



Pearson
Edexcel

Mark Scheme (Results) Summer 2023

Pearson Edexcel GCSE

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.

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life

A Doll's House

Question Number	There are specific choices in this extract for performers. You are going to play Mrs Lahiri. Explain two ways you would use vocal 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"> • volume used (1) to show relationships with Tom (1) and Niru (1) • change in tone (1) when Tom exits (1) or re-enters (1) • pace (1) and/or pause (1) to show her determination (1) • emphasis used (1) to communicate her intention (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Tom. He is patronising. 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)	<ul style="list-style-type: none"> • One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: use of gesture (1) or movement as he greets Mrs Lahiri (1) to show that he is being patronising (1) • his use of facial expressions (1) to emphasise lines such as 'Niru doesn't understand these things' (1) • use of space (1) e.g. as he flirts with and belittles Niru (1) • change in tone (1) or volume (1) to show his increasingly condescending attitude (1) • vocal expression at for e.g. 'my princess, my skylark' (1) showing that he sees Niru as a possession (1) • His non-verbal response to 'Tom, please, no!' (1) showing that he isn't taking her refusal seriously (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director. 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 first performed. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • lighting • staging.
<p>1(b)(i)</p>	<p>A03 (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, contrast in colour/ fabric between Mrs Lahiri and Niru, traditional 19th-century Indian jewellery and accessories, Tom’s western suit, costume worn to indicate late evening</p> <p>lighting: naturalistic use of light to enhance location/time of day and to create mood/atmosphere e.g. to create the living room in the evening – sepia or straw wash to add warmth. Use of spotlight or colour to intensify moments between Niru and Tom, and/or Niru and Mrs Lahiri, consideration of candles/ health and safety, change of lighting state to create transition, change of intensity to show increasing tension</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. Tom’s exit and entrance, Mrs Lahiri’s entrance and exit</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 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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and/or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

<p>Question Number</p>	<p>Niru is determined. 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 stage space.
<p>1(b)(ii)</p>	<p>A03 (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 directions 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 listening to Mrs Lahiri. Pitch and pace changes with both Mrs Lahiri and Tom to show how her emotions develop • physicality: use of gesture and movement to show the strength of her intention. Facial expression used to intensify her determination • stage directions and stage space: use of stage directions to show interaction with both Mrs Lahiri and Tom. Positioning in the space and how this is used to underline her rising emotion. <p>Niru is an increasingly isolated female character caught within a pressurised situation and a hierarchical society. In this scene, a director may want to heighten her determination, her conflict with Mrs Lahiri and the tension created by her keeping a secret from Tom. By the climax to the play, Niru makes the decision to break free of her controlling marriage and environment. 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 (A03)
	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"> • Props/ stage furniture • set • sound.
1(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> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • reasons for the sound 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>props/stage furniture: use of stage furniture items to create the living location and/or personal props as appropriate to help indicate character, time of day, time period and location. Positioning of key items, specific items for e.g. candles</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 living room of the Victorian house in Calcutta, natural colours, scale used to suggest the 'grand' Helmer home, items to indicate interior location</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 the night, bell to indicate Mrs Lahiri's arrival.</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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	There are specific choices in this extract for performers. You are going to play Gerald. Explain two ways you would use vocal 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 tone (1) to show his irritation (1) • use of pause (1) to emphasise his tension (1) • changes to tone (1) to indicate his response to the Inspector (1) • use of pitch (1) or volume (1) to indicate his attitude to the questions (1) • vocal expression (1) used to show his reaction to the Birlings (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play the Inspector. He refuses to be intimidated. 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 attitude (1) • use of pause (1) to show his intention (1) • movement (1) or proxemics (1) on delivery of specific lines (1) to show his reactions to Gerald (1) or Mr Birling (1) • use of gesture (1) to reinforce his authority (1) • use of movement (1) to underline his determination (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</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 make reference 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 • lighting • staging.
<p>2(b)(i)</p>	<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. 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>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 that the Inspector is questioning the family</p> <p>staging: awareness of audience and creating an appropriate space for performers and audience, e.g. end on stage/proscenium arch, 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>

Look for other reasonable marking points.

Marking instructions

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

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

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

<p>Question Number</p>	<p>Mr Arthur Birling is impatient.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>2(b)(ii)</p>	<p>A03 = 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 directions 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 Mr Birling's impatient and intolerant attitude. Use of tone, pitch and pace, to reinforce this e.g. throughout his final speech • physicality: use of stillness at the start of the extract to reinforce his response to the Inspector's questions, use of movement and gesture to heighten his impatience • stage directions and stage space: placing of Mr Birling in the space in relation to the other characters and whether this would change during the extract e.g. when revealing his views or when he responds to the Inspector. <p>Mr Birling is an authoritative character who feels threatened by the Inspector in this extract, and increasingly demonstrates agitation throughout the play. In this scene, he shows his unsympathetic attitude towards the lower classes. In the complete text, he only shows regret for his actions when he fears the consequences. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • Props/ stage furniture • set • sound.
<p>2(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and /or a relationship or a change of time • reasons for the sound 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>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the 'after dinner' setting</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status, setting should demonstrate this</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound of fire, music playing in background, appropriate background sounds, symbolic sounds e.g. ticking clock, tension building.</p> <p>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• 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.• 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 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
Antigone

Question Number	There are specific choices in this extract for performers. You are going to play Soldier Three. Explain two ways you would use vocal 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"> • use of expression (1) or tone (1) to heighten his defensive attitude (1) • volume (1) to show his attitude e.g. 'I ain't done nuttin' wrong here' (1) • pace (1) to emphasise his fear (1) or resentment (1) • pause during his final line (1) to emphasise the threat of leaving (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Soldier Two. He is nervous. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of tone when interacting with Soldier One (1) to vocally indicate his feelings (1) • use of pitch (1) or pace (1) in responding to Soldier One (1) • use of posture (1) or facial expression (1) indicating his emotions (1) • use of space (1) to reinforce his anxiety (1) or gesture (1) to show hesitation (1) • movement on exit (1) to show his conviction that 'The gods don't allow nuttin' if it weren't to be' (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>There are specific choices in this extract for a director.</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.</p> <p>You should make reference 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 • lighting • staging.
3(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status within the setting. Symbolic/representational or naturalistic costume with possible coordination with other chosen elements. Modern or futuristic style to suggest a contemporary 'other world' Thebes. Awareness of audience, with a difference in status between Creon and the Soldiers, and later, Tig through colour, fabric or choice of garment</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere e.g. needs to create atmosphere, low intensity wash combined with spotlight to create 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. thrust stage, sight lines, use of levels or staging devices, staging to place appropriate focus on the CCTV; consideration of exits/entrances.</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 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 (A03)
	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>Soldier One is questioning the situation. 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 stage space
3(b)(ii)	<p>A03 (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 directions 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 voicing his doubts about Creo's actions. Changes in volume and pace when he openly criticises Creo • physicality: posture and physicality used to support his increasing sense of doubt and challenge, movement to reflect his interaction with other soldiers and Creo, his response to Tig when she is brought on stage • stage directions and stage space: positioning in the space and how this is used to heighten the sense of the character as a relatively powerless character, questioning the actions of his leader. <p>Soldier One is a low status character who voices questions that may be forming in the minds of the audience, particularly in confrontation with the other soldiers. He is one of a trio of characters who also form the function of the chorus. In this scene he is increasingly doubtful of Creo's leadership, increasingly questioning his choices, an attitude which foreshadows the ending of the play. 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 (A03)
	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"> • Props/ stage furniture • set • sound.
3(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> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and /or a relationship or a change of time • reasons for the sound 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>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, CCTV/security cameras</p> <p>set: use of levels, specific examples of how the locations might be created for audience, e.g., set items such as bars, flats, etc. to create the CCTV</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 to indicate movement of CCTV cameras, use of silence, sounds of music, underscore, consideration of entrances/ 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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Government Inspector

Question Number	There are specific choices in this extract for performers. You are going to play the Mayor. Explain two ways you would use vocal 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">• use of volume (1) to show how his frustration with Bobchinsky and Dobchinsky (1) or his desire to hear their news (1)• use of tone (1) to show his reaction for e.g. 'At last we meet' (1)• use of pace (1) or pause (1) to show his emotions building (1)• use of pitch (1) to show his reactions (1) or to reflect the comedy of the situation (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Dobchinsky. He is impatient. 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 Bobchinsky (1) • volume (1) or pitch (1) used to reinforce his impatience (1) • change of tone (1) to show his irritation (1) • use of emphasis (1) to reinforce the comedy of specific lines (1) • use of facial expression (1) or eye contact with the audience (1) to show his attitude clearly (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</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 make reference 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 • lighting • staging.
<p>4(b)(i)</p>	<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. official uniform that may be period or contemporary for the Mayor, Bobchinsky, Dobchinsky, style/choices to indicate character/status</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere e.g. stylised lighting representing artifice, or stark white light to expose the characters, shadows used to create comic atmosphere or to indicate the door opening at the start of the extract</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.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

<p>Question Number</p> <p>4(b)(ii)</p>	<p>Bobchinsky is over-excited.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space. <p>A03 = 12 marks</p>
	<p>The question is 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 direction 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 Bobchinsky's excitement through tone, pitch and pace. Use of pause and volume to build comedic reactions to Dobchinsky and the Mayor • physicality: gesture and posture at specific moments during the extract to heighten the humour of his interactions with Dobchinsky and the Mayor, and the delivery of his tale • stage directions and stage space: his reactions to the other characters in particular Dobchinsky and interaction with the audience. Physical use of the space and response to stage directions e.g. <i>they all sit down</i>, consideration of his entrance with Dobchinsky. <p>Bobchinsky is a comic character who is always paired with Dobchinsky in some way. In this scene, his over-excitement leads to the misunderstanding which underpins the comic premise to the play: that Khlestakov is the Government Inspector; he and Dobchinsky blame each other for this at the end of the play. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • Props/ stage furniture • set • sound.
<p>4(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and /or a relationship or a change of time • reasons for the sound 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>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 create location e.g. chairs, table</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 the situation or minimalist style as a counterpoint to other elements</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</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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
The Crucible

Question Number	There are specific choices in this extract for performers. You are going to play Susanna. Explain two ways you would use vocal 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"> • vocal expression (1) used to show that she is nervous (1) or curious (1) • pause (1) or pace (1) used to show her interest (1) or her fear of speaking to Parris (1) • volume (1) as she attempts anxiously to answer Parris' questions (1) • changes in volume (1) or pace (1) to show her feelings about Betty e.g. at 'I pray for her' (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Abigail. She is frightened. 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 Parris (1) or Susanna (1) • movement (1) to show her reluctance (1) or fear about revealing the truth (1) • use of pause (1) or uneven (1) tone to show that she is increasingly afraid (1) • use of pace (1) to build tension (1) • use of space (1) to emphasise her initial defensiveness (1) building to terror towards the end of the extract (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</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 make reference 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 • lighting • staging.
<p>5(b)(i)</p>	<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 Parris, appropriate colours/costume to show Suzanna and Abigail's status, style, possible nightgown for Betty, accessories to emphasise character/situation</p> <p>lighting: colour or intensity in lights to enhance and/or indicate location/mood/atmosphere, use of projection, e.g. to focus on the questioning, coloured gels to heighten tension between Parris and Abigail, indication of light from outside e.g. gobo, spotlight</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the space used for 'interrogation', religious symbols, use of levels to create a focus for the key characters and events, choice of stage space to support this.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p> <p>5(b)(ii)</p>	<p>Parris wants to discover the truth.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space. <p>A03 = 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 both use of voice, physicality and stage directions and stage space 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 Parris' attitude towards Suzanna initially but principally Abigail, and what he then reveals in intention through tone, pitch and pace • physicality: gesture and posture at specific moments during the extract that indicate this attitude, e.g. Movement, action and/or gesture used to indicate his determination for e.g., at the mention of the dress. His reactions (indicated by the stage directions) may be seen through his physical responses <p>stage directions and stage space: His position in the space in relation to Suzanna and Abigail, and the audience, should show his grim determination to find out the truth. He intimidates Abigail to achieve this and use of space should indicate this.</p> <p>Parris is a significant character within the complete text who is driven by a desire to discover the truth. This extract shows the audience that he is shocked and fearful at what he suspects has happened. Following the extract, he is relieved to be able to exonerate Abigail and the girls by blaming Tituba. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • Props/ stage furniture • set • sound.
<p>5(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • reasons for the sound 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>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 Parris, bibles, crosses and religious symbols, bed, use/ positioning of the exit</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, positioning of key set items, bed, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town</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, music to heighten the drama of the confrontation between Abigail and Parris.</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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Twelfth Night

Question Number	There are specific choices in this extract for performers. You are going to play Sir Toby. Explain two ways you would use vocal 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">• tone (1) or pitch (1) used to show his attitude towards Malvolio (1)• use of volume (1) to show he is oblivious to Malvolio's situation (1)• pace (1) or pause (1) to emphasise his concerns before he exits (1)• vocal expression (1) to show his foolishness to the audience (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play Malvolio. He is confused.</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"> • posture (1) or physical responses (1) to show his disorientation (1) • gesture (1) to reinforce his fearful confusion (1) or to create sympathy for his character (1) • use of tone (1) volume (1) or pitch (1) to show that he wants to know where he is (1) • use of facial expression (1) to show his feelings (1) • position on stage (1) to show his low status in this scene (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number

	<p>There are specific choices in this extract for a director.</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 make reference 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• lighting• staging.
6(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. period, contemporary, abstract, appropriate costume (colours, fabrics) to show character, role and status, e.g. Malvolio's position as a 'prisoner' or the victim of a cruel joke, contrast with Maria, Sir Toby, Feste</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/ atmosphere, use of projections, e.g. naturalistic, sense of interior/exterior lighting, colour/intensity, mood/atmosphere</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of location, 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.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

<p>Question Number</p>	<p>Feste is being manipulative</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 stage space.
<p>6(b)(ii)</p>	<p>A03 = 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 directions 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 Feste's manipulation of Malvolio through tone, pitch and pace, e.g. throughout his interaction with Malvolio • physicality: gesture and posture at specific moments during the extract to emphasise his intentions to heighten Malvolio's misery and confusion • stage directions and stage space: positioning in relation to Sir Toby and Malvolio, the physical indications of his higher status and control of the situation <p>In this extract, Feste cruelly manipulates Malvolio in his role as 'Sir Topas'. Throughout the text his behaviour and actions are sometimes manipulative and other times show a strange wisdom, reflecting his ambiguous role as 'the fool'. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • Props/ stage furniture • set • sound.
<p>6(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and /or a relationship or a change of time • reasons for the sound 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>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, items to indicate location</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, location, exits indicated using doorways</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 dripping water, heartbeat, music used to create tension.</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 (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section B: Live Theatre Evaluation

Question Number	Analyse how sound design enhanced one key moment in the performance.	
7(a)	<p>AO4 = 6 marks</p> <p>The question is about sound design and how it enhances performance, 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 analysis of the use of sound in enhancing a performance, for e.g., atmosphere, tension, place, time, impact • the use of specific sound FX used to create a specific impact • the effectiveness of specific approaches to sound in enhancing performance work, e.g. use of recorded sound, sound FX created by the actors, use of song or music either live or recorded, etc. • an understanding of specific sound design terms e.g. recorded, surround, live, naturalistic, symbolic, melody, rhythm, etc. • an overall positive or negative view of the sound design in the production, or a balanced view offering both positive and negative examples. <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> <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. • Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	<ul style="list-style-type: none"> • Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. • Response is clearly expressed in some detail. Examples used to clearly support analysis. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	5–6	<ul style="list-style-type: none"> • Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. • Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. • Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. • Confident use of technical and subject-specific language.

Question Number	Evaluate how physical skills were used to create relationships within the performance.	
7(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of physical skills to create relationships 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 physical skills to show how one or more performers created relationships within the performance • examples may focus on relationships created by members of an ensemble, a pair or small group of performers or a single performer creating a relationship with the audience • an understanding of specific technical terms such as, e.g. pace, tempo, rhythm, stillness, movement, gesture, facial expression, action, ensemble, or choral movement • an overall positive or negative view of the use of physical skills to create relationships within 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.

