



**Cambridge Assessment  
International Education**

Example Candidate Responses – Paper 1  
**Cambridge International AS & A Level  
Drama 9482**

For examination from 2021



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## Introduction

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The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS & A Level Drama 9482, and to show how different levels of candidates' performance (high, middle and low) relate to the subject's curriculum and assessment objectives.

In this booklet candidate responses have been chosen from the June 2021 exam series to exemplify a range of answers.

For each question, the response is annotated with a clear explanation of where and why marks were awarded or omitted. This is followed by examiner comments on how the answer could have been improved. In this way, it is possible for you to understand what candidates have done to gain their marks and what they could do to improve their answers. There is also a list of common mistakes candidates made in their answers for each question.

This document provides illustrative examples of candidate work with examiner commentary. These help teachers to assess the standard required to achieve marks beyond the guidance of the mark scheme. Therefore, in some circumstances, such as where exact answers are required, there will not be much comment.

The questions, mark schemes and inserts used here are available to download from the School Support Hub. These files are:

**9482 June 2021 Question Paper 11**

**9482 June 2021 Mark Scheme 11**

Past exam resources and other teaching and learning resources are available on the School Support Hub:

[www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)



## How to use this booklet

This booklet goes through the paper one question at a time, showing you the high-, middle- and low-level response for each question. The candidate answers are set in a table. In the left-hand column are the candidate answers, and in the right-hand column are the Examiner comments.

Example Candidate Response – high		Examiner comments	
3	a	As an actor performing the role of teenage Young Biff, I would want to make sure to capture his innocence and hormonal rage. At the beginning of the extract, <del>Young Biff</del> it is written in the stage directions that Young Biff "steps toward [Willy]" and the music stops. Because I know in this section of the play Willy is <del>that</del> experiencing reliving a past memory of when	<p>1 The candidate demonstrates their understanding of Biff, as depicted in Willy's memory.</p>

**Answers** are by real candidates in exam conditions. These show you the types of answers for each level. Discuss and analyse the answers with your learners in the classroom to improve their skills.

**Examiner comments** are alongside the answers. These explain where and why marks were awarded. This helps you to interpret the standard of Cambridge exams so you can help your learners to refine their exam technique.

## How the candidate could have improved their answer

- This was a very good answer; the candidate provided some clear details about how Biff could be played at the beginning of the extract and when the Woman appears. However, the candidate could have improved their answer by providing more performance detail directly related to Biff's changing feelings for his father.
- In the early part of the answer, which includes almost all of the first page, the candidate needed to include more practical performance detail related to showing Biff's feelings for his father. This page contained some contextual information that they could have expressed more economically.

This section explains how the candidate could have improved each answer. This helps you to interpret the standard of Cambridge exams and helps your learners to refine their exam technique.

## Common mistakes candidates made in this question

- The candidate wrote a competent answer and focused well on revealing Biff's changing feelings for his father.
- The candidate could have integrated more textual support to improve their answer. At times, the candidate referred to the vocal delivery of a line or lines, but they needed to identify the relevant lines. In one instance, the candidate quoted a line when they discussed the delivery of one of Biff's lines, but they actually quoted one of Willy's lines. To improve their answer, the candidate needed to be more accurate in their use of quotations.

Often candidates were not awarded marks because they misread or misinterpreted the questions.

Lists the common mistakes candidates made in answering each question. This will help your learners to avoid these mistakes and give them the best chance of achieving the available marks.

## Question 3(a)

## Example Candidate Response – high

## Examiner comments

3	a	<p>As an actor performing the role of teenage Young Biff, I would want to make <del>it</del> sure to capture his <del>an</del> innocence and hormonal rage. At the beginning of the extract, <del>Young Biff</del> it is written in the stage directions that Young Biff "steps toward [Willy]" and the music stops. Because I know <sup>that</sup> in this section of the play, Willy is <del>experiencing</del> reliving a past memory of when Biff found out about his affair with the Woman, I would need to make sure to commit to the role of an adolescent. This is different from <del>from</del> <del>the</del> the role of adult Biff because <del>the</del> <del>in</del> in high school, he was less mature and hadn't experienced as much trauma in his life at that point.</p> <p>In this extract, Biff is calling to his father for help because of the embarrassment he feels <del>of</del> from the possibility of not being able to graduate high school. In the 1940's, when <del>the</del> this play is set, the "traditional American family" <del>was</del> what many families, including the Lomans, tried to <del>achieve</del> <sup>emulate</sup>. Of course, the "all-star" football-playing son not being able to graduate high school on time isn't necessarily respectable in the eyes of the public. For this reason, I believe young Biff would rush into Willy's hotel room with heavy foot steps and a worried look on his face. To show this, as an actor, I would deliver my first line "why didn't you answer?" loudly to <del>to</del> show a sense of desperation and <del>that</del> <del>my</del> open my eyes wide while <del>exaggeratingly</del> dragging my</p>
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1 The candidate demonstrates their understanding of Biff, as depicted in Willy's memory.

2 The candidate needs to include some practical details about how to perform 'young' Biff.

3 The candidate makes a relevant reference to the context of the play.

4 The candidate makes some clearly justified practical suggestions for conveying Biff's anxiety.

5 The candidate offers some good practical details which they support with evidence from the text.

Example Candidate Response – high, continued

Examiner comments

6 suitcase into the room with a strong pull. As the scene goes on, my expressions would change from desperate to embarrassed when I deliver the line: "Dad - I left you down." In order to demonstrate this change so that it is visible to every audience member, I would make sure to drop my shoulders down after having them ~~wave~~ up in a tense way. Along with drooping my shoulders, I would bow my head in shame - almost mimicking the actions of a dog in trouble - and deliver the following lines with a lower volume and a depressed tone: "Dad, I flunked math... The term - I haven't got enough credits to graduate." Finally, I would make sure ~~my manner~~ I was wearing a backpack so that during these lines I ~~was~~ could ~~drop~~ <sup>take</sup> my backpack slowly ~~to the ground~~ and let it fall to the ground <sup>off</sup>, making a loud thud as it hits the hotel floor. 9

Soon after I explain the situation I'm in to Willy, my mood would elevate as I ~~begin~~ start to become excited for the salvation of my grade. 10 To show this mood change towards Willy, I would finish the line: "He'd like you, Pop. You know the way you could talk" by inching closer to Willy as we are both standing up in the middle of the room. To show my eagerness towards Willy, I would throw him a friendly punch to his arm and begin grinning as I speak. In the next line, "Oh Dad, good work! I'm sure he'll change it for you!", I would then jump for joy and increase the volume in my voice to demonstrate my anticipation for the future. 12

6 This suggestion is easy to visualise.

7 The analogy of the dog does not help convey the point the candidate is trying to make.

8 The candidate offers some clear performance details.

9 This is an inventive moment. However, the candidate misses an opportunity here to show Biff's initial feelings towards his father.

10 The candidate focuses on the question.

11 The candidate pays precise attention to movement, facial expression and vocal delivery.

12 The candidate uses the text well to support their ideas, but there is scope for them to emphasise how these actions reveal Biff's feelings towards Willy.



## Example Candidate Response – high, continued

## Examiner comments

	<p>With this, my tone would also change to sound <del>more</del> more joyful as opposed to depressed.</p> <p>Towards the end of the extract, when <del>Biff</del> I question Willy about what he's hiding behind his bathroom door, I begin to show anger in my actions by yelling at Willy ("somebody got in your bathroom!") and trying to push my way past the <del>door</del> <sup>block</sup> Willy has <del>to</del> put up in between me and the woman.</p> <p>After the woman finally appears on stage and the audience sees <del>both</del> of our characters finally meet, the tension is the <del>to</del> highest it's ever been. During this climax, my emotions must be <del>more</del> more dramatic than before in order to stress the <del>to</del> importance of this event.</p> <p>Along with following the stage <del>the</del> directions on page 94, "Biff, who is staring open-mouthed and horrified at the woman", I would want to add a stumble to my walk as I see the woman after trying to fight Willy to get past, it would be fitting to have a final stumble towards the bathroom door as it opens. <del>Keeping</del> <sup>Keep</sup> my eyes wide open while dropping my mouth in shock until the woman's line, "I've got to get dressed, Willy, I can't", when I would then close my mouth slowly but continue to keep a shocked appearance. <del>has to</del> <sup>minimal</sup> add to this, I would allow <del>the</del> movement throughout the rest of the scene to appear as stiff as possible. This would allow my disgust and disappointment towards Willy to be shown in a drastic way.</p> <p>Making sure to capture all of Biff's changing feelings towards Willy is especially important</p>
13	
14	
15	
16	
17	
	<p>because the extract covers arguably one of the most dramatic <del>scenes</del> and important scenes of <del>the</del> Death of a Salesman. Changing moods, <del>and tones, would</del> ensure and movements would ensure that these changes are present to the audience.</p>
18	

13 The candidate maintains a consistent focus on Biff's performance which offers some variety.

14 The candidate demonstrates good theatrical awareness here.

15 The candidate builds upon Miller's stage directions to create a clear effect of Biff's shock.

16 The candidate needs to offer a precise performance idea here.

17 The detail the candidate provides is better here. However, this action is not really 'drastic', as the candidate claims.

18 This is an inventive interpretation of Biff in the given extract, which shows some originality and informed by a clear practical sense of theatre, consistent with the play as a whole. The candidate is able to clearly realise the role of Biff, and they are able to vividly present some moments. The candidate pays close attention to detail in the extract which strongly supports the practical interpretation offered. The candidate's interpretative ideas display a secure awareness of the relevant aspects of the play's style, genre and context.

Mark for Table A criteria =  
18 out of 20

Mark for Table B criteria =  
7 out of 10

Total mark awarded =  
25 out of 30

## How the candidate could have improved their answer

- This was a very good answer; the candidate provided some clear details about how Biff could be played at the beginning of the extract and when the Woman appears. However, the candidate could have improved their answer by providing more performance detail directly related to Biff's changing feelings for his father.
- In the early part of the answer, which includes almost all of the first page, the candidate needed to include more practical performance detail related to showing Biff's feelings for his father. This page contained some contextual information that they could have expressed more economically.
- To improve their answer, the candidate could have chosen a better selection of moments from the extract to explore. For example, if they had included the critical closing section of the extract, where Biff's changed feelings for his father were the most clearly demonstrated, the candidate would have been able to address the precise focus of the question more fully.
- The candidate shows a secure understanding of the naturalistic style of the play through their interpretative strategies, but to improve their answer they could engage in a more explicit discussion of the play's tragic genre.

## Example Candidate Response – middle

## Examiner comments

3	(a)	<p>In the tragic play, "The Death of a Salesman", written by Arthur Miller, Willy Loman, <del>strug</del> the protagonist, struggles with the concepts of self-expression and his jealousy of others that have achieved the American dream he desperately wants. Willy conveys himself as a "well-liked" man who is a great father and husband, but this is all a lie. Willy can never be satisfied with his life leading him to have an affair with "the woman." He was able to keep this a secret for a while, but in Act 2, pages 92-95, Biff, Willy's son, finds out about the affair and his perception of his father changed forever. This play has a realistic style of theater, so while performing the role of Biff, I would continue to utilize realism <del>throughout</del> to express the complex emotions that Biff endures in this scene, and <sup>through this, I will</sup> be able to relate to the audience. <del>with this as well.</del> I would convey Biff's shift in attitude by contrasting how he behaves around Willy before and after he finds out, through my stage presence, tone, blocking, facial expressions, pitch, and reactions to Willy's movement on stage.</p> <p>At the beginning of the scene, on page 92, Biff is comfortable with his father and is friendly when he says, "Come on, let's go downstairs and get you malted." I would <del>use</del> deliver this line in an upbeat tone and a higher pitch (not excessively high) to show that I am happy to see Willy and miss him. When I say this line, I would have a welcoming <del>st</del> presence on stage and will utilize blocking in which I put my arm around Willy to show my utmost adoration and love for him. When Willy responds to this in a more flustered way,</p>
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1 The candidate correctly identifies the genre of the play.

2 The candidate refers to the context of the play.

3 The candidate demonstrates their understanding of the situation presented in the extract.

4 The candidate identifies the realistic style of the play and its suitability when playing the role of Biff.

5 The candidate makes a general reference to performance skills.

6 The candidate incorrectly states that this is Biff's line, however it is Willy's.

7 The action is appropriate for Biff at this point despite being attached to one of Willy's lines.

## Example Candidate Response – middle, continued

## Examiner comments

because he has almost been caught cheating, I will take notice to this strange behavior by raising an eyebrow and giving him a questioning look, but will quickly disregard this and return to my bubbly state. This action will continue with slight variation in tone when I discuss with Willy about the math grade, but will sustain until the stage direction "Willy laughs and The woman joins in offstage." (93). At this point, I will abruptly stop laughing and the happy facial expression I have will disappear, replaced by one of worry and confusion. I will utilize blocking and move to Willy's bathroom where the laughter came from. I will press my ear against the door, listening intently, and will look over at Willy with confusion and worry on my face. The lines that are said here, I will give them in a lower voice and my tone will be one of unease.

This feeling of confusion will continue until the line, line, "Well, better get going" on page 94. Before this, I will stand in silence watching my father and a strange woman argue. In this time I will use ~~bus~~ business to ~~keep~~ remain engaged and a relevant character, but ~~in~~ my movements will be small and in shock, so that I do not take attention ~~away~~ away from Willy and the woman.

As this scene continues, I slowly begin to piece together what is happening and this can be seen through ~~a~~ strong facial expressions of thinking, confusion, and worry. In this portion of the scene, my intentions, as Biff, are conveyed solely through

8 The candidate lacks precision here.

9 The candidate makes an apt suggestion.

10 The candidate needs to include the line(s) they refer to.

11 The candidate needs to identify the movement(s).

12 The candidate needs to include more details in order to allow the reader to visualise the 'performance'.



## Example Candidate Response – middle, continued

## Examiner comments

	expressions and <del>per</del> very little movement/blocking.
	When Willy begins his monologue <del>on the</del> line
13	"Well, better get going," I remain completely silent and still or as tears fall down my face <del>after</del> finally realizing what was happening. My facial expressions are now blank and emotionless
14	because my entire life and love for my father is being questioned <del>right in</del> in a split second. Willy begins to get angry when he says "How dare you cry?" but I remain motionless, not registering what was just said to me. In this moment, my stage presence, <del>is the</del> or lack thereof, is the most important element of the scene because it <del>it</del> shows how Biff's feelings towards Willy have
15	changed and he no longer looks at Willy as a glorious and loving figure.
	Starting on page 95, Willy tries to make it up to Biff by saying that he will talk to the math teacher, <del>and</del> but I will react coldly. My pitch <del>will</del> will be low and the audibility will be low as well as if I am saying the line under my breath.
16	I have still not moved. This disappointment and shame then transitions into anger when Biff says "Don't touch me, you - liar" (95). On this line, I
17	will <del>push</del> <sup>yell and</sup> push away from Willy's grasp, <del>symbolizing</del> symbolizing a tear in our relationship. My facial expressions <del>are</del> are angry and frustrated as I run out of <del>the</del> Willy's room with Willy saying "I gave you an order! I'll whip you!" (95). This anger and yelling <del>stage</del> highlights their now ruined relationship.
	Overall, in order to convey the shift between Biff's adoration of his father to his absolute hatred for him, I will utilize contrasting reactions changes

13 The candidate suggests an appropriate reaction.

14 The candidate demonstrates that they understand the situation from Biff's point of view.

15 The candidate focuses on the question.

16 The candidate needs to include the line they refer to.

17 The candidate clearly links the line and the action.



**Example Candidate Response – middle, continued**

**Examiner comments**

in pitch and tone, limited or strong blocking, ~~and~~  
lots of strong facial expressions and my stage  
~~presence~~ to presence. 18

19

18 The candidate offers a generalised conclusion; their references to 'strong blocking' and 'strong facial expressions' lack precision.

19 The candidate makes a competent interpretation of Biff although the supporting detail is not always accurately attributed. They show some understanding of the practical sense of the theatre. The candidate demonstrates an appropriate awareness of the style, genre and context of the play.

Mark for Table A criteria =  
12 out of 20

Mark for Table B criteria =  
5 out of 10

**Total mark awarded =  
17 out of 30**

**How the candidate could have improved their answer**

- The candidate could have integrated more textual support to improve their answer. At times, the candidate referred to the vocal delivery of a line or lines, but they needed to identify the relevant lines. In one instance, the candidate quoted a line when they discussed the delivery of one of Biff's lines, but they actually quoted one of Willy's lines. The candidate needed to be more accurate in their use of quotations.
- Answers to performance-related questions on this paper need to have precise performance details attached to specific lines, to allow reader to visualise the unfolding action. This candidate did not always supply precise examples to support the general discussion of Biff's changing feelings.
- At times, the candidate's comments were too general, for example, they referred to stage 'business' but they needed to clarify the nature of the 'business'. Similarly, they referred to 'very little movement/blocking' but they needed to include a precise description of what this movement/blocking would look like to the audience.
- The candidate identified the genre and style of '*Death of a Salesman*' and made a brief reference to the context of the 'American Dream', but they didn't make use of these aspects in their answer. They could have expanded a little on the nature of the father/son relationship within the context of the period setting of the play.

## Example Candidate Response – low

## Examiner comments

3	(a)	<p>In the selected moments from the extract, Biff faces a flash of extreme confusion. He goes to his father to have a vulnerable moment with him and is greeted by news he never thought he'd see. If I were performing this role, this would be a very emotionally challenging scene. When Biff enters, he is in obvious distress. He is first confused why it took so long for Willy to open the door, but the confusion quickly turns to extreme vulnerability. In this scene alone, you can tell that Biff respects his father and <del>seeks</del> seeks his approval. He has to face him and directly tell him that he's let him down, which isn't an easy thing to do. Playing this moment, I'd have to be physically and vocally nervous to share this news. Vocally, this would be a moment to pull back on volume and confidence in my speech. Since he is scared, large movements and gestures would be unusual in comparison to draw-in, more natural and nervous movement to show how it is really tough for him to admit that he's disappointing his father. After revealing his news, he loses some of the tension he'd built up and it then turns to him pleading his father for help. You can tell how much he looks up to him in this section because of how he talks <del>about</del> about how Willy could make it right. He idolizes his dad and how he talks to people</p>
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1 The candidate needs to explain how the actor can make this 'distress' obvious to an audience.

2 The candidate needs to explain how the audience will be able to 'tell that Biff respects his father' through the actor's performance.

3 The candidate identifies the skills that an actor might apply, (physical and vocal) but does not explain how they could apply these skills suggest Biff's nervousness.

4 The candidate needs to identify a specific line of text to show which 'moment' they are considering.

5 The candidate needs to use examples from the text to help navigate a way through the extract.

6 The candidate needs to include an example from the text.

7 The candidate needs to explain 'how he talks about how Willy could make it right' with appropriate evidence from the text.

Example Candidate Response – low, continued

Examiner comments

and believes it'll help him out of his situation. After he realizes his dad is disappointed in him, it turns into a heartwarming, trusting moment. He is comfortable and would be physically and vocally relaxed knowing there's no judgement from his father. When he hears the woman's laugh from offstage, he is confused and would facially and vocally express that. As he sees the woman, realizes what's going on, and takes in the situation, his mind would be running. He'd be very confused and overwhelmed. After just feeling so comfortable and trusting with Willy, having this revealed would be a huge hit of betrayal. These feelings of love and admiration would quickly be overpowered by the disbelief of what he'd just seen and heard. Biff's emotions would surface and the anger and sadness would come out both physically and vocally. The news is pretty jarring so as far as physicality goes, I'd probably make the choice to stay quite still to show the shock he is feeling. Since he is now nearly repulsed by him, making the choice to get away from him and showing him the anger gathered would be smart.

- 8 The candidate needs to offer some details about how Biff will convey his 'trust' or 'comfort'.
- 9 The candidate needs to include some precise performance details here.
- 10 The candidate writes in the third person and as if Biff is a 'real person', rather than a role that needs to be performed by an actor.
- 11 The candidate needs to consider and articulate the ways in which an actor would convey anger and sadness to the audience.
- 12 This is a single performance idea, but it is not linked to a precise moment from the extract.
- 13 The candidate shows some understanding of how Biff's character might 'feel', but their theatrical awareness is under-developed.
- 14 The candidate demonstrates an understanding of Biff's changing feelings towards Willy, but they rarely translate this into a practical interpretation. They make quite a literary and literal response, which lacks sufficient supporting detail. Their work is straightforward. Because the candidate does not offer many practical interpretative ideas here, they do not demonstrate much awareness of style, genre or context beyond what may be inferred from the seemingly 'naturalistic' approach to showing 'feelings'.

Mark for Table A criteria = 8 out of 20

Mark for Table B criteria = 2 out of 10

**Total mark awarded = 10 out of 30**

14

## How the candidate could have improved their answer

- This was a straightforward answer which lacked performance detail and textual support. The candidate needed to refer more closely to the text of the extract, to help the reader understand which moments they were considering.
- The candidate offered general ideas, but to improve their answer, they needed to give more specific details about how Biff's feelings could be conveyed through vocal, physical and facial expressions.
- The candidate could have improved the answer by not writing about Biff as if he was a real person. They needed to acknowledge that was the actor's job to convey the character's feelings, as envisaged by the writer, through employing their performance skills. The more precise details that are provided about how the actor will speak, move, and demonstrate thoughts and attitudes to an audience, the more effective answers about performance will be.
- The candidate could have improved their answer by referring to the style, genre and context of the play and by using their knowledge and understanding of these aspects of the play to inform their performance ideas.
- The candidate wrote their answer in a third person narrative, commentary style. They needed to adopt the perspective of an actor approaching the role with the intention of conveying Biff's changing feelings towards his father in three dimensions, on stage.

## Common mistakes candidates made in this question

- Some candidates only dealt with the early part of the extract, only with the final moments from the extract or only with Biff's response to the Woman. This prevented them from being able to demonstrate Biff's 'changing feelings' for his father.
- Many candidates adopted a highly selective approach, which restricted the number of marks they could be awarded.
- Some candidates offered a narrative retelling of the 'story' of the extract, written in the third person which did not include the practical theatre dimension.
- Some candidates wrote about Biff's emotions but did not include the necessary practical detail. For example, some wrote 'I would look hurt' or 'I would look ashamed', but left it to the examiner to imagine how those 'looks' might be conveyed.
- Some candidates revealed a lack of understanding of the plot and structure of the play. Some did not mention the fact that the scene was taking place in Willy's imagination or memory.
- Some candidates did not include purposeful references to the style, genre or context of the play.



## Question 7(a)

### Example Candidate Response – high

### Examiner comments

7	a	<p>In Act 3 of the play it is revealed that Tartuffe which <del>is</del> Orgon is infatuated with secretly has feelings for his wife Elmire. Orgon will not believe his family when he is told he wants to see for him self. These sightings <del>the first interaction between Elmire and Tartuffe</del> can be used to create a comedic aspect to the play to draw the audience in but still follow along with its message or plot. <b>1</b></p> <p>The first interaction between Elmire and Tartuffe is in Act 3 Scene 3. As the director I would cast Tartuffe being a <sup>short</sup> chubby man, with yellow teeth and greasy hair. He would be very unpleasant to the eye while Elmire on the other hand is extremely beautiful and clean. Tartuffe greets her in this scene by saying "Preserve your soul and body safe and sound, and bless your days according to the love I humbly offer to the Lord above." I would have Tartuffe drop to his knee while grabbing her hand in his and with the other as he is finishing his line stroke her toes and smile with an awkward giggle. Elmire at this time would look with an disgusted expression and as he looking down plug her nose indicating his stench. When he touches her foot she then shoves her foot away and try to fake a chuckle back. She then replies by saying "Your wishes are most pleas I do like. Thank you. But lets sit down here is a chair." Elmire's tone would seem to <del>be</del> be attempting to be kind along with her fake grin. When she turns to go sit down on her own chair she should quickly turn to see if he is paying attention and forcefully rub her hands <del>on</del> her dress to clean them off. I would also like to create <del>2</del> pauses in the play right before they sit down; one where Elmire is frozen and Tartuffe smells his arm pits and breaks the fourth wall to give a thumbs up to the audience and then a second pause where Tartuffe freezes, Elmire sprays air freshener and then breaks the fourth wall to gesture to the audience that he smells. As they go through conversation Tartuffe continues to be very phony and Elmire gets more and more</p>
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- 1** The candidate needs to discuss the context of the play more explicitly.
- 2** The candidate's casting ideas are brief but apt and, although it is not stated, they have comic potential.
- 3** The candidate chooses a useful quotation which roots the action to a specific moment in the text.
- 4** The candidate clearly describes the action so that it is easy for the reader to visualise the unfolding action.
- 5** The candidate includes a comic invention here.
- 6** The candidate clearly explains Elmire's reaction to Tartuffe's unwanted attention.
- 7** The candidate includes a comic invention.
- 8** The candidate demonstrates their good sense of theatre here as the action is paused for two moments of comic interaction with the audience.
- 9** The candidate offers an original idea which has comic potential.

## Example Candidate Response – high, continued

## Examiner comments

10	uncomfortable, becoming harder and harder to play it off. Tortuffe goes on for a long speech
	about his love for Elmire saying things like
	"I could not look at you, O perfect creature and
	not admire the Author of all nature." After he
	says these things Elmire would sit with her
	mouth open for 5 or so seconds knowing she doesn't
11	know what to say and can't believe what she heard.
	This silence Tortuffe waiting on her to respond would
	be directly staring at her with wide eyes and
12	a creepy grin. This silence will create comedy
	and tell alot about the different characters
	Intentions: To end this scene as they leave each other
13	I would like to have a door in midstage to see
	both reactions after leaving each other. While Tortuffe
	is talking he would go in for a hug <sup>but</sup> from Elmire
	awkwardly slides away smiling and holding the
	door open. Right when he finishes his last line
	for the scene "To take a gift pledged to another
	man And..." Elmire will close the door on him
	and become relieved and walk away. On the other side
	of the door Tortuffe will slide his back against the
	door smiling and washing up and love music will play.
	The next interaction between Tortuffe and
	Elmire I would use to create comedy would be
	in Act IV scene 5. This scene is where Elmire is
15	trying to prove to Orgon that they aren't lying
	about Tortuffe being in love with her. Before
	Tortuffe starts the scene by saying "They told
	me you would see me here" I would like Elmire
	to run around the room spraying air freshener in
	preparation to him getting there. <del>then</del> For the
	stage picture of the scene I would have the long

10 The candidate needs to include more precise detail here.

11 The candidate includes a good comic invention here as each actor's performance is considered.

12 The candidate captures the stage moment well.

13 The sudden appearance of the door is somewhat mystifying. However, the candidate utilises it for clear comic effects and their direction is detailed, precise and easy to visualise.

14 This is a detailed series of directions with clear comic potential; the candidate's addition of the 'love music' is an inventive touch.

15 The candidate includes a useful brief contextualisation of the action.

16 The candidate includes another comic touch.

Example Candidate Response – high, continued

Examiner comments

17 fame gony across the stage so the audience could see Orgon under the table and his reaction to their conversations. After Elmire ~~sees~~ <sup>forcefully</sup> lies about her feelings for Tartuffe he questions her sudden change of heart. This makes Orgon smile in relief until he says "In all the charming bounties you dispense." Orgon face then looks at the audience in shock and starts giving Tartuffe 18 dirty looks. As their conversation goes on Tartuffe tries to sexyly get closer to Elmire by crawling across the table and she looks both horrified but 19 trying to smile at the same time. Orgon as Tartuffe is getting closer and closer slides under the table with him growing is disgust. Once 20 Tartuffe reaches her and is now sitting right with her he begins to try and touch her leg and then her feet again. Elmire looks extremely grossed 21 out but is still trying to follow the plan while Orgon is slapping her other face in shock. Elmire 22 could ~~no longer love it any more and~~ <sup>not let it go any further and asks</sup> Tartuffe to check the doors in relief as he walks away <sup>she</sup> quickly kicking Orgon to make sure he is still there but 23 accidentally kicks him in the face. to end the scene. 24 By creating this comedic effect it adds more to the characters personalities and engages the audience more to the story. Tartuffe and Elmire's relationship is highly important as it creates the change of Tartuffe and Orgon's relationship as well. Both of these scenes with these small changes can show much more and become more meaningful to the play 25 rights intent. 24

17 The candidate demonstrates a clear theatrical awareness in their choice to position the table to make sure Orgon's expressions are visible.

18 This is a good detail to include, but the candidate needs to define the 'dirty looks' more precisely.

19 This is a good idea, but the candidate needs to add a little more detail.

20 The candidate needs to provide a clearer direction here.

21 The candidate's casual expression is unhelpful. It does not convey exactly how the actor playing Elmire will look.

22 The candidate includes a comic invention here.

23 The candidate creates more comedy here.

24 The candidate needs to provide more of a conclusion to this very inventive response.

25 The candidate offers a very inventive response to the question with many examples of comic action. Their clear practical sense of theatre is evident, which is consistent with the chosen style. They show plenty of originality in the direction and their close attention to detail strongly supports the practical ideas. The candidate demonstrates a secure awareness of comic style in their direction, although their answer needs to include an explicit discussion of style, genre and context of the play.

Mark for Table C criteria = 20 out of 20

Mark for Table D criteria = 7 out of 10

**Total mark awarded = 27 out of 30**



## How the candidate could have improved their answer

- The candidate wrote a very inventive and potentially very comical interpretation of the chosen sections of the play. Their answer met all of the descriptors of Level 5 for Table C: 'Performance interpretation of drama text and use of detail', however there was still room for improvement in their answer.
- The candidate did not provide precise or fully detailed suggestions for many of the actors' movements, actions or delivery. To improve their answer, they could have defined how the actor playing Tartuffe might convey that he was continuing to 'be very flirty' or how Elmire might convey that she was feeling 'extremely grossed out', for example. They also needed to avoid the use of such colloquialisms. Although candidates' expression is not assessed in this component, where expression is precise and lucid it helps the reader to visualise a candidate's practical ideas as they unfold on stage more clearly.
- The candidate was awarded a mark low in Level 4 for Table D: 'Knowledge and understanding of style, genre and context'. This was based on the candidate's clear understanding of the comic style and genre of the play, as demonstrated in their directorial vision. To improve their answer, the candidate needed to make an explicit reference to the comic style of the play, to its genre and to its historical context. For example, the candidate could have made an explicit reference to Molière's treatment of the religious hypocrisy that he believed was rife in the court of Louis XIV, or they could have considered the tradition of *commedia dell'arte* that influenced the play's comic style.



## Example Candidate Response – middle

## Examiner comments

7	(a)	Looking at all of the interactions Elmire and Tartuffe have throughout the show, it is clear that Tartuffe is infatuated by Elmire. When directing Act three scene three, which is when Tartuffe and Elmire first meet, I want to have the scene to be like when a twelve year old boy likes a <del>scattered</del> twenty year old woman. Having Tartuffe already on <del>set</del> set alone <del>mind</del> minding his own business, when suddenly Elmire walks. I <del>will</del> will have Tartuffe do a exaggerated turn towards Elmire while she dramatically opens the door. I will have Tartuffe buckle his legs and straighten himself up before saying his first line. Tartuffe kisses Elmire's hand quickly letting go and pulling over a chair for her when she tells him <del>to</del> to sit down. <del>Then</del> Continuing the scenes dialogue while sitting Tartuffe slowly gets closer and closer by scooting the chair to Elmire. Elmire notices and tries to act normally until getting up and saying her line "This won't take long, Sir;" Tartuffe <del>is</del> swiftly getting up to and following her. Tartuffe gets closer and closer to Elmire then grabbing her hands after her line "No need for explanation;" Everything in the scene has been played up for dramatic and comedic effect, like Elmire goddess like entrance and Tartuffe childlike <del>behavior</del> behavior. As Tartuffe holds Elmire's hands we see <del>physical</del> physical discomfort from Elmire. <del>he</del> he pulls her hands away just for Tartuffe to start stroking her arm. Elmire moves away on her line "Please, I'm extremely ticklish;" but Tartuffe grabs the sleeves of her dress, <del>is</del> starting to inspect the lace. Elmire walks away and sits back on the chairs on her line "Yes, quite;" and starts talking about Marianne. Tartuffe visually
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- 1 The candidate needs to clarify this is the first time the characters meet in the play (as opposed to the first time the characters have ever met).
- 2 The candidate needs to be more specific with this analogy.
- 3 The candidate offers a clear detail.
- 4 The candidate could quote key lines from the dialogue to help bring the scene to life.
- 5 The candidate could make the 'scooting' action more comical.
- 6 The candidate has asserted some comedy here, but they haven't created any.
- 7 The candidate needs to be clearer about how this discomfort is conveyed to the audience.
- 8 The candidate describes the actions, but the comic details are missing.

## Example Candidate Response – middle, continued

## Examiner comments

9 loses interest and starts walking around Elmire. Continuing the conversation, Tartuffe responds. Tartuffe is behind Elmire. When Tartuffe says ~~“Ah well”~~ “Ah, well – my hearts not made of stone, you know.” He will ~~with~~ sniff the back of Elmire’s hair without her knowledge,

10 creating a comedic moment for the audience. Saying his line “A love of heavenly beauty does not,” Tartuffe walks around to face Elmire. Elmire responds and Tartuffe, almost like begging, gets on the ground

11 and holds Elmire’s hands while saying “I may be pious, but I’m human too.” Again a comedic scene for the audience by watching Elmire’s reaction to Tartuffe’s desperation. When Tartuffe is done, Elmire gets up and offers him a hand, saying “I’ve heard your well-turned speeches to the end,”

12 Elmire knowing the kind of hold she has on Tartuffe, she caresses his face while saying her line “Some women might do otherwise, ~~perhaps~~ perhaps,” in order to have him listen

13 Ending the scene with Tartuffe like butter in Elmire’s hands. Act four Scene five, Elmire is leading Tartuffe into a trap so Orgon can see the true personality of him. While Orgon hides under a table, Elmire places herself seductively on top of the ~~table~~ table, preparing herself for Tartuffe. Tartuffe walks in swiftly, like

14 a superhero. Elmire puts on a low voice and gets up walking around Tartuffe and shutting the door during her line “Yes, I’ve a little secret to unfold,” this takes Tartuffe by surprise and when Elmire isn’t looking,

15 he starts jumping up and down, a comedic moment for the audience. Tartuffe pulls himself together and responds. Elmire starts “Ah, sir, if that refusal made you smart,” and ~~start~~ slowly walks towards him,

16 causing him to bump into the table. Thinking he is

9 The candidate needs to include details about how Tartuffe shows his lack of interest.

10 This moment might create comedy but that is dependent upon how the actor playing Tartuffe executes the action of sniffing Elmire’s hair.

11 This moment has the potential to be comical but the candidate needs to provide more details about the ‘begging’ and the delivery of the line, to enable the reader to see the comedy.

12 The comedy is not clear here and has not been created; the candidate needs to describe Elmire’s reaction to do this.

13 The candidate needs to be more precise here, although they develop some sense of Elmire’s manipulation of Tartuffe here.

14 The candidate offers a good idea, but their directions do not show how Tartuffe conveys his susceptibility to Elmire’s wiles.

15 The candidate’s analogy needs to be more specific.

16 The candidate offers a clear comic suggestion; but it would have been useful to explain how Tartuffe ‘pulls himself together’.

17 The candidate could develop this moment further.

Example Candidate Response – middle, continued

Examiner comments

getting a chance with Elmire, Tartuffe says "Madam, no happiness is so complete;" Tartuffe grabs Elmire's hands and gets closer. Elmire breaks the tensions by pulling away and ~~toot~~ loudly saying her line "Why be in such a hurry?;" In order to ~~have~~ have her husband listen. The two continue chasing and running around each other, like a game of cat and mouse. Tartuffe, backing Elmire in a corner, says "Madam, forget such fears, and be my pupil;" Elmire coughs ~~is~~ during his line, again signaling Orgen about Tartuffe's purpose. This breaks tension and creates a comedic moment for the audience. Wanting to get Tartuffe away for a second in order to talk with Orgen about Tartuffe's lies, she tells him to ~~etc~~ check the hall for no eavesdroppers. Tartuffe runs out ~~is~~ quickly and childlike, he's excited, getting a few laughs from the audience. Elmire finally able to breathe looks under the table and the scene ends.

- 18 The intention is here, but it is only a mildly comical moment.
- 19 The candidate could add more detail to better capture the 'cat and mouse' routine.
- 20 The candidate needs to add more detail to bring out the comic potential of the moment.
- 21 The candidate needs to include more detail in order to generate laughs from the audience.
- 22 The comic intention is stronger than the achievement but this is a competent answer and the candidate uses some text to support the answer. The candidate needs to include additional detail for them to be able to achieve full comic potential. The candidate displays some awareness of the comic style of the play.

Mark for Table C criteria =  
12 out of 20

Mark for Table D criteria =  
4 out of 10

**Total mark awarded =  
16 out of 30**

How the candidate could have improved their answer

- This was a competent answer in which the candidate focused on creating comedy for the audience through the direction of the interaction between Elmire and Tartuffe. To improve the answer, they needed to include more textual support, using quotations to illustrate how individual lines or phrases were to be delivered to create comedy.
- The candidate consistently strived to create comedy but only occasionally provided enough precise detail to enable the reader to visualise the action on stage. For example, the candidate referred to Tartuffe 'visually' losing interest in the topic of Marianne, but the only 'visual' sign of this was 'starts walking around Elmire'. This was not comical in itself, and the candidate needed to add more precise details about the actors' use of vocal, physical and facial expression to create comedy for the audience.
- There were at least two occasions where the candidate used analogies instead of offering precise performance details about how Tartuffe might act to create comedy, but analogies were rarely helpful because they lacked precision. For example, the candidate wrote, 'I want to have the scene to be like when a twelve year old boy likes a twenty year old woman'. The reader could not visualise this in any detail, so to improve their answer, the candidate needed to illustrate this with references to exactly how impression could be created through the actions of Tartuffe or through the delivery of his lines. Later, the candidate stated, 'Tartuffe walks in swiftly, like a super-hero'. The range of 'super-heroes' in terms of their physical attributes, costumes, masks, mode of movement, and so forth, would be too great to ensure that the reader could be able to visualise Tartuffe as the candidate intended. The candidate also wrote 'Tartuffe runs out quickly and childlike getting a few laughs from the audience'. The comic potential of this moment is great, but the candidate did not provide enough details to achieve it.

- The candidate was awarded a mark in Level 2 for Table D: 'Knowledge and understanding of style, genre and context' based on the understanding of the comic style and genre shown in some of the directorial ideas. To improve their answer, they needed to make an explicit reference to the comic style of the play, to its genre and to its historical context.
- To improve their answer, the candidate could have made an explicit reference to Molière's comic style as a more sophisticated development of the *commedia dell'arte* style. They could also have referred to the social context of the play and to Molière's comic treatment of religious hypocrisy.



Example Candidate Response – low

Examiner comments

7	a	<p>Tartuffe is a comedy written by Moliere during the French neoclassical era. This era caused for playwrights to follow set rules such as unity of time, place, action etc. Moliere was heavily inspired by Comedia del arte and religion when writing this play. The play is based on religious hypocrisy and is ironic because the servants are the only ones who can see through Tartuffe's religious cons. <sup>2</sup></p> <p>In Act 3 Scene 3 Tartuffe is sneakily flirting with Elmire who is Orgon's wife. As a director in this scene I would create comedy by having Elmire's actress seem very uninterested, even disgusted by Tartuffe. One way I would do this would be by having the actor of Tartuffe look really ugly, maybe having him be fat and have old clothes on and look greasy, this</p>
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<sup>1</sup> The candidate makes brief yet sweeping reference to the period and context of the play, but they do not develop this in the rest of the answer.

<sup>2</sup> This is not correct; only Orgon and Madame Pernelle cannot see the truth about Tartuffe.

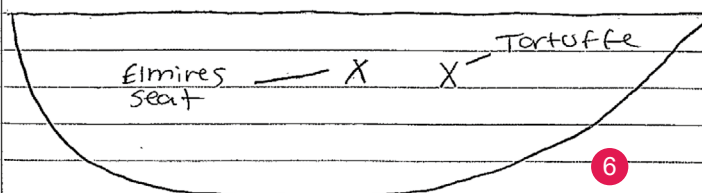
<sup>3</sup> The candidate offers some ideas for casting which have the potential to create comedy.

## Example Candidate Response – low, continued

## Examiner comments

portray Tartuffes leasly nature. I would have this contrast by making Elmire look really clean and put together. This creates a comedic effect because in this scene Tartuffe is being very ~~touching~~ <sup>touchy</sup> such as squeezing Elmires fingertips and putting his hands on her knees. Tartuffe is being very suggestive in hopes of Elmire falling in his trap, however she seems very disgusted and uninterested and the contrast between the characters physical appearance would be humorous to an audience.

Also, in one point of the scene Elmire moves her chair away from Tartuffe and Tartuffe moves even closer to her, I would make this more comedic by having Elmire exaggerate her stage movements to show her disgust, such as moving the chair a great distance across the stage away from Tartuffe and him slowly scooching back to be directly next to her.



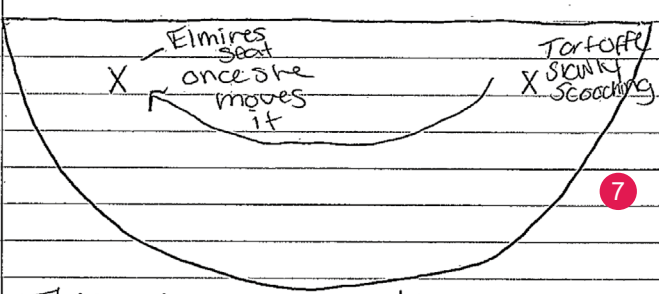
4 The candidate identifies a potential source of comedy but does not develop or exploit it in their answer. They need to include details about how Elmire will convey her disgust.

5 The candidate offers a simple idea for introducing comedy.

6 The candidate's sketch adds little to the answer.

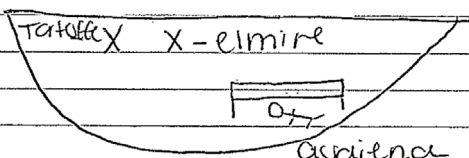
Example Candidate Response – low, continued

Examiner comments



This would create a really funny stage picture for the audience. 8

Another scene in the play where Elmire is interacting with Tartuffe is in act 4 scene 3. In this scene Elmire is trying to show Orgon how Tartuffe has been flirting with her by making Orgon hide under a table and listen to their interaction. As a director I would make this scene comedic to an audience by having a table that has an open back facing the audience so that they could actually see Orgon and the faces/expressions he is making while Tartuffe is advancing on his wife.



7 The second sketch adds little that is not included in the text.

8 The candidate achieves a negligible level of comedy in this scene because there is no coverage of the contents of the scene and no textual support.

9 The candidate demonstrates some knowledge of the context of the scene within the play.

10 The candidate demonstrates a basic awareness of the potential of the scene.

## Example Candidate Response – low, continued

## Examiner comments

	<p>This would be comedic because the audience could see him but the other actors could not. Also Elmire laughs multiple times in this scene to signal to her husband about Tartuffe's advances. As a director I would tell the actress of Elmire to laugh really loudly and exaggerate her faces to make the scene more comedic to the audience. It would also cause the mood to be awkward since Tartuffe is being so flirty being so flirty and trying to make moves but Elmire keeps laughing weirdly.</p>
11	
12	
13	<p>To conclude, as I would direct these two scenes to use very exaggerated movements to make the scenes more comedic and show Tartuffe's true intentions. I would also use props to my advantage for creating a funny stage picture for the audience.</p>
14	
15	

11 The candidate needs to clarify exactly what the audience will see that will be comedic.

12 The candidate appreciates the comic potential of the scene but does not create any comedy through directorial ideas.

13 The candidate needs to give more details about the exaggerated movements here.

14 The candidate needs to offer some specific ideas for the use of props.

15 The candidate gives some straightforward but under-developed ideas for creating comedy in their answer and their supporting detail is also sparse. The candidate refers to the context of the play, but they offer a limited understanding of the comic style/genre.

Mark for Table C criteria =  
7 out of 20

Mark for Table D criteria =  
2 out of 10

**Total mark awarded =  
9 out of 30**

## How the candidate could have improved their answer

- The candidate wrote a straightforward answer and attempted to address the question focus, but the answer lacked both textual support and concrete theatrical ideas for directing Elmire and Tartuffe in their interaction. To improve their answer, the candidate needed to focus their attention on the individual characters' speeches, actions and their reactions to one another's speeches or actions.
- The candidate needed to navigate their way through the selected sections using quotes to illustrate how individual lines or phrases could be delivered to create comedy.
- The candidate did not include enough precise details in their answer. For example, they revealed that Elmire was 'disgusted' by Tartuffe's appearance. Tartuffe's appearance was outlined, but they did not include any suggestions to the actor playing Elmire about how she should reveal her disgust at his appearance. To improve their answer, the candidate needed to include precise details such as these.
- The candidate described Tartuffe's manner as 'suggestive' but they offered no details about how this 'suggestiveness' could be conveyed nor how it could be made comical for an audience. To improve their answer, they needed to include these details.
- During the section devoted to the chair moving sequence, the candidate adds nothing to the stage directions to describe how Elmire moves the chair or interacts with Tartuffe (to show her disgust) throughout the sequence, despite including two sketches that show the stage position of the chairs before and after they were moved. To improve their answer, the candidate needed to include these details about how Elmire's character was to move the chairs, and also include details about Tartuffe's reactions in this sequence.



- In the second section, the candidate made a valid point about the potential for comedy when they chose to have Orgon visible to the audience while he hid under the table. To improve their answer, the candidate could have revealed precisely what Orgon was doing while under the table and visible to the audience, to create comedy for them.
- The candidate needed to provide some specific examples about how the actors playing Elmire and Orgon used their performance skills including physical, vocal and facial expression to create comedy for the audience.
- The candidate provided some very brief introductory statements about the play's style and context. But they needed to expand on these.

### Common mistakes candidates made in this question

- Some candidates only selected and explored one section of the play, but the question required candidates to select two separate sections.
- Some candidates offered a narrative of the action of each of the chosen sections and did not adopt the perspective of a director. These candidates showed some understanding of the situation of each of their chosen sections but they did not include the necessary accompanying practical detail, so they wrote, for example, 'Elmire is disgusted by Tartuffe' or 'Tartuffe lusts after Elmire' but did not explore how, as a director, they would ensure that the actors conveyed these states.
- Some candidates asserted that the chosen sections were comical, but did not offer practical suggestions about how the comedy could be realised on the stage.
- Some candidates wrote in a generalised way, for example, 'Tartuffe and Elmire play a game of 'cat and mouse'; but did not provide the precise details of how a 'cat and mouse' scenario could be acted out on stage, potentially utilising stage space, setting and doorways for example.
- Some candidates revealed a lack of understanding of the plot and characters within the play.
- Some candidates did not include purposeful references to the style, genre or context of the play.

## Question 9(a)

## Example Candidate Response – middle

## Examiner comments

9	(a)	<p>In the Brechtian-style play, "The Curious Incident of the Dog in the Night-Time," a young boy named Christopher Boone has asperger's syndrome, but he is extremely intelligent. He is the director of this play, and as it all occurs inside of his head and is made by his imagination. <sup>2</sup> Because of this, <del>the set</del> He thinks very logically and prefers precise <del>time</del> events that are in order, which is why the set will be made to represent this as well. As the <del>set</del> <del>de</del> set, sound, stage, and lighting designer, I will utilize a black-box theater that has walls on <sup>three</sup> <del>each</del> sides. These three walls will be very tall, and like the <del>floor</del> they will look like blueprints, symbolizing the precise lines that Christopher sees in his head. This play will heavily use lighting because there will be little to <sup>no</sup> <del>more</del> stage pieces. Props will be used in their place, but they will all be brought on by chorus members in full-lighting, <del>showing</del> reaffirming that the audience knows they are watching a show through the alienation effect. There will be lighting projected onto these <del>se</del> screens during the scenes, <del>as</del> instead of using a traditional backdrop. The sounds will also vary based on the scene <del>because</del> in order to create a more dramatic effect. <sup>6</sup></p> <p><del>In the</del> <sup>The</sup> very first scene of the show, on page 3, takes place on Mrs. Shears's lawn. In the center of the stage is a dead dog with a pitchfork in it. To create this <del>a</del> scene, a bright light will be cast solely on the dog, bringing the most attention to it. Then, as the scene begins, dim lighting will appear on Mrs. Shears and Christopher who are instructed to stand over the dog. The set is</p>
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<sup>1</sup> The candidate asserts that the play is a 'Brechtian' style at the outset, although the ideas for set, lighting and sound are not Brechtian and perhaps this is not a helpful description of the style of the play.

<sup>2</sup> The candidate offers an interpretation here.

<sup>3</sup> The candidate justifies their design choices.

<sup>4</sup> The candidate could clarify the 'blueprint idea' in a little more detail.

<sup>5</sup> The candidate shows an understanding of the style of the play but is not completely convincing when they assert that this is an 'alienation' strategy.

<sup>6</sup> The candidate makes some general points.

<sup>7</sup> The candidate offers an appropriate idea to spotlight the dog.

## Example Candidate Response – middle, continued

## Examiner comments

	plain and black at the moment to emphasize the dog. As for sound, the chorus which remains onstage for almost the entire show, will be breathing
8	heavily and audibly. When Mrs. Shears says her first line, "What in fuck's name have you done to my dog," the breathing gets quieter and then
9	fades away to silence so that the dialogue can continue (p.3). When Sioban begins to narrate, a soft light shines on her, sitting on a stool. Thoughts begin to flood the walls on the screen, such as "Why is there a pitchfork in Betty Wellington", "Who did this", "I'm sorry," and "I wasn't me." These lines and many others crowd the screen when
10	"the stage directions say that "Christopher put his hands <del>se</del> over his ears... He starts groaning" (p.4). This projection onto the set symbolizes the overwhelming emotions Christopher feels in his mind, allowing the audience to <del>see</del> see what he is going through at this time and in this location. While this is happening, ensemble members whisper the phrases aloud, so that the sound is overwhelming and is resembles what <del>he</del> he hears in his <sup>head</sup> <del>mind</del> .
11	In another scene, beginning on page 54 on the line "And that was how I found the station." On the set, <del>there</del> the projection walls are <del>of</del> the blueprint scene and there are many <del>trai</del> straight lines on the floor. These lines are lit up blue so that they are clear for the audience to see. The <sup>main</sup> lighting would be on Christopher who <del>enters</del> has arrived at the train station. There is background noise of
12	the train, but there is not a train visible on
13	the set, leaving the visualization up to the audience.

8 The candidate makes some appropriate suggestions for actor-generated sound.

9 The candidate offers an appropriate idea.

10 The candidate uses a precise moment from the text to support the suggestion of projected phrases.

11 The candidate offers some clear ideas for the selected moment.

12 The candidate offers some appropriate ideas for the second selected section.

13 The candidate needs to be more specific about which aspect of the 'train' the 'noise' is coming from.

## Example Candidate Response – middle, continued

## Examiner comments

	In order to further develop this location of the train station, the center wall would have a map of Christopher's destination, showing how he is visualizing the journey. When the voices begin,
14	from "Customers seeking... the ticket office," to "Dogs must be carried at all times," the chorus members will chaotically on the stage, however, I will instruct them to avoid Christopher (54-55). The words announced will appear on the projected walls and the pre-recorded voice tracks will play loudly. The combination of the people and noise will overwhelm Christopher, not leading to the policeman stopping Christopher and asking if he is ok. This. These overwhelming aspects are common in train stations, so the scene is created accurately and effectively enough to
15	allow the next scene to follow and make sense. When Christopher is speaking to the policeman, all of the chorus has exited, so that it is just the two of them, showing how the <del>site</del> conversation is Christopher's main <del>focus</del> <sup>focus</sup> in his mind. The policeman is frozen <sup>and silent</sup> in <del>tableau</del> <sup>tableau</sup> whenever Christopher speaks and the officer says the line "Are you all right, young man?" repeatedly, until the boy is satisfied with the scene (55). In this
16	moment, Christopher breaks the fourth wall as the director and comments on the actor himself, once again reminding the audience <sup>of</sup> <del>the</del> <sup>the</sup> difference between reality and the location Christopher has formulated in his mind.
17	Overall, set, lighting, and sound are crucial elements in this play and are utilized to formulate the detailed and precise <sup>locations</sup> <del>scenes</del> of Christopher's imagination.
18	

14 The candidate explains another apt moment quite well.

15 The candidate pays attention to volume which is useful.

16 The candidate justifies their choice.

17 The candidate strays into performance issues, rather than design.

18 The candidate offers some competent ideas for some aspects of the staging and of lighting/sound design. They sometimes stray into the direction of the ensemble. They offer some supporting details which broadly support their practical ideas. The candidate demonstrates a secure awareness of style.

Mark for Table C criteria =  
12 out of 20

Mark for Table D criteria =  
7 out of 10

**Total mark awarded =  
19 out of 25**

## How the candidate could have improved their answer

- The candidate wrote a competent answer which focused on suggestions for the setting, lighting and ideas for sound design for two selected sections of the play. However, the candidate needed to address the creation of 'location' more explicitly. Many of the candidate's ideas established a clear style of production and they communicated the sense that the play was presented as filtered through Christopher's perceptions. These aspects were addressed somewhat at the expense of creating clearly distinct 'locations'.
- The strength of the answer was in the candidate's awareness of the style of the play, which was presented, accurately, as 'abstract' and ensemble driven (although they described it slightly misleadingly as 'Brechtian'). The candidate was awarded 7 marks (Level 4) for their awareness of style in Table D, whereas they were awarded 12 marks (Level 3) for their interpretation in Table C because their answer lacked a precise focus on location.
- The candidate needed to include more specific details about the 'blueprint' ideas for the setting. Candidates' answers to theatre design questions are always improved if they include clearly labelled sketches to support their ideas. In this answer, the candidate needed to include a sketch of the layout of the studio and the setting within it. They also needed to indicate where and how the suggested projections would appear.
- The candidate used their technical theatre design vocabulary sparingly. To improve their answer, they needed to demonstrate a more secure grasp of specialist terminology.

## Common mistakes candidates made in this question

- Many candidates did not choose two or three sensible separate locations for their designs. They selected two very similar locations in the play, for example, they chose Reading Station and the station in London. This limited their opportunities, which in turn resulted in answers which lacked variety in design terms. Some candidates chose locations which appeared very briefly in the play or 'locations' which were present only in Christopher's mind.
- Some candidates worked against the style of the play and attempted to create naturalistic settings. This was particularly the case where candidates opted to design the sets for Christopher's home and Roger's and Judy's flat. Some candidates demonstrated a lack of understanding of theatre design concepts as they approached the set design as they might approach the furnishing of a room.
- Some candidates offered impractical suggestions where scene changes would have necessitated long gaps in the continuous action.
- Some candidates selected this question without having the necessary experience of design, or without having undertaken research into design in relation to this play.
- Some candidates did not support their answers with reference to the action that had to be accommodated by the chosen section.
- Some candidates did not provide sketches and/or did not demonstrate a secure grasp of technical theatre terminology.
- Some candidates made very few references to the style or genre of the play, no mention of the role of Frantic Assembly in the construction/creation of the original production and very limited references to the historical or social context of the play.

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