



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel GCSE Drama
Component 3: Theatre Makers in Practice

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life

100

Question Number	You are going to play Phil. Explain two ways you would use Non-verbal skills to play this character in this extract.	Mark
1(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Use of facial expression (1) to show his reaction to Sophie (1) or Mr Gray (1) • Action (1) used to try and attract Mr Gray’s attention (1) • Gesture used (1) to reinforce his lines e.g. in the early part of the scene (1) • Appropriate movement used (1) to show accompany his actions e.g. at the party (1) • Change in pace (1) or use of stillness (1) when he notices Mr Gray (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Mr Gray. He is positive toward Sophie. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • pace of vocal delivery (1) to show his positive attitude (1) • tone (1) used to show approval (1) • physically indicate understanding of stage directions, e.g. (<i>pleased</i>) (1) using posture (1) or movement (1) • use of facial expression (1) to show his reactions to Sophie’s lines (1) disinterest in other characters (1) • use of movement (1) or stillness (1) to show his positive feelings about Sophie (1) • appropriate use of gesture (1) to indicate that he is listening to Sophie (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>1(b)(i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set. <p>A03 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</p> <p>lighting: changes in lighting states and / or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, subtle use of coloured gels appropriate – e.g. a change of colour for the change of time/ location at <i>the office dissolves</i></p> <p>props / stage furniture: reference to props and stage furniture items within the space and / or personal props as appropriate to help indicate character, location or symbolic meaning, e.g. Use of blocks/ boxes, bamboo sticks or similar to create the office location and then the party</p> <p>set: use of levels and specific set items e.g. boxes/ rostra, specific examples of how the different locations might be established for audience and performers, with consideration of style and location, e.g. use of projection/ cyclorama to create setting quickly while supporting performance style</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text using the 'magic of theatre', blending fantasy/reality seamlessly, exploring important moments in life.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Sophie is remembering her achievements.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
1(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Sophie narrating from the present and/ or re-living the past through tone, pitch and pace. Possible reference to both time frames • physicality: body shape, gesture and posture at specific moments during the extract that indicate Sophie’s feelings to characters and audience. Gesture used to reinforce her increasing confidence in the flashback scenes status as the character who is organises those in the Void • stage directions and stage space: placing of Sophie in relation to the other characters and the audience. Movement and proxemics to show her stepping in and out of her memories e.g. at <i>Those first days were tough</i> <p>Sophie is a character who struggles to recall her ‘best’ memory, and who wrongly focuses on her career and on the way others see her, before eventually realising that worldly success is meaningless after death. In this scene audience and characters find out how she began to achieve career success. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
<p>1(c)</p>	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Minimalist / Representational costume with possible coordination with flashback scenes. Awareness of audience and ease of use for performers, e.g. physical theatre style, costume items which allow performers to multi-role in Sophie’s memory with ease</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. office sounds and/ or music to create the party, appropriate sounds to suggest the ‘dissolve’ of one location for another</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, needs to allow the fast changes of scene, physical theatre/multi-role style, blend of fantasy/reality, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
1984

Question Number	You are going to play Mrs Parsons. Explain two ways you would use non-verbal skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Appropriate movement used (1) to show her entrance early in the extract (1) • Gesture used (1) to indicate her apology towards Winston (1) • Use of facial expression (1) to realise stage directions e.g. frightened of her daughter (1) • Action (1) used to reinforce her dialogue (1) • Change in pace (1) or use of stillness (1) at THOUGHT CRIMINAL! showing fear (1) or embarrassment (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Winston. He is confused. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • tone (1) or volume (1) used to show confusion (1) • pace of vocal delivery (1) to show hesitation e.g. on 'Do you know me?' (1) or when speaking to Charrington (1) • use of movement (1) or stillness (1) to show his reaction (1) • use of gesture (1) to show his feelings (1) • use of facial expression (1) to show disorientation (1) or to communicate uncertainty (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>2(b)(i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set. <p>A03 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</p> <p>lighting: changes in lighting states and / or intensity to indicate a change in atmosphere and location; colour in lights to enhance and / or indicate location / mood / atmosphere and to enable use of projection, e.g. use of sepia/ straw gels to indicate Winston’s room, low level lighting and shadows created by downlighting to indicate the antique shop</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. telescreen, chairs, diary, desk lamp, snow globe, multi-purpose stage furniture used to create Winston’s room/ the antique shop</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic / non-naturalistic, e.g. use of projection to create location, multi-purpose set items used to create Winston’s room/ the antique shop</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p>

Look for other reasonable marking points.

Marking instructions

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Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Charrington/Host seems trustworthy.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
2(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Charrington’s apparent trustworthiness through tone, pitch and pace. Possible emphasis of key phrases e.g. <i>‘Things I forgot to mention to the officials’</i> to emphasise his confidential attitude • physicality: body shape, gesture and posture at specific moments during the extract that seem to indicate his positive attitude towards Winston. Gesture used to reinforce his apparently dismissive attitude towards the Party • stage directions and stage space: placing Charrington in relation to Winston and to indicate that he is the owner of the antique shop. Movement and action when producing the snow globe and the diary <p>Charrington is a supporting character within the text who also plays the Host from the framing sequences to the play; as the Host, he leads the group in discovering Winston’s past; as Charrington he lends his backroom to Julia and Winston for secret meetings, and will ultimately betray them. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
<p>2(c)</p>	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic /representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different styles / colours of costume for Mrs Parsons, Winston, the child and Charrington indicating character and multiple roles adopted by supporting characters</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. uncomfortable, loud, oppressive sounds, amplification to emphasise 'Down with Big Brother', sound used to indicate change of location e.g. ticking clock in the antique shop</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras / walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	You are going to play the Inspector. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • changes to position (1) to indicate his attitude to Eric (1) or to Mr Birling (1) • use of facial expression (1) to show his reactions (1) • use of physical pace (1) to communicate his status (1) • use of stillness (1) to emphasise that he is listening intently (1) • movement (1) or gesture (1) used to support his questioning of Eric (1) <p>Look for other reasonable marking points</p>	(4)
Question Number	You are going to play Eric. He admits to what he has done. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of vocal pace to react to his father (1) or the Inspector (1) • use of rising tone (1) or pitch (1) to indicate that he is defensive (1) • use of facial expression (1) to reinforce his shame, for example when admitting where he got the money from (1) • quality of movement on delivery of specific lines (1) to show his feelings physically (1) • use of gesture (1) to suggest that he feels guilty (1) • his use of proxemics (1) or use of movement (1) to show his attitude to his actions (1) or the Inspector (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set.
3(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, e.g. soft mood natural lighting to indicate evening, shadows created by lowering intensity lights (tension), light from open fire created safely, subtle changes in intensity/ lighting state to reinforce the Inspector's authority</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the 'after dinner' setting</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status, setting should demonstrate this.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. class differences, social responsibility and ethics, post-war social comment to show change in society to focus more on welfare of others.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Mr Birling is furious.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
3(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate the Mr Birling's anger. His use of tone, pitch and pace, to show this e.g. on specific lines 'I don't want any of that talk from you...' ... vocal delivery should reflect the fact that he is furious • physicality: use of stillness at the start of the extract to reinforce his anger during the silent moments for this character; body shape, gesture and posture at specific moments indicate how angry Mr Birling is with Eric in particular, but also with the Inspector • stage directions and stage space: placing of Mr Birling in the space in relation to the other characters and whether this would change during the extract for e.g. towards the end of the extract in reaction to Eric revealing that he stole the money from the office <p>Mr Birling is an arrogant character who is largely an unsympathetic father throughout the play, with a concern for how he is seen by others rather than for doing the right thing. In this scene, he reacts with anger to Eric but without any compassion and in the complete text fails to face his individual responsibility in the death of Eva Smith. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
<p>3(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. costumes for the Birlings to represent wealthy middle-class background, contrast with Inspector’s costume, shabbier fabrics, dimmer colours. These may be period or contemporary costume.</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound of fire, music playing in background, appropriate background sounds, symbolic sounds e.g. ticking clock, tension building</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, cross-section of house, complete living room, after dinner setting, choice of stage space to support this</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

Blue Stockings

Question Number	You are going to play Tess. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none">• Facial expression (1) used to show her concentration (1) or her attitude towards Miss Blake (1)• Movement (1) used to realise the stage direction 'Tess takes her place' (1)• use of gesture (1) to show conviction for her argument (1)• use of stillness (1) to show that she is listening to others' points (1)• change in positioning (1) to reflect her the changes in the debate (1) or her reactions to the different points made (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Carolyn. She is enjoying the debate. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	
4(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none">• vocal expression (1) to show the development of her argument (1)• use of tone (1) or emphasis (1) when arguing her case (1)• use of facial expression (1) to show her understanding of the argument (1)• use of gesture (1) to reinforce her responses (1)• use of movement (1) to indicate her feelings (1)• her position in relation to others in the extract (1) to demonstrate the progress of the 'lesson' (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set.
<p>4(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door / windows – a sense of reality, focus of light on specific areas / moments e.g. the lectern or teaching area of the classroom</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. the use of books, blackboard, lectern, desks to show the classroom setting</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, flooring, dressing of set with flats, door, posters etc.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Miss Blake is leading the discussion.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
4(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Miss Blake’s role and status through tone, pitch and pace, e.g. to reinforce her use of rhetoric; changes of tone, pace, emphasis as she guides the women’s thoughts and ideas • physicality: body shape, gesture and posture at specific moments during the extract that indicate her beliefs, e.g. positive attitude earlier in the extract, increasingly alert posture and use of gesture to encourage and question • stage directions and stage space: her position in the space to show her status. The proxemics used to show her leadership and role as a benevolent teacher; changes in this positioning as Tess and then Carolyn ‘take her place’ as the debate builds <p>Miss Blake is a passionate believer in women’s rights. In this extract, her skill as a teacher is demonstrated, as well as her positive attitude towards the women. Later in the play, she is forced to resign over whether the women’s right to graduate is more important than their right to vote. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging
4(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different status, for example, Mrs Blake perhaps costumed in darker colours to indicate age/ status.</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place or to help establish the time and place, e.g. sound used to mark the transition from the previous scene, SFX of sounds from outside, music used to underscore speeches</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of the performers in a 'classroom' location so all are visible, awareness of an area for central focus to be used by Miss Blake/ Tess/ Carolyn, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

The Crucible

Question Number	You are going to play John Proctor. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• facial expression (1) used to show that he is trying to control his emotions (1)• posture (1) used to show pride (1) or emotional pain (1)• gesture (1) or changes in positioning (1) to reflect his increasing tension (1)• stillness (1) as he considers the consequences of confessing• actions (1) to show the change to his intentions (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Rebecca Nurse. She is shocked. As a performer, give three suggestions of how you would use performance skills to show this. You must provide reasons for each suggestion.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none">• movement (1) and posture (1) when she enters to show that she is so shaken that she is 'barely able to walk' (1)• her position in the space (1) to emphasise this attitude (1)• gesture (1) when being questioned (1)• use of high (1) or shaky (1) tone to show her emotions (1)• use of pace (1) to build tension (1)• her reactions (1) to John Proctor apparently confessing (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set.
5(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour or intensity in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. to focus on the interrogation, coloured gels to heighten John’s attitude, indication of moonlight/ dawn from outside e.g. gobo, spotlight, indications of candlelight showing consideration of health and safety</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. higher level for Danforth to question John/ Rebecca, benches, bibles, crosses and religious symbols</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show the location within the jail, positioning of key set items for example the door, window, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Danforth wants a confession.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
5(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate his determination to extract confessions and the emotions indicated by the stage directions e.g. relief, surprise and suspicion through tone, pitch and pace • physicality: body shape, gesture and posture at specific moments during the extract that indicate his attitude, e.g. movement used to indicate his status, with heightened actions and gestures to reinforce his intentions <p>stage directions and stage space: Danforth is a particularly a strong focus in the second half of this extract. His position in the space and in relation to Hathorne, Proctor and Rebecca should show this, indicating his status within the community as judge and leader, as well as his desire to hear Proctor confess</p> <p>Danforth is the highest status character in Salem who condemns members of the community to death. Prior to this extract, he has expressed anxiety that he is losing control of the community so he needs Proctor's confession to help maintain his authority. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
5(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. appropriately formal dress for Danforth, rougher/ distressed clothes for Rebecca and John Proctor to show that they have been in prison</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound effects or music to heighten the drama of Tituba `s confession</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the space used for interrogation, religious symbols, use of levels to create a focus for the key characters and events, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

DNA

Question Number	You are going to play Adam. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• use of positioning at the start of the scene (1) in order to show his isolation from the other characters (1)• use of gesture (1) and action (1) to show his fear (1) and confusion (1)• movement (1) used to indicate reactions e.g. when the others speak to him (1)• use of stillness (1) to emphasise his confusion (1)• change in posture (1) to reflect his tension growing (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Cathy. She is enjoying the attention. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for your suggestions.	Mark
6(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none">• pitch (1) or tone (1) used to show her enjoyment (1)• changes in volume (1) or pace (1) to show her excitement increasing (1)• use of space in relation to the other characters (1) to show that she is making the most of the situation (1)• use of facial expression (1) to show that her reactions to the attention (1)• use of movement (1) to make sure the others are paying attention (1)• use of gesture (1) to show her feelings e.g. when she slaps Brian (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set.
6(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, spotlight(s) used to generate shadows to indicate menace, confusion and different perspectives, colour used to indicate the crisis of the situation</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels and location, natural items such as tree stumps</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, a natural environment that is a neutral space as none of the group belongs to it /non-naturalistic that uses symbolic or abstract projection to indicate time, location and / or mood.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture / status within gangs, belonging and personal responsibility.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4-6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7-9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Brian is over-excited.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
6(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Brian's inappropriate levels of excitement, e.g. echoing Cathy's lines, increases in volume and pace to show emotion increasing • physicality: movement, gesture and posture at specific moments during the extract that demonstrate his childish reactions. Stillness or movement in response to the stage directions e.g. when Cathy slaps him • stage directions and stage space: positioning in the space in relation to the others to show his feelings and how these build during the extract – use of levels, e.g. moving around the space, interacting with Cathy and gesturing towards Adam. <p>Brian is a supporting character who is largely oblivious to danger and the consequences of the group's actions, in this scene and throughout the play. He is easily dominated particularly by Cathy which is evident in the extract. He was the character who found Adam living in the woods which set the final events of the play in motion. Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging
6(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and/or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour / style, creating contrasts between Cathy, Brian, Phil etc and possible distressed quality of Adam's clothes, showing he has been living in the woods</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of the natural environment and/or urban environment sounds, like traffic noise, sirens, music to underscore the moment</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the setting in 'A wood', choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

Government Inspector

Question Number	You are going to play Zemlyanika. Explain two ways you would use non-verbal skills to play this character in this extract.	Mark
7(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• posture (1) or action (1) used e.g. when he is reading the letter (1)• movement (1) to show his reactions to the content (1)• use of gesture (1) e.g. when he gives it to Khlopov (1)• positioning in the space (1) to show his confusion (1) or his anxiety (1)• changes in facial expression (1) to reflect the comedy of the situation (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play the Mayor. He is angry. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
7(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • change of position on specific lines (1) or use of stillness (1) to indicate his attitude to the Postmaster's revelations (1) • change of tone (1) or pitch (1) used to reinforce his furious reaction (1) • volume increasing (1) in order to show anger building (1) • use of emphasis (1) to reinforce the comedy of specific lines e.g. '<i>You wrote that</i>'. (1) • use of facial expression (1) or eye contact with the audience (1) to reveal his emotions (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • set.
<p>7(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere e.g. stylised lighting representing artifice, or stark white light to expose the characters, coloured gels used to heighten the drama of the moment</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. two sets of doors, furniture to show the mayor’s status e.g. official portrait, money, medals, indication of the window, the letter</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic / naturalistic. Over-elaborate set to reflect the Mayor’s position or minimalist style as a counterpoint to other elements.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. was first performed in front of the Emperor of Russia who approved it, was considered a daring production. It can be satirical / light hearted / comedic / farcical so the production elements may reference this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

<p>Question Number</p> <p>7(b)(ii)</p>	<p>The Postmaster reveals the deception.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space. <p>A03 = 12 marks</p>
	<p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate the Postmaster’s attempt to explain what has happened through tone, pitch and pace. Use of pause/ emphasis to create comedic reactions e.g. to I want him flogged for that • physicality: body shape, gesture and posture at specific moments during the extract that indicate that he is beside himself at the contents of the letter, movement to heighten reactions to specific • stage directions and stage space: his reactions to other characters. Physical use of the space as he reads the letter and response to stage directions e.g. as <i>‘they all look at him’</i> <p>The Postmaster is a supporting character who reveals his habit of opening the townspeople’s letters in the opening scene to the play. This habit has led him to the truth about Khlestakov, which he reveals in this scene. Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
7(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. official uniform that may be period or contemporary for the Mayor, the postmaster, Zemlyanika, contrasting use of colours to indicate age/ status</p> <p>sound: live or recorded sound and /or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time/ place, to help establish the time and place e.g. sounds from outside, music playing from time period, amplification to emphasise extracts from the letter</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborate, exaggerated aspects, minimalist approach, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

Twelfth Night

Question Number	You are going to play Sir Toby. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
8(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• movement (1) to emphasise his entrance (1) or to lead up to his exit (1)• posture (1) used to show his attitude to Viola-Cesario (1) or his relationship with Sir Andrew (1)• use of gesture (1) to heighten his over-formal words (1) or his irreverence (1)• positioning within the space (1) to show that he is listening mockingly (1) or challenging Viola-Cesario (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play Viola. She is sympathetic.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.</p>	Mark
8(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physical reaction (1) to Olivia after Sir Toby et al exeunt (1) • use of facial expression (1) to show that she is listening with understanding (1) or her reactions to Olivia’s situation (1) • subtle gesture (1) to show pity for Olivia (1) • use of tone (1) volume (1) or pitch (1) to show empathy (1) • position on stage (1) to show her growing relationship with Olivia (1) and reinforce her sympathetic response (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number

	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none">• lighting• props/ stage furniture• set.
<p>8(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projections, e.g. naturalistic, sense of nature, colour/ intensity to create Olivia's garden</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. garden furniture, statues, plants, physical opportunities for secrecy/ eavesdropping</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic / non-naturalistic, or minimalist to represent original performance context, use of colour to create Olivia's garden, exits e.g. the 'garden door'</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. it is a romantic comedy about mistaken identity. Originally, the play was entertainment for Twelfth Night – merry celebration of the end of Christmas.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

<p>Question Number</p>	<p>Olivia is feeling ashamed.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>8(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered to show her feelings/ attitude through tone, pitch and pace, e.g. at <i>'so did I abuse myself, my servant, and I fear me, you;'</i> • physicality: body shape, gesture and posture at specific moments during the extract, e.g. to show that she is apologising to Viola-Cesario • stage directions and stage space: positioning in relation to Viola-Cesario, change in positioning to show asides to the audience <p>This is Olivia's second meeting with 'Cesario' and her apology sets the scene for her declaration of love for 'him'. She began the play grieving for her dead brother, creating a bond between herself and Viola-Cesario. By the end of the play, she will marry Viola's brother Sebastian having realised that Cesario was actually Viola - a woman in disguise. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	<ul style="list-style-type: none">• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.• Examples are well developed and fully support response.• Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • sound • staging.
8(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular • sound/music effects at specific times in the extract • there may be evidence of how the staging choices create impact/ relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract <p>costume: to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. period, contemporary, abstract, appropriate costume (colours, fabrics) to show character, and status, e.g. Olivia’s status as a noblewoman, consideration of Viola’s disguise</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds of outside as they are in the garden, birdsong etc or to announce entrance / exits, the clock striking as per stage directions</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of the street / exterior of Olivia’s house, consideration of the exits / entrances within the extract, levels/ space for song, direct address, choice of stage space to support this</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section B: Live Theatre Evaluation

Question Number	Analyse how costume design was used to engage the audience at one key moment in the performance.	
9(a)	<p>AO4 = 6 marks</p> <p>The question is about costume design and how this was used to engage the audience and the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Examples that demonstrate the effectiveness of the costume design as seen in the chosen moment • comparisons from within the moment – costume designs that were more successful than others in engaging the audience • an overall positive or negative view of the costume at that point, or a balanced view • an understanding of specific stylistic costume terms e.g. naturalistic, representational, formal, informal and/or specific reference to the colours/ fabrics/ shades/ styles chosen • A number of examples may be presented or a single extended example but these will be rooted in the specifics of the chosen moment. <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. • Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	<ul style="list-style-type: none"> • Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. • Response is clearly expressed in some detail. Examples used to clearly support analysis. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	5–6	<ul style="list-style-type: none"> • Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. • Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. • Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. • Confident use of technical and subject-specific language.

Question Number	Evaluate how stage space was used by performers to create impact for the audience.	
9(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of stage space by performers to engage the audience and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • A focus on the way that stage space and proxemics were used to create an impact for the audience throughout the performance • There may be a consideration the use of stage space by performers to reflect changing emotions/ reactions or relationships • This may be through a focus on how space was used throughout the performance or at a specific moment/ series of moments • There may be evidence of an understanding of physical skill terms such as, e.g. proxemics, stage positioning, posture, eye contact, gaze, direct audience address, gesture, movement • an overall positive or negative view of the use of stage space by the performers, or a balanced view offering both positive and negative examples <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Basic analysis and uneven evaluation demonstrating basic knowledge and understanding. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support the evaluation. • Demonstrates an overall lack of engagement with the performance and focus in relation to the specifics of the question. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	4–6	<ul style="list-style-type: none"> • Competent and generally balanced evaluation based on adequate analysis which presents personal conclusions with some justification, demonstrating appropriate knowledge and understanding. • Response is clearly expressed in some detail. Examples used clearly support evaluation and conclusions. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	7–9	<ul style="list-style-type: none"> • Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding. • Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions. • Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question. • Confident use of technical and subject-specific language.

