



Mark Scheme (Results)

November 2020

Pearson Edexcel GCSE Drama
Component 3: Theatre Makers in Practice

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Specific marking guidance

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

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

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

Section A: Bringing Texts to Life

100

Question Number	You are going to play Ketu. Explain two ways you would use physical 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">• Gesture used (1) to emphasise counting in the early part of the scene (1)• Use of facial expression (1) to show confusion (1)• Action e.g. a turn (1) used to show surprise when he sees Alex (1)• Stillness (1) used to reinforce the idea that he does not know where he is (1)• Appropriate movement used (1) to show reactions to the other characters (1)• Change in pace (1) when listening to the Guide (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Alex. He is trying to work out where 'here' is. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none">• pace of vocal delivery (1) to show uncertainty (1) or confusion (1)• tone (1) used to show thought-process (1)• physically indicate understanding of stage directions (1) using movement (1)• use of facial expression (1) to show his reactions to the appearance of other characters (1) or to connect with the audience (1)• use of movement (1) or stillness (1) to show how he is feeling (1)• appropriate use of gesture (1) to indicate that he is listening to the Guide (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>1(b)(i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set. <p>A03 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</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, appropriate sounds to suggest the camera flash</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, needs to allow the changes of locations, physical theatre/multi-role style, blend of fantasy/reality, choice of stage space to support this</p> <p>set: use of levels and specific set items eg 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>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text using the 'magic of theatre', blending fantasy/reality seamlessly, exploring important moments in life.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>The Guide appears to be in charge.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
1(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Guide's attitude through tone, pitch and pace. Possible emphasis of key phrases e/g <i>'You have something better to do?'</i> to emphasise his attempt to demonstrate control and authority • physicality: body shape, gesture and posture at specific moments during the extract that indicate his knowledge to characters and audience. Gesture used to reinforce his status as the character who organises those in the Void • stage directions and stage space: placing of the Guide in relation to the other characters. Movement and proxemics in reaction to them – and response to specific stage directions e.g. when he enters the space <p>The Guide appears to be a high status character who directs the characters' actions within the void, driving them to recall their 'best' memory, although at the end of the play it is revealed that the Guide is a character who was not able to make this choice himself. In this scene audience and characters meet him for the first time and see him as a leader/ manager. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
<p>1(c)</p>	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <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 the other characters, indicating that the Guide belongs in the Void.</p> <p>props / stage furniture: reference to props and stage furniture items within the space and / or personal props as appropriate to help indicate character, location or symbolic meaning, e.g. Use of blocks/ boxes, bamboo sticks or similar to create the 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 the Guide’s entrance</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Section A: Bringing Texts to Life
1984

Question Number	You are going to play Julia. Explain two ways you would use physical skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Appropriate movement used (1) to show the fall early in the extract (1) • Physicality used (1) to realise stage directions e.g. passing the note (1) or the exit (1) • Use of facial expression (1) to show neutrality (1) or intimacy (1) • Gesture (1) used to show feelings on arriving in the country (1) • Change in pace (1) when giving Winston the chocolate (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Parsons. He is loyal to the Party. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • tone (1) or volume (1) used to show pride in his 'kid' (1) • pace of vocal delivery (1) to show that he has told this kind of story before (1) • use of movement (1) or stillness (1) to show his lack of reaction to Syme's lines (1) • use of gesture (1) to tell his story (1) or to indicate his disapproval of 'brazen' behaviour (1) • use of facial expression (1) to show his lack of reaction to Julia (1) or to communicate disapproval (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>2(b)(i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set <p>AO3 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</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, klaxon, train whistle, echo created for Julia’s voice, sounds of the countryside</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>set: use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic / non-naturalistic, e.g. use of projection to create location, multi-purpose set items used to create canteen/ train/ countryside</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>

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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>Winston has decided to rebel.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
2(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Winston’s attitude through tone, pitch and pace. Possible emphasis of key phrases ‘<i>You’ve done this before?</i>’ to emphasise his surprise and admiration of Julia • physicality: body shape, gesture and posture at specific moments during the extract that indicate his feelings in relation to his situation/ the other characters. Gesture used to reinforce his changing attitude towards Julia/ the Party • stage directions and stage space: placing Winston in relation to the other characters in the different locations. Movement and proxemics in reaction to Julia in the first and last part of the extract and when helping her with the tray <p>Winston is the central character within the text and throughout the play he both longs for freedom and is afraid of trusting other characters such as Julia; his secret relationship with Julia will later result in his torture in Room 101. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
<p>2(c)</p>	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <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 Symes/ Parsons, Winston, and Julia indicating that Winston and Julia are both secret rebels</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. the note, chocolate, telescreen, chairs, multipurpose stage furniture to create canteen/ countryside</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 canteen, bright wash with colour to indicate countryside</p> <p>Look for other reasonable marking points.</p>

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

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

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	You are going to play Sheila. Explain two ways you would use physical skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • use of gesture (1) to show her reactions (1) • changes to position (1) or facial expression (1) to indicate her attitude to Gerald (1) or to the Inspector (1) • use of physical pace (1) to communicate her rising emotions (1) • use of stillness (1) to emphasise her distress (1) • movement (1) used to indicate bitterness towards Gerald (1) <p>Look for other reasonable marking points</p>	(4)
Question Number	You are going to play Gerald. He is reluctant to discuss his secret. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of rising tone (1) or pitch (1) to indicate that he is defensive (1) • use of pace to react to Sheila (1) or the Inspector (1) • use of facial expression (1) to reinforce his secrecy, for example when suggesting Sheila should leave (1) • quality of movement on delivery of specific lines (1) to show his feelings physically (1) • use of gesture (1) to suggest that he is hiding something (1) • his use of proxemics (1) or use of movement (1) to show his attitude to Sheila (1) or the Inspector (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set
3(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound of fire, music playing in background, appropriate background sounds, symbolic sounds e.g. ticking clock, tension building</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, cross-section of house, complete dining room, after dinner setting, choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status, setting should demonstrate this.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. class differences, social responsibility and ethics, post-war social comment to show change in society to focus more on welfare of others.</p> <p>Look for other reasonable marking points.</p>

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	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>The Inspector takes charge.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
<p>3(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate the Inspector’s authority. His use of tone, pitch and pace, to show authority e.g. on specific lines ‘I can tell you why...’ ... vocal delivery should reflect the fact that he is ‘taking charge’ • physicality: use of stillness at the start of the extract to reinforce a sense of judgement, body shape, gesture and posture at specific moments during the extract that show the Inspector’s status in relation to Gerald and Sheila • stage directions and stage space: placing of Inspector in the space in relation to the other characters and whether this would change during the extract for e.g. from the start of the extract to when he speaks to Gerald and Sheila towards the end <p>The Inspector constantly probes for answers and is unsympathetic toward the family throughout the play. In this scene, he subtly pressurises Gerald in particular, uncovering his responsibility for Eva Smith’s death. In the complete text, he forces each family member to face their individual responsibility. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
<p>3(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <p>costume: to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. costumes for the Birlings to represent wealthy middle-class background, contrast with Inspector's costume, shabbier fabrics, dimmer colours. These may be period or contemporary costume.</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the 'after dinner' setting</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, e.g. soft mood natural lighting to indicate evening, shadows created by lowering intensity lights (tension), light from open fire created safely, subtle changes in intensity/ lighting state to reinforce the Inspector's authority</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Blue Stockings

Question Number	You are going to play Mrs Lindley. Explain two ways you would use physical skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none">• Facial expression (1) used to show her concentration (1) or attitude towards her customers (1)• Physical reaction (1) to the men entering when she is 'about to close' (1)• use of gesture (1) to show her enthusiasm about the choices made (1)• use of stillness (1) to show that she is maintaining a neutral response to the argument (1)• change in positioning (1) to reflect her changes in intention (1) or her attitudes to the different customers (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	<p>You are going to play Carolyn. She wants to be treated equally.</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>	
4(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none">• vocal expression (1) to show her developing irritation with the men (1)• use of tone (1) or emphasis (1) when arguing her case (1)• use of gesture at the counter (1) to demonstrate the business with the package (1) and / or to show her shocked response (1)• her position in relation to others in the extract (1) to demonstrate her realisation of Lloyd's attitude (1)• use of movement (1) to indicate her response (1)• use of facial expression (1) to show her reactions to Lloyd's anger (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set.
<p>4(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place or to help establish the time and place, e.g. doorbell, sounds from the street outside, SFX to indicate a till, music used during Lloyd’s speech</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. creating a ‘shop’ location, positioning of door and counter, awareness of an area for central focus to be used by Lloyd for his speech, choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, flooring, dressing of set with bolts of fabric, counter, backdrop, flats, door etc.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Lloyd is angry with the women.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
4(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Lloyd’s attitude through tone, pitch and pace, e.g. to show his attitude, changes of volume, tone, pace, emphasis when he expresses his opinions • physicality: body shape, gesture and posture at specific moments during the extract that indicate attitude, e.g. dismissive attitude earlier in the extract, increasingly tense/ aggressive posture and use of gesture as he delivers his speech • stage directions and stage space: his position in the space to show him lecturing the women. The proxemics between Lloyd, the other men and the women, Carolyn and Mrs Lindley showing his status and attitude; changes in this positioning as the tension builds. <p>Lloyd has demonstrated consistently a negative attitude towards equality and women’s education earlier in the play, and he voices his feelings clearly and with increasing rage in this scene. Later in the play he plays a leading part in the attack on Girton. 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>4(c)</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting <p>A03 = 14 marks</p>
	<p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <p>costume: to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different status, for example, Mrs Lindley perhaps costumed in plainer fabrics and colours, Holmes in more elaborate fabrics than the other men to reference his purchases</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. the use of scissors, fabric, ribbon, gloves, wrapping paper, counter, door</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door / windows – a sense of reality, focus of light on specific areas / moments e.g. subtle use of spotlight on Lloyd or on Lloyd and Carolyn in the later part of the extract</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

The Crucible

Question Number	You are going to play Hale. Explain two ways you would use physical skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• Facial expression (1) used to show that he is trying to challenge Tituba (1) or to discover the truth (1)• Posture (1) or movement (1) used to show his high status in comparison with Tituba (1)• changes in physical pace (1) or positioning (1) to reflect his increasingly earnest pleas (1)• action (1) to show his intention to make Tituba confess (1) or to reassure her (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Parris. He is questioning Tituba. As a performer, give three suggestions of how you would use performance skills to show this. You must provide reasons for each suggestion.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none">• posture (1) or gesture (1) when he joins Hale in the interrogation (1)• movement (1) to show his reaction to Tituba (1) or his response to her threat (1)• use of rough (1) or authoritative (1) tone to show his status (1)• use of pace (1) to build tension (1)• use of space (1) to emphasise his questioning attitude (1)• his physical reactions (1) to Hale's kindness (1) or to Tituba's speech (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set.
<p>5(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound effects or music to heighten the drama of Tituba 'sconfession</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the space used for interrogation, religious symbols, use of levels to create a focus for the key characters and events, choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show the location within Parris' home, positioning of key set items for example the bed, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Tituba is terrified.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
5(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Tituba’s fear and the emotions as indicated by the stage directions e.g. fear and relief through tone, pitch and pace. • physicality: body shape, gesture and posture at specific moments during the extract that indicate her attitude, e.g. Movement used to indicate her strong emotions, with perhaps over-exaggerated actions and gestures to reinforce these <p>stage directions and stage space: Tituba is a focus of audience attention within this extract. Her position in the space and in relation to Parris, Hale and the girls should show this. She will be continually responding and her presence in the space should indicate her changing emotions (indicated by the stage directions) and/ or her status within the community</p> <p>Tituba is a low status character who is driven by fear of death in this scene. She is later arrested along with those she accuses and her sanity appears threatened by the strain of her actions. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
5(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state. <p>costume: to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. appropriately formal dress for Parris and Hale, rougher working clothes for Tituba, appropriate colours costume to show Abigail's status, dishevelled or distressed qualities to Betty's costume to demonstrate her illness</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. higher level to question Tituba, bibles, crosses and religious symbols, use/ positioning of the bed where Betty lies</p> <p>lighting: colour or intensity in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. to focus on the interrogation, coloured gels to heighten Tituba's attitude, indication of light from outside e.g. gobo, spotlight, indication of candlelight showing consideration of health and safety.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

DNA

Question Number	You are going to play Cathy. Explain two ways you would use physical skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • use of positioning (1) in order to show her response to other characters (1) • use of gesture (1) and action (1) to show her attitude (1) and growing despair (1) • movement (1) used to indicate reactions e.g. '<i>We did what you said</i>' (1) • use of stillness (1) to emphasise her uncertainty when questioned (1) • change in posture (1) to reflect her increasing defensiveness (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Richard. He is tense and irritable. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for your suggestions.	Mark
6(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • pitch (1) or tone (1) used to show his irritation e.g with Cathy (1) • changes in volume (1) or pace (1) to show his tension building (1) • use of space in relation to the other characters (1) to show that he is aware of the situation (1) or is angry about the potential consequences (1) • use of facial expression (1) to show that he is increasingly tense (1) • use of gesture (1) to show his irritability (1) • use of movement (1) to emphasise how worried he is (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set.
6(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of the natural environment and/or urban environment sounds, like traffic noise, sirens</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the setting in 'A wood', choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, a natural environment that is a neutral space as none of the group belongs to it /non-naturalistic that uses symbolic or abstract projection to indicate time, location and / or mood.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture / consequences of actions, belonging and personal responsibility.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Leah realises the possible consequences of their actions.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
6(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Leah’s growing realisation, e.g. throughout exchange with Cathy, increases in volume and pace to show rising emotions • physicality: body shape, gesture and posture at specific moments during the extract that indicate that she is grasping the situation. Use of gesture or stillness to indicate her realisation to emphasise her attitude e.g.on ‘and they got the DNA from a random –’ • stage directions and stage space: positioning in the space in relation to the others to show her status and how this would change during the extract and why – use of levels, e.g. moving around the space, interacting with Cathy and Richard in particular. Stillness or movement in response to the stage directions e.g. ‘They all stare at CATHY’ <p>Leah is a key character in this scene and throughout the play. She is intelligent enough to grasp the dangers of the situation before some of the others and aggressive enough to apportion blame. Her instinct is to turn to Phil to solve this problem later in the section, although ultimately he lets her down at the end of the play. Responses may refer to this.</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting
6(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <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 subtle or strong contrasts between the characters</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels and location, natural items such as tree stumps</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, used to generate lots of shadows to indicate menace, confusion and different perspectives, colour used to indicate the crisis of the situation</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Government Inspector

Question Number	You are going to play the Mayor. Explain two ways you would use physical skills to play this character in this extract.	Mark
7(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• Gesture (1) or action (1) used to show his attitude to the superintendent (1)• movement (1) to show his reactions e.g to 'arson' (1)• use of posture (1) to show his authority (1)• positioning in the space (1) to show his attempts to take control (1) and his anxiety (1)• changes in facial expression (1) to reflect the comedy of the situation (1) <p>Look for other reasonable marking points.</p>	(4)

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

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set.
<p>7(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds from outside, music playing from time period</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborate, exaggerated aspects, minimalist approach, consideration of transition, choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic / naturalistic. Over-elaborate set to reflect the Mayor’s position or minimalist style as a counterpoint to other elements.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. was first performed in front of the Emperor of Russia who approved it, was considered a daring production. It can be satirical / light hearted / comedic / farcical so the production elements may reference this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Anna is irritated by the situation.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
<p>7(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Anna’s irritation through tone, pitch and pace. Use of volume to call out to mayor, and create comedic reactions to Maria • physicality: body shape, gesture and posture at specific moments during the extract that indicate that she is finding Maria’s reactions exasperating and is frustrated by the mayor’s exit • stage directions and stage space: her reactions to other characters. Physical use of the space and response to stage directions e.g. as she looks out of the window, as she sees Avdotya <p>Anna is the Mayor’s wife and is a comic character who always appears with her daughter Maria. Her flirtatious attitude towards Khlestakov as well as her desire for him to marry her daughter creates comedy throughout the play. Responses may refer to this.</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
7(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. official uniform that may be period or contemporary for the Mayor, the superintendent, contrasting use of colour for Anna, Maria and Avdotya to indicate age/ status</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. two sets of doors, furniture to show the mayor's status e.g. official portrait, money, medals, indication of the window, hat box</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere e.g. stylised lighting representing artifice, or stark white light to expose the characters, lighting used to indicate the open window</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Twelfth Night

Question Number	You are going to play Feste. Explain two ways you would use physical skills to play this character in this extract.	Mark
8(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• Posture (1) used to show his attitude during the song (1) or his response to Duke Orsino (1)• movement (1) to emphasise the words within his song (1) or to lead up to his exit (1)• use of gesture (1) to show his gratitude (1) or his irreverence (1)• use of stillness (1) to show that he is listening attentively (1) or mockingly (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play Viola. She is trying to be truthful.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.</p>	Mark
8(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physical reaction (1) to Duke Orsino’s speech (1) • gesture (1) to show that she is questioning him (1) or reflecting on his words (1) • use of tone (1) volume (1) or pitch (1) to show that she is hiding her feelings (1) • use of facial expression (1) to show that she is trying not reveal her gender (1) or her hesitation in responding (1) • position on stage (1) to show her relationship to Orsino (1) and to indicate speaking to the audience as truthfully as she can (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • sound • staging • set.
8(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds of the outside world, or to announce entrance / exits,</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of the street / exterior of Olivia’s house, consideration of the exits / entrances within the extract, levels/ space for song, direct address, choice of stage space to support this</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic / non-naturalistic, or minimalist to represent original performance context, interior to Orsino’s palace, exits indicated using doorways, consideration of status through choice of set items</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. it is a romantic comedy about mistaken identity. Originally, the play was entertainment for Twelfth Night – merry celebration of the end of Christmas.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Duke Orsino believes that women are unreliable.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace.
<p>8(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered to show his attitude through tone, pitch and pace, e.g. <i>‘...no woman’s heart so big to hold so much’</i> • physicality: body shape, gesture and posture at specific moments during the extract both during his speech, and when listening to/ speaking to Viola/ Cesario • stage directions and stage space: positioning in relation to Viola, direct audience address, response to exits of Feste, Curio etc <p>Orsino was in love with Olivia when the play opened and this frustrated love may be what is creating his attitude towards women and love. He is now beginning to become closer to Viola who he believes to be a young man. By the end of the play, he will marry Viola and recognise that he truly loves her. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/ stage furniture • lighting.
8(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • detail of the costume choices and explanation of how these could be used to create impact/ characters/ relationship e.g. fabric, colour, design/ detail, texture, style of costume items, hair, make-up • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state <p>costume: to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. period, contemporary, abstract, appropriate costume (colours, fabrics) to show character, role and status, e.g. Orsino's position as duke, Feste's role as a fool, consideration of Viola's disguise</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. palace furniture, throne, carpet, indication of wealth and grandeur,</p> <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projections, e.g. naturalistic, sense of interior lighting, colour/ intensity to indicate intimacy of the second part of the extract in comparison with Feste's song to Orsino's court</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section B: Live Theatre Evaluation

Question Number	Analyse how the lighting design created impact at one key moment in the performance.	
9(a)	<p>AO4 = 6 marks</p> <p>The question is about lighting design and the creation of atmosphere, 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 lighting in creating impact within the chosen moment • examples will demonstrate the effectiveness of specific approaches to lighting in creating impact, e.g. the use of specific lighting states used at key moments to create specific impact e.g. use of coloured gels, specific lighting states and different kinds of lamp, changes in intensity, • an understanding of specific lighting design terms e.g. wash, gobo, Fresnel, lamp, lighting state, intensity • A number of examples may be presented or a single extended example but these will be rooted in the specifics of the chosen moment. <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. • Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	<ul style="list-style-type: none"> • Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. • Response is clearly expressed in some detail. Examples used to clearly support analysis. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	5–6	<ul style="list-style-type: none"> • Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. • Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. • Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. • Confident use of technical and subject-specific language.

Question Number	Evaluate how one performer used vocal skills to engage the audience.	
9(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of voice to engage the audience by a single performer and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • A focus on the way that vocal skills were used to engage the audience through a single character played by one performer or through several characters played by one performer • There may be a consideration of changes in the use of vocal skills by this performer to reflect changing emotions/ reactions or to suggest a second role • This may be through a focus on how this performer used voice throughout the performance or at a specific moment/ series of moments • There may be evidence of an understanding of vocal skill terms such as, e.g. pace, tempo, rhythm, pause, pitch, volume, tone, emphasis, diction • an overall positive or negative view of the use of vocal skills by the chosen performer, 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.

Question Number	Evaluate how one performer used vocal skills to engage the audience.	
9(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of voice to engage the audience by a single performer and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • A focus on the way that vocal skills were used to engage the audience through a single character played by one performer or through several characters played by one performer • There may be a consideration of changes in the use of vocal skills by this performer to reflect changing emotions/ reactions or to suggest a second role • This may be through a focus on how this performer used voice throughout the performance or at a specific moment/ series of moments • There may be evidence of an understanding of vocal skill terms such as, e.g. pace, tempo, rhythm, pause, pitch, volume, tone, emphasis, diction • an overall positive or negative view of the use of vocal skills by the chosen performer, or a balanced view offering both positive and negative examples 	
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.