



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCSE

Drama (1DR0/3B)

Component 3: Theatre Makers in Practice

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2023

Question Paper Log Number 76933

Publications Code 1DR0_3B_2306_MS

All the material in this publication is copyright

© Pearson Education Ltd 2023

General Marking Guidance

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

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life 100

Question Number	There are specific choices in this extract for performers. You are going to play Nia. 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 (1) when reacting to Alex’s memory (1) • tone (1) or pitch (1) used to emphasise her feelings (1) or to show confusion about making choices (1) • use of vocal expression (1) to show responses to others e.g., Alex (1) or the Guide (1) • pause (1) or pace (1) used to emphasise her attitude (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Alex. He is frustrated. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • pace of vocal delivery (1) to show frustration (1) or anger(1) • tone (1) or pitch (1) used to suggest building emotions (1) • use of posture (1) to show his reactions to Nia (1) or the Guide (1) • use of movement (1) or stillness (1) to show his realisation e.g., at 'No, not you too' (1) • appropriate use of facial expression (1) to indicate anger (1) or disappointment (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>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 and/or status. Minimalist/representational costume with possible coordination with flashback scenes. Awareness of audience and ease of use for performers, e.g. physical theatre style, contrast between costumes for the Guide and Alex, Nia, Sophie and Ketu, indicating that the Guide belongs in the Void</p> <p>lighting: changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, subtle use of coloured gels appropriate, e.g. a change of colour for Nia’s entrance or to indicate Sophie’s memory</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, need to allow for the fast changes of scene, physical theatre/multi-role style, blend of fantasy/reality, 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 e.g. contemporary text using the ‘magic of theatre’, blending fantasy/reality seamlessly, exploring important moments in life</p>

Marking instructions

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

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

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

Question Number	<p>Sophie is remembering.</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.
1(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of 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 Sophie's recall of her memory through tone, pitch and pace. Possible emphasis and vocal development at the final realisation <p>physicality: movement, gesture and posture at specific moments during the extract that show Sophie's feelings of sadness as well as creating the process of her 'remembering', interacting with the mirror image</p> <p>stage directions and stage space: placing of Sophie in relation to the other performers. Movement to show how she distances herself from the characters in the Void as she re-enacts her memory of the scene with her mother, proxemics in relation to the performer(s) who play 'Mother'.</p> <p>Sophie is a key character whose emotions are explored through both her memories. In this extract audience and characters discover the root of Sophie's insecurity. Later in the play, Sophie achieves a greater understanding of herself through her second memory choice. 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>1(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 and stage furniture items within th space and/or personal props as appropriate to help indicate character, location symbolic meaning, e.g. use of blocks/boxes, bamboo sticks or similar to create the Void, powder, hair brush and lipstick</p> <p>set: use of levels and specific set items, e.g. boxes/rostra, specific examples of how the otherworldly location might be established for audience and performers, with consideration of style and location, e.g. use of projection/ cyclorama to create the Void</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. ambiguous sounds and/or music to create the dream-like location of the Void, or the 'reality' of the memory, appropriate sounds to suggest the absence of camera flash.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life
1984

Question Number	There are specific choices in this extract for performers. You are going to play Woman/Julia. 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"> • tone (1) or pitch used (1) to show a sense of disconcerting intimacy with Winston (1) • use of volume (1) or pace (1) to emphasise her apparent feelings(1) or to show the change to speaking in O'Brien's voice (1) • use of vocal expression (1) to show closeness (1) or distance (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Winston. He is confused. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example::</p> <ul style="list-style-type: none"> • Use of tone (1) or volume (1) used when responding to O'Brien (1) or Julia (1) • pace of vocal delivery (1) to show his emotions (1) • use of movement (1) or stillness (1) to show his confusion (1) • use of gesture (1) to emphasise his general uncertainty (1) or how bewildered he is by Julia's apparent appearance (1) • use of facial expressions (1) to show his confused feelings (1) or to communicate his disorientation to the audience (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. different styles/colours of costume for O'Brien, Winston, and Julia, torturers. Costume choices to show that Winston is being interrogated and tortured in this scene</p> <p>lighting: changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location /mood/atmosphere and to enable use of projection, e.g. use of sepia/ straw gels to indicate apparent location of antique shop, harsh wash, floodlighting or spotlights to indicate Room 101</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras/walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p> <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>2(b)(ii)</p>	<p>O'Brien is in control.</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 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 O'Brien's control and authority through tone, pitch and pace • physicality: body shape, gesture and posture at specific moments during the extract that indicate this as he manipulates Winston. Movement used to reinforce his sense of control • stage directions and stage space: placing of O'Brien in relation to Winston and the torturers. Movement and proxemics to show his control and manipulation. <p>O'Brien is a very high status character who subtly controls Winston's actions earlier in the play, initially appearing to be on the side of the rebels. In this scene he uses his sinister control of Room 101 to confuse, control and ultimately brainwash Winston. 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>AO3 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of 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 decisions made • 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. chair, trolley and instruments of torture</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic/non-naturalistic, e.g. use of projection to create location, multi-purpose set items such as bed used to create shop/ back room locations</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. uncomfortable, loud, oppressive sounds, echo created for Julia's voice (speaking as O'Brien), sinister soundtrack.</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
Blue Stockings

Question Number	There are specific choices in this extract for performers. You are going to play LLOYD. 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"> • vocal expression (1) used to show his opinion (1) • use of tone (1) to show his serious response (1) or to indicate confidence (1) • articulation (1) or accent (1) to emphasise his status (1) or class (1) • pause (1) or pace (1) to show his attitude as Tess speaks <p>Look for other reasonable marking points.</p>	(4)
Question Number	<p>You are going to play Dr Maudsley. He is arrogant.</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>	
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"> • vocal expression (1) to show his narrow minded-belief in his thesis (1) • use of tone (1) or emphasis (1) to show his imperious attitude (1) • use of gesture (1) to reinforce his arrogance (1) and/or to show his dismissive response to Tess (1) • use of movement (1) to indicate that he is patronising the students (1) • use of facial expressions (1) to show his reactions (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.
3(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. appropriate period costumes to show different status, for example, Dr Maudsley perhaps dark academic gown to show his status, Tess in brighter costume items and fabrics, appropriate to period</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/ atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door – a sense of reality, focus of light on specific areas/ moments e.g. subtle use of spotlight on Dr Maudsley and/or on Tess</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of the performers so all are visible, awareness of an area for central focus to be used by Dr Maudsley, 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. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (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>Tess is frustrated.</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.
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 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 Tess' frustration through tone, pitch and pace, e.g. at 'What about Freud?' • physicality: gesture and posture at specific moments during the extract that indicate her desire for recognition/simply to be heard, e.g. when she stands and speaks uninvited • stage directions and stage space: her position in the space to show her feelings and how these develop, changes in this positioning as the tension builds throughout the extract. <p>Tess is an intelligent and forthright character, with an inquisitive mind, who in this extract is determined to be heard and frustrated by the attitude of Dr Maudsley. Throughout the play, she engages with the sacrifices needed for a woman of her time to be in higher education. 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.

<p>Question Number</p> <p>3(c)</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>AO3 = 14 marks</p>
	<p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <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. podium/lectern for lecture. Consideration of the transition to the street</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, flooring, dressing of set to create appropriate location, backdrop, flats, door, etc. Consideration of transition to the street</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place or to help establish the time and place, to heighten mood/atmosphere e.g. crowd noises suddenly ending to show reaction to Tess' uninvited comments, music used to build tension between Tess and Dr Maudsley.</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 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	<p>Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</p> <ul style="list-style-type: none">• Shows competent and generally balanced knowledge and understanding of how the chosen element is used performance to enhance the production for the audience. Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.• Demonstrates assured and balanced knowledge and
Level 4	12–14	<p>understanding of the ways a designer might explore and develop the chosen element.</p> <p>Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</p> <ul style="list-style-type: none">• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. <p>Confident use of technical and subject-specific language</p>

Section A: Bringing Texts to Life

DNA

Question Number	There are specific choices in this extract for performers. You are going to play Leah. 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 vocal expression (1) to show that she’s trying to justify their actions (1) • use of tone (1) or pitch (1) to heighten her confusion (1) or frustration (1) • volume (1) used to build her emotions (1) • use of pace (1) or pause (1) to emphasise her muddled thinking (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Jan. She is justifying their actions. 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"> • pitch (1) or tone (1) used to show her attitude (1) • changes in volume (1) or pace (1) to show her reactions building (1) • use of space in relation to the others (1) to show that she almost cannot believe what she is saying (1) or is worried about the potential consequences (1) • use of facial expression (1) to heighten her responses (1) • use of gesture (1) or movement (1) to emphasise her justification (1) <p>Look for other reasonable marking points.</p>	<p>example:</p> <p>reason (1)</p> <p>(6)</p>

<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.</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. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour/style, creating unity between Jan and Mark and/or subtle or strong contrasts between Jan, Mark, Leah and John Tate</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/ atmosphere, use of projection, used to generate shadows to indicate menace, confusion and different perspectives, colour used to indicate the growing tension of the situation</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the setting 'A Wood', 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. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture/status within gangs, belonging and personal responsibility.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Mark is feeling guilty.</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.
4(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 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 his attitude, e.g. increases in volume and pace to show his developing feelings • physicality: gesture and posture at specific moments during the extract that show his guilt, as well as his anxiety that he won't be believed • stage directions and stage space: positioning in the space in relation to Leah, John Tate and Jan to show his feelings and how this would change during the extract, e.g. moving around the space, stillness or movement when listening to the others. <p>Mark is a character who always appears on stage with Jan and presents a slight counterpoint to her attitude. He is genuinely anxious about the consequences of their actions here and is taking great pains to explain these to the group. Elsewhere in the play, he and Jan communicate with each other and the audience, serving the function of chorus/narrators. 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.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • props / stage furniture • set • sound.
4(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 as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels and location, items such as tree stumps, benches, etc.</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, consideration of the setting in 'A Wood', locations as neutral space as none of the group belongs to these/non-naturalistic that uses symbolic or abstract projection to indicate time, location and/or mood</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, to help establish the time and place or as a counterpoint to the time and place, e.g. sounds of the natural environment, music used to heighten the tension of Jan and Mark's story 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 (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. <ul style="list-style-type: none"> • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none"> • Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element. <ul style="list-style-type: none"> • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing the Text to Life
The Free9

Question Number	There are specific choices in this extract for performers. You are going to play Big Brother. 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) to emphasise Big Brother’s attitude (1) • use of tone (1) or pitch (1) to show his serene beliefs (1) • volume (1) to show his serious response e.g. at ‘Should I pray for you?’ (1) • pause (1) or pace (1) used to show he is trying to support Blade (1) or making religious judgements (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Poppy. He is thinking of others. 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
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"> • appropriate gesture (1) or movement used (1) to emphasise his attitude • use of facial expressions (1) to show his attitude towards Blade (1) or • pace of vocal delivery (1) to show some hesitation (1) or confident intentions (1) • use of pause (1) to emphasise emotion e.g. at ‘sorry...’ (1) • posture (1) or position in the space (1) to show how he is thinking of others within the scene (1) <p>Look for other reasonable marking points.</p>	(6)

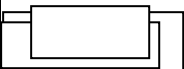
Question Number	<p>There are specific choices in this extract for a director.</p> <p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • lighting • staging.
5(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. Symbolic/representational costume, school uniform or casual clothes to indicate travelling. Dirty lime green t-shirts in detention centre. Awareness of audience and ease of use for performers</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, needs to reflect the change of location and use of flashback so coloured gels appropriate. Bright, high intensity to create beach location, use of lower intensity wash or spotlight to create detention centre</p> <p>staging: entrances and exits, consideration of transition, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. end-on staging (as in first performance) or thrust stage, sight lines, supporting rapid scene changes, interaction with audience.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text set in 21st-century North Korea/China, harsh regime, play about hope, escape and difference, blending fantasy and reality seamlessly, exploring important moments in the characters' journey.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	Blade is confused. 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: <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
5(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage direction 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 when responding to Poppy and Big Brother. Use of volume and tone to indicate the uncertain or confident quality of this reassurance • physicality: movement and physicality e.g. when he kneels before Big Brother. Warm, welcoming physicality used to interact with Jia and Poppy, movement with birthday cake • stage directions and stage space: Use of stage directions when Blade and Poppy <i>hug</i>. How his attitude is created by his position within the space and in relation to the audience. <p>Blade is a character with strong feelings towards Poppy which develop into friendship within the extract. Prior to the extract, he saw his homosexuality as a 'sickness' and wanted to be 'cured'. By carrying two razor blades, he seems to be prepared to take his own life rather than return to North Korea. 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.
5(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 as appropriate to help indicate character, location, or symbolic meaning, consideration of transition e.g. bucket, window, rice birthday cake for Blade, ice cream</p> <p>set: use of levels, specific examples of how the locations might be established for audience, e.g. use of projection to create the beach, specific set items to create a sense place e.g. barred window, bucket, umbrella, indication of beach/water, consideration of the transition</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g., music to accompany birthday cake, sound to indicate transition change in mood/location.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing the Text to Life
Gone Too Far!

Question Number	There are specific choices in this extract for performers. You are going to play Police Officer 1. 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"> • vocal expression used (1) to emphasise his irritation(1) • use tone (1) or pitch (1) to show intimidation (1) or provocation (1) • change in pace (1) or use of pause (1) to show his attitude towards Yemi (1) • appropriate use of volume (1) to indicate status (1) or rising tension (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Police Officer 2. He is being aggressive. 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
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"> • his positioning (1) or movement (1) to show his reactions to Yemi (1) or Ikudayisi • his use of gesture, posture and/or facial expression (1) in order to demonstrate his attitude (1) • use of space in the extract (1) to show his increasing anger (1) • his presence in the extract and how he reacts physically (1) to show his aggression (1) • a change in tone (1) or volume (1) to show his changing attitude (1). • vocal pacing/tone/pitch to show his emotions developing (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 character and/or status and 21st-century time period. Naturalistic costume, casual/sports clothes, possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Key costume items e.g. Yemi’s trainers, differences in dress/ style between the brothers, consideration of uniform for the policemen</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to create naturalistic location, run down atmosphere, graffiti, flags. Use of low intensity washes to create time of day, coloured gels to enhance sense of mood</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, supporting rapid scene changes e.g. black box studio, intimate performance space (as in first performance), impact on/connection with audience.</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. naturalistic, contemporary text set in 21st-century South London, based on writer’s experiences, action takes place across one day, explores racial prejudice, knife crime in young people, identity/belonging.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Yemi is losing control. 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.
6(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage 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 of voice, volume and pace changing from his first interaction with the Police Officers, to show his emotions developing and his control slipping • physicality: a sense of Yemi becoming increasingly frustrated. Use of gesture and proxemics as the confrontation develops e.g. at his furious outburst • stage directions and stage space: interaction with Ikudayisi and use of the detailed stage directions to create the developing tension and Ikudayisi's emotions. Positioning in the space and how this is used to demonstrate his different attitudes towards the police officers and his brother. <p>Yemi is a determined character who is frustrated by the negative attitude of the police in this extract; he identifies himself as a fighter and his attitude arguably leads to his brother, Ikudayisi, being stabbed towards 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 (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.
6(c)	<p>AO3 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of 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 stage furniture within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning. e.g. bench, bin, handcuffs, batons, police radio</p> <p>set: use of levels, specific examples of how the locations might be established for audience, e.g. use of projection, flats or simple representational blocks to create the estate, dressing of the set e.g. bench, bin, graffiti; projection used to suggest time of day e.g. early evening</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. transition music, music in the distance, sound FX to create a sense of the estate in the evening.</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 in a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways in a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section 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.

