



Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE (9-1)

Drama (1DR0/3A)

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.

Specific marking guidance

Questions with higher mark tariffs each include indicative content and a mark grid. Each mark grid identifies which Assessment Objective is being targeted.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.

Component 3: Theatre Makers in Practice – Mark Scheme

Section A: Bringing the Text to Life

A Doll's House

Question Number	You are going to play Dr Rank . 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">• Raised eyebrows (1) to indicate higher status than Niru (1)• Smiling (1) when teasing Niru (1)• Narrowed eyes (1) on 'Anything wrong?' to show concern. (1)• Stance/ movement used (1) to communicate strong emotions (1)• Gestures used (1) to indicate curiosity (1) or sympathy (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Niru . She is frightened. 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 each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none">• her physicality/movement in reaction to reading the visitor's card (1) to show her anxiety (1)• use of space in the extract (1) e.g. as she nervously anticipates Das' entrance (1)• her use of movement, and/or facial expression (1) to show tension when she greets Das (1)• change in tone (1) or volume (1) to show her rising emotions (1)• use of gesture when pleading with Das (1) to show her fear (1)• her physical reaction to Das at the end of the extract (1) to show that she is opposing his plan (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 make reference to the context in which the text was created and performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
1(b)(i)	<p>AO3 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period, character and/or status within the setting. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Use of Saris, traditional 19th-century Indian jewellery and accessories, worn dhoti/ Punjabi for Das, contrast with Dr Rank’s westernsuit</p> <p>set: use of levels, specific examples of how the location is created for the audience, e.g. flats, projection or naturalistic set items to create the courtyard of the Victorian house in Calcutta, natural colours, scale used to suggest the ‘grand’ Helmer home, items such as plants, watering can used to indicate courtyard location</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. proscenium arch/end on staging, sight lines, mezzanine level to create balcony positioning of doors as entrances/exits from the courtyard e.g. Rank’s exit, Das’ entrance</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. traditional text first performed in 19th-century Norway, feminist themes shocking to original audiences, naturalistic production elements. There may also be links made to Calcutta setting, exploration of colonialism.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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>Das is being intimidating. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace
1(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <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: tone of voice and volume when threatening Niru, developed from initial greeting to heighten sense of intimidation. Pitch and pace changes to heighten create sense that he is trying to bully Niru • physicality: use of gesture and movement to show his attitude and the way that he is trying to influence Niru and her behaviour. Facial expression used to intensify this intention e.g. at 'It would be a stupid thing to do' • stage directions and stage space: use of stage directions to show interaction with and domination of Niru. Positioning in the space and how this is used to underline his coercion and control. <p>Das is a low status character, both in terms of race and caste, and in this scene, his resentment of this can be demonstrated by his intimidating manipulation and domination of Niru's moods and actions. By the climax to the play, he regrets his actions when he agrees to marry Mrs Lahiri and change his ways. Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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 design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • sound.
1(c)	<p>AO3 (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"> • there may be evidence of, e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • there may be evidence of how the props/ stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props/ stage furniture used • 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. <p>lighting: naturalistic use of light to enhance location/ time of day and to create mood/atmosphere e.g. to create the courtyard in the afternoon – sepia or straw wash to add warmth. Use of spotlight or colour to intensify moments between Niru and Rank, and/ or Niru and Das, change of lighting state to create transition with Uma, change of intensity to suggest ‘the setting sun;</p> <p>props/ stage furniture: use of stage furniture items to create the courtyard location and/or personal props as appropriate to help indicate character, time period and location. Positioning of key items, specific items for e.g. plants, watering can, box of bells, visitor’s card and tray</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 time and place, e.g. sounds of parrots, monkeys, bell to indicate Das’ arrival.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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 in 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 in 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 Sheila. 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"> • Use of gesture (1) to show her reactions (1) • use of stillness (1) to emphasise her astonishment (1) • changes to position (1) or facial expression (1) to indicate her attitude to her parents (1) or to the Inspector (1) • movement (1) used to show her attitude towards Mrs Birling’s behaviour (1) <p>Look for other reasonable marking points</p>	(4)
Question Number	You are going to play the Inspector. He is controlling the interview. 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. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of tone (1) or pitch (1) to indicate his authority (1) • movement on delivery of specific lines (1) to show his status physically (1) • use of gesture (1) to reinforce his control (1) • use of vocal pace (1) to deliver questions/ statements (1) • use of facial expression (1) to reinforce his determination, e.g when repeating his questions to Mrs Birling (1) • his use of proxemics (1) or use of movement (1) to show his attitude to Mrs Birling (1) or her actions(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"> • costume • set • staging
2(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <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, duller colours. These may be period or contemporary costume.</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>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 dining room, after dinner setting, choice of stage space to support 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

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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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>Mrs Sybil Birling is defensive.</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 stagespace.
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 Mrs Birling's attitude. Use of tone, pitch and pace, to reinforce this e.g. on specific lines 'she only had herself to blame...' ... vocal delivery should reflect the fact that she is angry and defensive • physicality: use of stillness at the start of the extract to reinforce Mrs Birling's reluctance to speak, gesture and posture at specific moments during the extract that show her status in relation to the Inspector, Sheila and Mr Birling • stage directions and stage space: placing of Mrs Birling in the space in relation to the other characters and whether this would change during the extract e.g. as she is reluctantly forced to answer the Inspector's questions, consideration of reactions in the text such as '<i>after a pause</i>' and '<i>stung</i>' <p>Mrs Birling is a proud and unsympathetic character, who within the complete text is frequently critical and dismissive of others. In this scene, she is forced to reveal her actions towards Eva Smith but has yet to accept any individual responsibility for her death – or to grasp that Eric was the father of Eva's child. 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"> • lighting • props/ stage furniture • sound.
2(c)	<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> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • 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 <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, e.g. soft natural mood 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>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>

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 • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production 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 the chosen element.
Level 4	12-14	<ul style="list-style-type: none"> • Shows competent and generally balanced knowledge and understanding of how the chosen element is used performance to enhance the production for the audience. <ul style="list-style-type: none"> • 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. • Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and the chosen element.
		<ul style="list-style-type: none"> • 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 the Text to Life

Antigone

Question Number	You are going to play Antigone . 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">• Narrowed eyes (1) or stares at directly audience to (1) emphasise her determination (1)• Set mouth (1) and/ or creased forehead (1) to show her anger• Gestures towards CCTV area (1) to indicate her anger (1) and/ or passionate emotions (1)• Movement down stage (1) to show her building rage (1).• Gesture at the end of monologue (1) to add emphasis to 'yer done' (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Creon. He is defensive. 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 each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none">• use of tone when greeting Tyrese (1) to vocally indicate his attitude to Tyrese (1)• use of posture (1) or facial expression (1) indicating his surprise (1)• use of space (1) to show his defensive reaction to Tyrese (1)• use of gesture (1) to reinforce his feelings of disbelief (1) or anger (1)• use of pitch (1) or pace (1) to show his rejection of Tyrese's words (1)• facial reaction to Tyrese (1) to show his anger (1) or impatience (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.</p> <p>You should make reference to the context in which the text was created and performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
3(b)(i)	<p>AO3 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status, Symbolic/representational or naturalistic costume with possible coordination with other chosen elements. Modern or futuristic style to suggest a contemporary 'other world' Thebes. Indication of Tig's status as a prisoner through costume choices. Awareness of audience, with a difference in status between Creon, Tyreese and the Soldiers through colour, fabric or choice of garment</p> <p>set: use of levels, specific examples of how the two locations might be created for audience, e.g. use of projection, set items such as bars, flats etc to create the cellar/ the CCTV, the VIP area, consideration of the transition, possible split staging</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. thrust stage, sight lines, use of levels or staging devices, staging to support the transition from the cellar and to place appropriate focus on the CCTV, possible split staging</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 adaptation of classical text, first performed at the festival of Dionysus in 440 BC. There may also be links made to exploring gang culture in contemporary society.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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>Tyrese is being truthful. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace
3(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> □ there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question □ the audience should be central to the response. <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: tone and pitch when addressing Creo to show he is not intimidated by Creo's status. Pitch changes when forcing the confrontation and delivering his warning. □ physicality: initially tentative physicality used to create his apparent vulnerability, gradually developed to indicate his strength of character and feeling. Strong stance used to heighten the impact of his truthful but unwelcome warning □ stage directions and stage space: interaction with Creo to create the conflict between them. Positioning in the space and how this is used to heighten the sense of Tyrese as forthright and believable to the audience. <p>Tyrese is a consistently truthful and honest character throughout the extract and the rest of the scene, although he does not appear elsewhere in the text. His 'back-story' as a previous king/ gangster is referred to as the basis of his wisdom. His warning, which Creo ignores, foreshadows the tragic ending to the play. Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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 design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • sound.
3(c)	<p>AO3 (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"> • there may be evidence of, e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location. • there may be evidence of how the props/ stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props/ stage furniture used • 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 <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to reflect changes of location/split staging, low intensity wash combined with spotlight to create the sinister cellar location/ heighten Tig's monologue; VIP area created using spotlights/neons/coloured gels.</p> <p>Props/stage furniture: reference to props within the space and/or personal props e.g. mobile phone. Use of specific items of stage furniture e.g. leather chairs, table, bars/grille, CCTV, to create the two locations. Consideration of the transition.</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 time and place, e.g. door clanging in the club cellar, sounds to indicate movement of CCTV cameras, use of silence, sounds of music, underscore.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and 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 in 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 in 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 Osip. 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">• Gesture (1) or action (1) used to show his reaction to the arrival of the Mayor et al (1)• movement (1) to show his exit (1) or entrance (1)• use of posture (1) to show his low status (1)• positioning in the space (1) to show his reactions to Khlestakov (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 Khlestakov. He is starting to panic. 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
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"> • Change of position on specific lines (1) or use of movement(1) to indicate his response to Osip’s news (1) • volume (1) or pitch (1) used to reinforce his panic (1) • change of tone (1) in order to show his reactions to the Mayor (1) or to reveal his emotion building (1) • use of emphasis (1) to reinforce the comedy of specific lines e.g. <i>‘He should get Siberia for that soup’</i>. (1) • use of facial expression (1) or eye contact with the audience (1) to show his panic developing (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"> • costume • set • staging.
<p>4(b)(i)</p>	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <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 superintendent, contrasting use of colour and style for Osip and Khlestakov to indicate character/ status</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic / naturalistic. Naturalistic set to reflect Khlestakov's chaotic situation or minimalist style as a counterpoint to other elements</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>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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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>4(b)(ii)</p>	<p>The Mayor is eager to please.</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 stagespace. <p>AO3 = 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 Mayor's eagerness to please through tone, pitch and pace. Use of volume to create comedic reactions to Khlestakov • physicality: gesture and posture at specific moments during the extract that indicate that he will do anything to please Khlestakov while misinterpreting the situation • stage directions and stage space: his reactions to the other characters in particular Khlestakov. Physical use of the space and response to stage directions e.g. the transition to scene FOUR <p>The Mayor is a character of high status who is completely fooled by Khlestakov and Osip; in this extract he and Khlestakov are at cross- purposes. He later reacts with anger on realising that he has made a fool of himself. 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 4marks.

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"> • lighting • props/ stage furniture • sound.
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"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • 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. <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, shadows used to create the squalor of Khlestakov's room or to indicate the door opening</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. door, furniture to show Khlestakov's room at the inn e.g. bed, table, empty bottle, suitcase, slippers</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 from outside, music playing from time period, SFX used to create tension as 'the doorhandle turns'</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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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 Hale. 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 challenging John (1) • Posture (1) or movement(1) used to show his confrontational attitude (1) • changes in physicality (1) or positioning (1) to reflect his increasingly earnest pleas (1) • action (1) to show his intention to test Elizabeth (1) and John (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Elizabeth. She is trying to stay calm. 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"> • posture (1) or gesture (1) when responding to Hale (1) • movement (1) to show her reaction to him (1) or anxiety about John's actions (1) • use of steady (1) or uneven (1) tone to show that she is trying to stay calm (1) • use of pace(1) to build tension (1) • use of space (1) to emphasise her tension building(1) • her physical reactions throughout the scene (1) to Hale (1) or to John (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"> • costume • set • staging.
5(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <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 Hale, working clothes for John, appropriate colours/ costume to show Elizabeth’s status, neat style and accessories to emphasise her nature</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 Proctor’s home, positioning of key set items for example the table, cooking area, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town 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>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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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>John Proctor is defensive.</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 stagespace.
<p>5(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 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: use of voice to demonstrate John Proctor’s defensive attitude towards Hale’s questions e.g. anger and tension through tone, pitch and pace. • physicality: gesture and posture at specific moments during the extract that indicate this attitude, e.g. Movement used to indicate his challenging approach to Hale, possibly reinforced with sharp actions and gestures <p>stage directions and stage space: His position in the space in relation to Hale and Elizabeth should show Proctor’s defensive attitude. His feelings (indicated by the stage directions) may be seen through his use of space e.g. proximity to the audience allowing them insight not offered to Hale</p> <p>John is a central character within the complete text who ultimately sacrifices his life for his reputation – his ‘name’ – and continually refuses to conform to the authority of characters such as Hale and Danforth. This extract shows the audience this attitude for the first time. Prior to the extract, he and Elizabeth have discussed the falseness of the accusations. 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"> • lighting • props/ stage furniture • sound.
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"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • 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 <p>lighting: colour or intensity in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. to focus on the questioning, coloured gels to heighten tension between Hale and Proctor, indication of light from outside e.g gobo, spotlight, indication of cooking fire 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 the confrontation between Proctor and Hale, bibles, crosses and religious symbols, use/ positioning of the table</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 from outside or from the fire, music to heighten the drama of the confrontation between Hale and Proctor</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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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 Maria. 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">• Posture (1) used to show her attitude to Sir Toby (1) or Sir Andrew (1)• movement (1) to emphasise her response to Sir Andrew's entrance (1) or to lead up to her exit (1)• use of gesture (1) to show her reactions e.g when calling Sir Andrew a 'fool'• use of stillness (1) to show that she is listening attentively (1) or mockingly (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play Sir Toby. He is jesting.</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
6(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 response (1) to Sir Andrew's entrance(1) • gesture (1) to show that he is mocking Sir Andrew (1) or gossiping with Maria (1) • use of tone (1) volume (1) or pitch (1) to show that he is 'jesting' (1) • use of facial expression (1) to show his enjoyment (1) or to enhance his mocking attitude towards Sir Andrew (1) • position on stage (1) to show his relationship to Maria (1) and to Sir Andrew (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">• costume• set• staging.
<p>6(b)(i)</p>	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <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, role and status, e.g. Maria's position in Olivia's household and/or Sir Andrew and Sir Toby's status</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, the location is a room in Olivia's house, any appropriate room can be selected, exits indicated using doorways</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of interior of Olivia's house, consideration of the exits / entrances within the extract, levels/ space, choice of stage space to support these.</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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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>Sir Andrew is foolish.</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. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
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 to show his foolishness through tone, pitch and pace, e.g. the discussion about his dry hand with Maria, vocalisation of ‘What is “pourquoi”?’ • physicality: gesture and posture at specific moments during the extract to emphasise his naïve foolishness and his lack of awareness e.g. on ‘Why, would that have mended my hair?’ • stage directions and stage space: positioning in relation to Sir Toby and Maria, e.g. to take Maria’s hand, response to Maria’s exit and Sir Toby’s jesting <p>Sir Andrew is a comic character who sees himself as a suitor for Olivia; he believes himself to be brave, but is actually quite foolish as can be seen in this extract. By the end of the play, he will challenge Cesario for Olivia’s hand and will conspire with Maria and Sir Toby to trick Malvolio. 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"> • lighting • props/ stage furniture • sound.
6(c)	<p>AO3 = 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"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • 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. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projections, e.g. naturalistic, sense of interior lighting, colour/ intensity to indicate comedy of the second part of the extract and intimacy between Sir Toby and Maria</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate status, character, time period and location or symbolic meaning, e.g. furniture items, doorways for exits</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 outside world, or to indicate entrance / exits.</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.<ul style="list-style-type: none">• 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.<ul style="list-style-type: none">• 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 vocal skills created tension at one key moment in the performance.	
7(a)	<p>AO4 = 6 marks</p> <p>The question is about vocal skills and the creation of tension, 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"> • an evaluation of the use of vocal skills in creating tension within the chosen moment • examples demonstrating the effectiveness of specific approaches to vocal skills in creating tension, e.g. the use of specific vocal skills used by a single performer, several performers and/ or through ensemble use of vocal skills • changes in the use of vocal skills to reflect changing emotions/ reactions within the chosen moment • an understanding of vocal skill terms such as, e.g. pace, tempo, rhythm, pause, pitch, volume, tone, emphasis, diction. <p>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>	
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 set design was used to engage the audience.	
7(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of set design 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"> • an evaluation of the use of set in creating for example time period, atmosphere, or location. • examples will demonstrate the effectiveness of specific elements within the set design in creating engagement e.g. stage furniture, cyclorama, flats or constructed set, revolve, etc. • the use of set items, colours or styles to create engagement • an understanding of specific stylistic set design terms e.g. naturalistic, representational, formal, informal, fourth wall, etc. • an overall positive or negative view of the set design in the production, 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.

