Cambridge International AS & A Level

Specimen

This document has **26** pages. Blank pages are indicated.

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.

Specific marking instructions for Drama (9482)

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. For each question, indicative content is specified in the mark scheme. This should not be seen as prescriptive but will provide examiners with a guide to possible candidate answers. In each case, appropriate suggestions by candidates not listed in the indicative content may be credited.

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 levels-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	Descriptors	Marks
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	Descriptors	Marks
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)	**As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you will direct the actors to achieve these effects.**	30
	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 preferred effects for the audience at particular moments from the extract.	
	Responses will vary according to the moments selected. Candidates may refer to some of the following:	
	Preferred effects, for example: • anticipation of Alonso's reaction to the discovery of Ferdinand • pleasure in the revelation of the innocent couple playing chess • sentimental response to the reunion between Alonso and his son • a variety of responses to the reactions of Antonio, Gonzalo and the other courtiers to the revelation of the love between Ferdinand and Miranda • satisfaction in the shifting relationship between Prospero and Ariel • amusement at the arrival of the 'clowns' Stephano and Trinculo • sympathy for Caliban, fearful of Prospero's wrath	
	Directorial suggestions for achieving the intended effects, for example: • staging decisions and use of space by the actors; spatial relationships; strategies to surprise Alonso by the 'revelation' of Miranda and Ferdinand • direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • delivery of specific lines: use of pause and emphasis, use of aside • movement, gesture, stage position, stance, posture, gait • interaction: physical contact, eye-contact, eye-line	
	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		
1(b)	**As a designer, how would you use design elements to create an appropriate setting for the action of the extract?**	30

You may refer to <u>one or more</u> of the following design elements in your answer: set, lighting, sound.

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 stage picture and setting for the extract.

Responses will vary according to the candidate's interpretation of the extract and the design elements selected. Candidates may refer to some of the following:

Set design suggestions, for example:
- the staging form chosen
- choice of period setting
- creation of the island setting: elements of magic suggested
- use of texture and colour
- positioning of entrances/exits
- use of levels, ramps, steps
- use of gauzes/backdrops/cyclorama
- use of projections
- set dressing: 'interior' of Prospero's cell, drapes, seating for Miranda and Ferdinand, chess-board, other signs of 'domestic' comfort

Lighting and/or sound design suggestions, for example:
- 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

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.

The Country Wife – William Wycherley

Question	Answer	Marks
EITHER		
2(a)	**How would you perform the role of SPARKISH, in the extract, in order to create comedy for your audience?**	30
	Mark according to the levels of response marking criteria.	
	Indicative content	
	The question invites a performer's perspective and a focus on the creation of comedy from the performance of Sparkish. Candidates may refer to some of the following:	
	Performance suggestions, for example: • his physical appearance and costume; exaggerated foppishness • delivery style • movement, gesture, posture, energy, stance, gait, pose • vocal, facial and physical expression • delivery of specific lines: pace, pitch, pause, accent, emphasis • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of space • use of props • interaction with the audience • application of Restoration 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.	

Question	Answer	Marks
OR		
2(b)	**As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you will direct the actors to achieve these effects.** 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 preferred effects for the audience at particular moments from the extract. Responses will vary according to the moments selected. Candidates may refer to some of the following: Preferred effects, for example: • comedy • sense of complicity with Alithea and Harcourt • amusement at the interjection of the clever maid, Lucy • frustration at the obdurate blindness of Sparkish 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, use of aside or lines delivered under the breath • movement, gesture, stage position, stance, posture, gait • interaction: physical contact, eye-contact, eye-line • application of comic method, timing, non-verbal communication • application of Restoration staging/performance conventions 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

Death of a Salesman – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	**How would you perform the role of BEN, in the extract, in order 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 his character. Candidates may refer to some of the following: Interpretative suggestions might include, for example: • conveying Miller's suggestions in his stage directions: *'an authoritative air'*, *'certain of his destiny'*, *'an aura of far places about him'* • conveying a sense of a spectral presence or a very solid one • conveying his dismissiveness of Willy • conveying his sense of condescension in his exchanges with Linda and the boys as well as with Willy • conveying his obsession with time, appointments, transport, riches Performance suggestions, for example: • his physical appearance and costume • movement, gesture, posture, energy, stance, gait • vocal, facial and physical expression • delivery of specific lines: pace, pitch, pause, accent, emphasis • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of space • use of props • application of naturalistic/expressionistic 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		
3(b)	**According to Arthur Miller, 'There are no flashbacks in this play but only a mobile concurrency of past and present'. As a director, how would you convey the co-existence of past and present 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 conveying the collision of past and present at particular moments from the extract. Responses will vary according to the moments selected. Candidates may refer to some of the following: • Charley's confusion at being called Ben and then witnessing Willy's end of the 'conversation' he has with his dead brother • Willy's gradual absorption into his memory/fantasy • the appearance and direction of Linda, Biff and Happy in younger days Directorial suggestions for achieving intentions, for example: • staging decisions and use of space by the actors • direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • delivery of specific lines: use of pause and emphasis • movement, gesture, stage position, stance, posture, gait • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of set • use of props • application of naturalistic/expressionistic staging 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**

9482/01   **Cambridge International AS & A Level – Mark Scheme**
SPECIMEN   For examination
from 2021

The Lion and the Jewel – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	**As a designer, how would you use design elements to create an appropriate setting for the extract?**	30

You may refer to one or more of the following design elements in your answer: set, costume, lighting, sound.

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 extract.

Responses will vary according to the candidates' interpretation of the extract and the design elements selected. Candidates may refer to some of the following:

Set design suggestions, for example:
- the staging form chosen
- creation of the setting – a clearing on the edge of the market
- use of texture and colour
- positioning of entrances/exits
- use of levels, ramps, steps
- use of gauzes/backdrops/cyclorama
- use of projections
- creation of the Odan tree
- suggestion of the 'bush school' building

Costume design suggestions, for example:
- style of costumes; cut and fit
- costume to distinguish between Sidi and the other village girls
- Lakunle's attempt at Westernisation
- colour, fabric, ornamentation
- condition
- footwear/headgear
- accessories/jewellery

Lighting and/or sound design suggestions, for example:
- 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

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		
4(b)	**How would you direct selected moments from the extract to convey the excitement of SIDI and the three GIRLS, and LAKUNLE's growing dismay at the prospect of Sidi's fame?** Mark according to the levels of response marking criteria. **Indicative content** The question invites a director's perspective and a focus on conveying moods of excitement and dismay to the audience at particular moments from the extract. Responses will vary according to the moments selected. Candidates may refer to some of the following moments of excitement and dismay, for example: • treatment of the tense opening sequence between Sidi and Lakunle before the energetic entrance of 'youths, drummers and girls' • laughter, excitement and playfulness of the Girls; their execution of mime (the motor-cycle and camera) and demonstration • shift of mood when Baroka's measly presence in the magazine is discussed • Sidi's curiosity and rising excitement; consistently asking questions • Sidi's growing vanity • Lakunle's peevishness and misery at Sidi's taunts Directorial suggestions for achieving excitement and dismay, 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 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)	**As a director, how would your staging of the non-verbal sequences of the extract achieve a dramatic impact for the audience? Choose <u>two</u> of the following sequences:** • **CLAUDIA ROE's 'grand entrance'** • **fireworks and 'party' at its 'peak of excitement'** • **the emergence of the RAPTORS.** Mark according to the levels of response marking criteria. **Indicative content** The question invites a director's perspective and a focus on the staging of **two** non-verbal sequences of action in the extract to achieve dramatic impact. Responses will vary according to the moments selected. Candidates may refer to some of the following: • staging decisions and use of space by the actors • direction of the actors: body language, facial expressions, actions and reactions • delivery of sounds: screams, laughter, celebration • movement, gesture, stage position, stance, posture, gait • interaction: physical contact, eye-contact, eye-line • the creation of the motorbike: sounds, lighting • Claudia's 'performance' as she steals the limelight • party atmosphere: drinks, balloons, poppers, crackers, party clothes • lighting: glitter ball • music • dancing, flirting, kissing • positioning and use of the balcony; positioning of the screen • the emergence of the Raptors, use of mask, puppetry, lighting and sound effects, scale, colour • application of physical theatre staging 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		
5(b)	**How would you perform the role of JEFFREY SKILLING, in the extract, in order to communicate his confidence and vanity to your audience?** Mark according to the levels of response marking criteria. **Indicative content** The question invites a performer's perspective and a focus on the communication of his Skilling's confidence and vanity to the audience. Candidates may refer to some of the following: Performance suggestions, for example: • his physical appearance and costume • delivery style; physically dominant and 'messiah-like'; shaking hands and 'treated like a movie star' • 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 space • use of props • interaction with 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.	30

Marking criteria for Section B

Table C: Performance interpretation of drama text and use of detail

Level	Descriptors	Marks
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. • Occasional use of selected detail, perhaps limited to key sections of the play, partially 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	Descriptors	Marks
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 B

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

Medea – Euripides

Question	Answer	Marks
EITHER		
6(a)	**As a director, how would you stage <u>two separate</u> sections of the play to create dramatic impact 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 dramatic impact. Responses will vary according to the sections selected. Candidates may refer to some of the following: Directorial suggestions for achieving dramatic impact, for example: • the direction of the Chorus and of their interaction with Medea • the Messenger's grisly account of the deaths of Glauce and Creon • the physical presence of the children; their off-stage screams • Medea's impassioned speech and arguments with Jason • the bewildered reactions of the Tutor and Nurse • Medea's escape in her chariot • 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 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 set designer, how would you use design elements to create an appropriate setting for the action 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 of the play. Responses will vary according to the candidate's interpretation of the play and the design aspects selected. Candidates may refer to some of the following: Set design suggestions, for example: • the staging form chosen • classical Greek period setting or justified transposition • use of texture and colour • positioning of entrances/exits • use of levels, ramps, steps • use of gauzes/backdrops/cyclorama • use of projections • set dressing 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)	**How would you perform the role of DORINE, in <u>two separate</u> sections from the play, in order to create comedy from her role as outspoken servant in Orgon's household?** Mark according to the levels of response marking criteria. **Indicative content** The question invites a performer's perspective and a focus on creating comedy. Responses will vary according to the candidate's interpretation of the role and choice of sections. Candidates may refer to some of the following: • her physical appearance and costume • delivery style • movement, gesture, posture, energy, stance, gait, pose • vocal, facial and physical expression • delivery of specific lines: pace, pitch, pause, accent, emphasis • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of space • use of props and accessories • interaction with the audience • Dorine's impertinence to Madame Pernelle and Orgon • her interference with Orgon's plans to marry Tartuffe to Mariane • her attempt to persuade Mariane to stand up to her father • her attitude towards Tartuffe and his mock piety • reference to commedia 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		
7(b)	**As a costume designer, outline your designs for <u>two or three</u> characters in the play. Explain how these designs would be appropriate to your interpretation of *Tartuffe*.** 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 appropriate to the candidate's interpretation. Responses will vary according to the candidate's interpretation of the play and choice of characters to design for. Candidates may refer to some of the following: • style of costumes, indications of selected period setting, status • colour, fabric, cut, fit, condition, ornamentation • precise consideration of selected, individual costumes • costume accessories: headdresses, jewellery, footwear, personal props • exaggeratedly sumptuous or spartan costume for Tartuffe • matching 'romantic' costumes for Mariane and Valére • comical costume for Madame Pernelle, exaggerating her ugliness • cartoon style design • reference to commedia conventions, if appropriate • oversized accessories, for example, Tartuffe's cross 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)	**As a director, how would you achieve Chekhovian-style comedy in <u>two separate</u> sections of the play?** 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 Chekhovian comedy. Responses will vary according to the sections selected. Candidates may refer to some of the following: • Chekhovian-style comedy arising from, for example: unrequited love, Arkadina's stinginess, Medvedenko's self-pity, the cynicism of Dr Dorn, the ramblings of Sorin, the misunderstandings between characters • direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • staging decisions: choice of stage space and use of space by the actors • delivery of specific lines: use of pause and emphasis, use of aside or lines delivered under the breath • movement, gesture, stage position, stance, posture, gait • interaction: physical contact, eye-contact, eye-line • application of comic method, timing, non-verbal communication • application of naturalistic performance conventions Candidates should also refer, where appropriate, to: • the theatrical/cultural/historical context of the play • language and stage imagery • genre and style • performance history of the play.	30

Question	Answer	Marks
OR		
8(b)	**How would you perform the role of TRIGORIN in <u>two or more separate</u> sections of the play, in order to reveal the weakness of his character?**	30
	Mark according to the levels of response marking criteria.	
	Indicative content	
	The question invites a performer's perspective and a focus on revealing the weakness of Trigorin.	
	Responses will vary according to the candidate's choice of sections. Candidates may refer to some of the following:	
	• his physical appearance and costume	
	• delivery style	
	• movement, gesture, posture, energy, stance, gait	
	• vocal, facial and physical expression	
	• delivery of specific lines: pace, pitch, pause, accent, emphasis	
	• interaction: physical contact, eye-contact, eye-line	
	• non-verbal communication	
	• use of space	
	• use of props and accessories	
	• interaction with other characters	
	• his obsession with writing	
	• his susceptibility to Nina's charms and flattery	
	• his weakness with Arkadina	
	• 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.	

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

Question	Answer	Marks
EITHER		
9(a)	**As a director, how would you direct your ensemble in <u>two or three</u> linked or separate sections of the play in order to achieve your intended effects for the audience?**	30
	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 preferred effects for the audience in particular sections from the play.	
	Responses will vary according to the sections selected. Candidates may refer to some of the following:	
	Preferred effects, for example: • comedy, pathos, engagement, excitement, empathy	
	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, synchronicity, lifts, physical routines • 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, timing, non-verbal communication • application of physical theatre performance conventions	
	Candidates should also refer, where appropriate, to: • the theatrical/cultural/historical context of the play • language and stage imagery • genre and style • performance history of the play.	

Question	Answer	Marks
OR		
9(b)	**How would you perform the role of JUDY in <u>two separate</u> sections of the play, in order to convey your interpretation of her 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 Judy's character. Responses will vary according to the candidate's choice of sections and their interpretation of Judy. Candidates may refer to some of the following: • her physical appearance and costume • her character, for example: motherly, irresponsible, temperamental, aggressive, caring, protective • delivery style • movement, gesture, posture, energy, stance, gait, pose • vocal, facial and physical expression • delivery of specific lines: pace, pitch, pause, accent, emphasis • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of space • use of props and accessories • interaction with other characters: Christopher, Ed, Roger 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 Cowhig

Question	Answer	Marks
EITHER		
10(a)	**How would you perform the role of FEI-FEI in <u>two separate</u> sections from the play in order to engage the sympathies of your audience?** Mark according to the levels of response marking criteria. **Indicative content** The question invites a performer's perspective and a focus on engaging audience sympathy. Responses will vary according to the candidate's interpretation of the role and choice of sections. Candidates may refer to some of the following: • her physical appearance and costume • delivery style • movement, gesture, posture, energy, stance, gait • vocal, facial and physical expression • delivery of specific lines: pace, pitch, pause, accent, emphasis • interaction: physical contact, eye-contact, eye-line • non-verbal communication • use of space • use of props and accessories • interaction with other characters • Fei-Fei's childish innocence • her relationships with Tianyun and Dou Yi • her trusting nature • her zest for life 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)	**As a designer of lighting, sound and projections, explain how your designs for <u>two or three</u> linked or separate sections of the play would be appropriate to your interpretation of _Snow in Midsummer_.**	**30**
	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 interpretation.	
	Responses will vary according to the candidate's interpretation of the play, their chosen sections and choice of designs. Candidates may refer to some of the following:	
	Lighting/sound/projection suggestions, for example: • distinguishing between locations • managing transitions • creating appropriate moods/atmospheres • creating the sense of the divine • creating special effects: snow, rain • 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.	