over Handsome's lies about the source of Rocket's heart • Act 2, Scene 5, at the funeral altar Directorial suggestions, for example: • Physical appearance of the actors playing Handsome and Rocket, if relevant • Staging decisions and use of space and spatial relationships by the actors, to suggest Rocket's changing attitudes towards Handsome • 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 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 use design elements to create an appropriate atmosphere for <u>two separate</u> sections of the play where ‘Ghost’ characters appear? Mark according to the levels of response marking criteria. Indicative Content The question invites a designer’s perspective and a focus on creating an appropriate atmosphere for sections where Ghost characters appear using chosen design elements. Responses will vary according to the candidates’ choice of sections and of design elements. Candidates may refer to some of the following: Sections involving the appearance of ‘Ghosts’ including, for example: • Act 1, Scenes 3 and 7, set in the Spirit world • Act 1, Scene 12, appearance of Dou Yi, wearing the clothes donated by Fei-Fei who reclaims her heart from Rocket • Act 2, Scene 1, the Ghosts appear perched on the funeral altar, Dou Yi ‘initiates’ Rocket, and Ox-head and Horse-face materialise • Act 2, Scene 5, Rocket’s funeral altar • Act 2, Scene 7, Handsome’s death and the finale as the Ghosts exit to the underworld Design elements may include, for example: Set Design suggestions that contribute to the creation of an appropriate atmosphere: • The staging form chosen • 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 that contribute to the creation of an appropriate atmosphere: • Choice of lanterns • Colour/intensity/positioning/angles • Gobos/specials/floor-lamps/birdies • LED lighting • Creation of transitions	30

Question	Answer	Marks
10(b)	Sound suggestions that contribute to the creation of an appropriate atmosphere: • 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 that contribute to the creation of an appropriate atmosphere: • Style of costumes; period, cut and fit • Oriental style and/or suggestions of the ethereal world • Colours, fabrics, ornamentation • Footwear/headgear/jewellery/masks/make-up • 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	