



Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE (9-1)

Drama (1DR0/3B)

Component 3: Theatre Makers in Practice

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General Marking Guidance

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

Specific marking guidance

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

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

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

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life

100

Question Number	You are going to play the Guide. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
1(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Gesture used (1) to emphasise counting in the early part of the scene (1) • Use of facial expression (1) to show neutrality (1) or urgency (1) • Change in pace (1) when listening to Alex and Nia (1) • Stillness (1) used while Nia and Alex debate (1) • Appropriate movement used to emphasis stage directions to e.g pushing Alex (1) <i>appears very anxious</i> (1) <p>Look for other reasonable markingpoints.</p>	(4)

Question Number	You are going to play Alex. He doesn't know how to choose. 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 defensive reaction (1) • tone (1) used to show thought-process (1) • physically indicate understanding of stage directions, e.g <i>'fighting back'</i> (1) using gesture (1) or movement (1) • use of posture (1) to show his reactions to the Guide (1) • use of movement (1) or stillness (1) to show how he is feeling (1) • appropriate use of facial expression (1) to indicate his response to Nia (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"> • costume • set • staging. <p>AO3 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and / or status. Minimalist / Representational costume with possible coordination with flashback scenes. Awareness of audience and ease of use for performers, e.g. physical theatre style, contrast between costumes for the Guide and Alex, Nia, indicating that the Guide belongs in the Void.</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>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, needs to allow the fast changes of scene, physical theatre/multi-role style, blend of fantasy/reality, choice of stage space to support this</p> <p>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.<ul style="list-style-type: none">• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.<ul style="list-style-type: none">• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Nia realises what she must do.</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 Nia’s realisation through tone, pitch and pace. Possible emphasis of key phrases e.g. <i>‘I know, I remember my favourite Sunday’</i> <p>physicality: body shape, gesture and posture at specific moments during the extract that show Nia coming to her decision/ understanding to characters and audience.</p> <p>stage directions and stage space: placing of Nia in relation to Alex and the Guide. Movement and proxemics in reaction to them – and response to specific stage directions e.g. <i>‘a sudden thought’</i></p> <p>Nia is a key character whose relationship with Alex is at the heart of the play although she makes her choice before Alex and leaves him in the Void. In this scene audience and characters are with Nia as she reaches an understanding about the nature of happiness when she chooses her significant memory of an ordinary Sunday after the carnival. 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"> • lighting • props/ stage furniture • sound.
<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"> • 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 • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>lighting: 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 transition or for Nia’s exit</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>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. ambiguous sounds and/ or music to create the dream-like location of the Void, or the ‘reality’ of the memory, appropriate sounds to suggest the camera flash.</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. <ul style="list-style-type: none"> • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none"> • Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element. • 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 Charrington. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Appropriate movement used (1) to show his role as a shopkeeper (1) • Use of facial expression (1) to show nostalgia (1) or secrecy (1) • Change in pace (1) when offering to rent out the room (1) • Gesture used (1) to realise stage directions e.g. indicating the cupboard (1) • Action (1) used to show reinforce 'No need to leave records' (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Winston. He becomes emotional. 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 when remembering (1) in response to Charrington (1) • pace of vocal delivery (1) to show his emotions (1) • use of movement (1) or stillness (1) in response to Julia's excitement (1) • use of gesture (1) to emphasise his happiness e.g. tickling Julia(1) or to reinforce his horror of rats (1) • use of facial expression (1) to show his feelings for Julia (1) or to communicate his emotions to the audience(1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging
<p>2(b)(i)</p>	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and / or status. Symbolic /representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different styles/ colours of costume for Charrington, Winston, and Julia, loosening of costume to show that Winston and Julia are in private at the end of the extract</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic / non- naturalistic, e.g. use of projection to create location, multi-purpose set items such as counter top, bed used to create shop/ back room locations</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras / walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p> <p>Look for other reasonable marking points.</p>

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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.<ul style="list-style-type: none">• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.<ul style="list-style-type: none">• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Julia is excited.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</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 Julia's emotion through tone, pitch and pace. Possible emphasis of key phrases <i>'Fresh bread. Jam. Milk. Real sugar!'</i> to emphasise her joy <p>physicality: body shape, gesture and posture at specific moments during the extract that indicate her feelings in relation to the situation/ Winston. Movement used to reinforce her excitement</p> <ul style="list-style-type: none"> • stage directions and stage space: placing Julia in relation to Winston in the back room location. Movement and proxemics in reaction to Winston e.g. <i>'She holds a package to Winstons face'</i>. <p>Julia can be seen as a rebellious character; neither the audience or Winston are sure if she is trustworthy. In this extract, her excitement about the freedom she has with Winston and her apparent enjoyment of frightening him are evident. 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"> • lighting • props/ stage furniture • sound.
<p>2(c)</p>	<p>AO3 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>lighting: 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 Charrington's shop, pink wash, and dimmed lighting to indicate the intimacy of the backroom</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. chairs, bed, counter top. multipurpose stage furniture to create shop, back room, tool box, paper packets</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, bell, echo created for Julia's voice, sinister soundtrack.</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">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.<ul style="list-style-type: none">• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.<ul style="list-style-type: none">• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

Blue Stockings

Question Number	You are going to play Mrs Welsh. Explain two ways you would use non-verbal skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> • Facial expression (1) used to show her control of the situation (1) or her authority (1) • Physical reaction (1) to Billy's arrival (1) or his outburst (1) • use of gesture (1) to show her authority (1) • use of stillness (1) to show that she is maintaining a neutral response to the dispute (1) • change in positioning (1) to reflect her responses to Maeve (1) and Billy (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	<p>You are going to play Billy. He is impatient.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.</p>	
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • vocal expression (1) to show his anger with Maeve (1) • use of tone (1) or emphasis (1) when demanding that she comes home (1) • use of gesture (1) to reinforce his demands (1) and / or to reveal their mother's death (1) • his position in relation to others in the extract (1) to demonstrate his understanding of Mrs Welsh's authority (1) • use of movement (1) to indicate his emotions (1) • use of facial expression (1) to show his reaction to Maeve's refusal to come home (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
3(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different status, for example, Mrs Welsh perhaps costumed in darker smarter costume and colours to show her status, Billy in scruffier costume items and fabrics to reference his family's poverty</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of the performers so all are visible, original location is a foyer but other neutral locations at Girton could be selected, awareness of an area for central focus to be used by Maeve and Billy for their argument, 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 to create appropriate location, 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

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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.<ul style="list-style-type: none">• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.<ul style="list-style-type: none">• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Maeve is feeling increasingly desperate.</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.
3(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: use of voice to demonstrate Maeve’s developing attitude through tone, pitch and pace, e.g. when she tells Billy that she can’t go back • physicality: gesture and posture at specific moments during the extract that indicate her desperation, e.g. determined facial expression earlier in the extract, increasingly emotional use of gesture as the scene develops • stage directions and stage space: her position in the space to show the conflict with Billy. The proxemics between Maeve, Billy and Mrs Welsh, showing her developing emotions, changes in this positioning as the tension builds <p>Maeve is an extremely bright young woman from a disadvantaged background who has fought hard to access her education. Later in Act 1, as a result of this scene, she leaves Girton and disappears from the action of the play. Mrs Welsh refers to her departure in a speech designed to reassure that Girton ‘will not allow scholarship to sabotage home life’. 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>3(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"> • lighting • props/ stage furniture • sound. <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"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door – a sense of reality, focus of light on specific areas / moments e.g. subtle use of spotlight on Billy and/or on Maeve</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. doorway</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 outside the building to accompany Billy's arrival, amplification/ echo to emphasise 'a man in the building', music used to build tension between Maeve and Billy</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.
Level 3	8-11	<ul style="list-style-type: none"> • Basic use of technical and subject-specific language. • Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.
Level 4	12-14	<ul style="list-style-type: none"> • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language. • Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.
		<ul style="list-style-type: none"> • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

DNA

Question Number	You are going to play Mark. Explain two ways you would use non verbal skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • use of positioning (1) in order to show his response to Jan (1) • use of gesture (1) and action (1) to show his attitude to the information communicated (1) • movement (1) used to indicate reactions e.g. <i>'I know.'</i>(1) • use of stillness (1) to emphasise his response when questioned (1) • change in posture (1) to reflect his building sense of horror (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Jan. She is surprised. 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
4(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • pitch (1) or tone (1) used to show her surprise e.g her use of questions (1) • changes in volume (1) or pace (1) to show her surprise building (1) • use of space in relation to Jan (1) to show that she is aware of the situation (1) or is worried about the potential consequences (1) • use of facial expression (1) to show that she is increasingly surprised (1) • use of gesture (1) or movement (1) to emphasise her attitude (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
<p>4(b)(i)</p>	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and/or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour / style, creating unity Jan and Mark and/ or subtle or strong contrasts between Jan, Mark, Leah and Phil</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, consideration of the setting in '<i>A street</i>' and '<i>A field</i>', awareness of the transition between locations, locations as neutral space as none of the group belongs to these /non- naturalistic that uses symbolic or abstract projection to indicate time, location and / or mood.</p> <p>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 '<i>A street</i>' and '<i>A field</i>', awareness of the transition between locations, choice of stage space to support this</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture / status within gangs, belonging and personal responsibility.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Leah is seeking attention.</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.
4(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Leah’s growing need for attention, e.g. throughout the sections of her speech, increases in volume and pace to show rising emotions • physicality: gesture and posture at specific moments during the extract that indicate how much she wants Phil’s attention. Use of movement or stillness to emphasise her frustration at his silence/ lack of reaction • stage directions and stage space: positioning in the space in relation to Phil and the audience to show her attitude and how this would change during the extract and why – use of levels, e.g. moving around the space,. stillness or movement in response to the stage directions e.g. <i>‘BEAT. PHIL eats another Toffo’</i>. <p>Leah is a key character in this scene and throughout the play. She is intelligent although there is a streak of unhappiness within her which can be seen through her monologue in this extract and her revelation of the dead Jerry.</p> <p>Her instinct is to look to for answers, 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 4marks.

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props/ stage furniture • sound
4(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo, change of lighting state • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, consideration of the transition between two locations, used to generate shadows to indicate menace, confusion and different perspectives, colour used to indicate the growing tension of the situation</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, Tupperware container, rostra to create levels and location, items such as tree stumps, lamp-posts etc</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, to help establish the time and place or as a counterpoint to the time and place, e.g. sounds of the natural environment and/or urban environment sounds, like traffic noise, sirens</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing the Text to Life

The Free9

Question Number	You are going to play Sunny . Explain two ways you would use non-verbal skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • Gesture used (1) to emphasise crying in the early part of the scene (1) • Use of facial expression (1) to show grief (1) or fear (1) • Action (1) or reaction (1) when connecting with Blade (1) • Stillness (1) used while the cast respond to the News Anchor (1) • Appropriate movement used to emphasis stage directions e.g exiting (1) at <i>Sunny breaks down</i> (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play the News Anchor . She is dramatic. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
5(a)(ii)	<p>One mark each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • Appropriate gesture (1) or movement used (1) to emphasise stage directions e.g declamatory and highly dramatic (1) • Use of facial expression (1) to show neutrality (1) or intensity (1) • pace of vocal delivery (1) to show certainty (1) or confident intentions (1) • melodramatic tone (1) emphasising sense of propaganda (1) or lack of reality to the statements (1) • Posture (1) or position in the space (1) used to emphasise the Anchor's sense of drama (1) <p>Look for other reasonable markingpoints.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
5(b)(i)	<p>AO3 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status within the context of Mini’s alternate future. Symbolic/representational costume. Awareness of audience and ease of use for performers e.g. the on-stage costume change. Specific costume items e.g. school uniform, lime green T-shirts, tatty pink jersey dress. Contrast with <i>hanbok</i> for the News Anchor and the dirty tattered costumes of the Forgotten</p> <p>set: use of levels, specific examples of how the locations might be established for audience, e.g. use of projection or simple representational blocks to create the TV studio, specific set items to create a sense place e.g. portraits, cameras, microphones, barred window, bucket; consideration of the transition.</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. end-on staging (as in first performance) or thrust stage, sight lines, supporting rapid scene changes, interaction with audience.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text set in 21st-century North Korea/China, harsh regime, play about hope, escape and difference, blending fantasy and reality seamlessly, exploring important moments in the characters’ journey.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

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

Question Number	<p>Mini is frustrated.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace
5(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone of voice when responding to the Forgotten, different tone from the one used with speak to Mother to indicate her change in mood. Pitch changes further when she interacts with Moon in Scene 2 • physicality: stillness and/ or a sense of moving as one with the Nine in the first part of the extract. Tense physicality used to create sense of rejecting the welcome from the forgotten. Movement in the transition (costume change) building to heighten the conflict with Moon. • stage directions and stage space: interaction with the other performers and use of stage directions to create and develop Mini's emotions. Use of stage directions when she and the Forgotten one <i>embrace</i> and when looking around the room. How her growing frustration is created by her position within the space and in relation to the audience <p>Mini is a streetwise and resilient character who is a key member of the Nine; her earlier traumatic experiences underpin her attitude and journey throughout the text. In this extract, her vulnerability and her irritation become apparent Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • set • lighting • sound.
5(c)	<p>AO3 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, needs to reflect the change of location and blend of reality and fantasy (e.g. presence of the Forgotten) so coloured gels appropriate. Bright, high intensity, use of spotlight to differentiate moments of direct address/asides, reduced intensity to create <i>depressing room</i>.</p> <p>Props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, location, or symbolic meaning. e.g. swivel chair or news desk, camera, microphones, portrait, barred window, bucket. Positioning of key items.</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g., title music/ <i>climactic notes</i>, use of microphone/amplification for news anchor, music to accompany You are Mother, sound to indicate transition/ change in mood/ location</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

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

Section A: Bringing the Text to Life

Gone Too Far!

Question Number	You are going to play Flamer . Explain two ways you would use non-verbal skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • Gesture used (1) to emphasise the command: <i>Take off your trainers</i> (1) • Use of facial expression (1) to show intimidation (1) or anger (1) • Change in posture (1) or gesture (1) when Ikudayisi refuses (1) • Appropriate movement used to react to stage directions e.g moving further towards Ikudayisi (1) or exiting (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Ikudayisi . He is upset . As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
6(a)(ii)	<p>One mark each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • his positioning at the start of the extract (1) to physically show his reaction to Flamer (1) • his use of gesture, posture and/or facial expression (1) in order to demonstrate his attitude(1) • use of space in the extract (1) to show Ikudayisi's increasing distress (1) • his presence in the extract and how he reacts physically to Flamer (1) or to Yemi (1) to show that he is disturbed (1) • vocal pacing/tone/pitch to show his emotions developing (1) • reaction to Yemi (1) to show that he is trying to defend his actions (1) • a change in tone (1) or volume (1) to show his extreme distress towards the end of the extract (1). <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • set • staging.
6(b)(i)	<p>AO3 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status and 21st-century time period. Naturalistic costume, casual/sports clothes, possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Key costume items e.g. Yemi’s trainers, hoodies,</p> <p>set: use of levels, specific examples of how the locations might be established for audience, e.g. use of projection, flats or simple representational blocks to create the estate, dressing of the set e.g. bench, bin, graffiti; projection used to suggest time of day e.g. early evening</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, supporting rapid scene changes e.g. black box studio, intimate performance space (as in first performance), impact on/connection with audience, consideration of Flamer’s exit and Yemi’s entrance</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. naturalistic, contemporary text set in 21st-century Peckham, based on writer’s experiences, action takes place across one day, explores racial prejudice, knife crime in young people, identity/belonging.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and/or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4-6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7-9	<ul style="list-style-type: none">• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.• Response is coherent and detailed with a high level of focus in relation to the question.• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	<p>Yemi is angry. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stagespace
6(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone of voice from his entrance, changes in tone as the argument develops and his anger increases. Pitch and volume changes at 'NOT TO GET ROBBED' to show intensity of feeling. • physicality: a sense of fury and outrage created interacting with Yemi and realising what has happened. Use of gesture and proxemics as the confrontation develops e.g. 'I'm going to settle this...' • stage directions and stage space: interaction with Ikudayisi and use of the detailed stage directions to create the developing tension and Yemi's rage. Positioning in the space and how this is used to build his attitude and relationship with Ikudayisi for the audience. <p>Yemi is determined not to be manipulated or controlled and in this extract he is angry that his brother has failed to stand up for himself (and 'lost' his trainers). This attitude arguably leads to Ikudayisi being stabbed towards the end of the play. Responses may refer to this.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none">• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.• Response tends to be mainly narrative and/or reported with a lack of focus and uneven consideration of the named elements.• Examples may be used but do not fully support response.• Limited knowledge and understanding of the extract and complete text shown.
Level 2	5-8	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.• Examples used are developed and clearly support response.• Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9-12	<ul style="list-style-type: none">□ Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.□ Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience□ Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.□ Examples are well developed and fully support response.□ Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • set • lighting • sound.
6(c)	<p>AO3 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location. • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/ textures, as well as the style of props / stage furniture used • reasons for the decisions made, including, e.g. the reasons for either live or recorded sound/music and the intention for the use of particular sound/music effects at specific times in the extract <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to create naturalistic location, run down atmosphere, graffiti, flags. Use of low intensity washes to create time of day, coloured gels to enhance sense of mood</p> <p>Props/stage furniture: reference to stage furniture within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning. e.g. bench, bin, trainers, the contents of Ikudayi's pockets</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. transition music, music in the distance, sound fx to create a sense of the estate in the evening</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

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

Section B: Live Theatre Evaluation

Question Number	Analyse how vocal skills created tension at one key moment in the performance.	
7(a)	<p>AO4 = 6 marks</p> <p>The question is about vocal skills and the creation of tension, and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • an evaluation of the use of vocal skills in creating tension within the chosen moment • examples demonstrating the effectiveness of specific approaches to vocal skills in creating tension, e.g. the use of specific vocal skills used by a single performer, several performers and/ or through ensemble use of vocal skills • changes in the use of vocal skills to reflect changing emotions/ reactions within the chosen moment • an understanding of vocal skill terms such as, e.g. pace, tempo, rhythm, pause, pitch, volume, tone, emphasis, diction. <p>A number of examples may be presented or a single extended example but these will be rooted in the specifics of the chosen moment.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. • Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	<ul style="list-style-type: none"> • Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. • Response is clearly expressed in some detail. Examples used to clearly support analysis. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	5–6	<ul style="list-style-type: none"> • Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. • Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. • Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. • Confident use of technical and subject-specific language.

Question Number	Evaluate how set design was used to engage the audience.	
7(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of set design to engage the audience and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • an evaluation of the use of set in creating for example time period, atmosphere, or location. • examples will demonstrate the effectiveness of specific elements within the set design in creating engagement e.g. stage furniture, cyclorama, flats or constructed set, revolve, etc. • the use of set items, colours or styles to create engagement • an understanding of specific stylistic set design terms e.g. naturalistic, representational, formal, informal, fourth wall, etc. • an overall positive or negative view of the set design in the production, or a balanced view offering both positive and negative examples. <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Basic analysis and uneven evaluation demonstrating basic knowledge and understanding. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support the evaluation. • Demonstrates an overall lack of engagement with the performance and focus in relation to the specifics of the question. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	4–6	<ul style="list-style-type: none"> • Competent and generally balanced evaluation based on adequate analysis which presents personal conclusions with some justification, demonstrating appropriate knowledge and understanding. • Response is clearly expressed in some detail. Examples used clearly support evaluation and conclusions. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	7–9	<ul style="list-style-type: none"> • Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding. • Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions. • Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question. • Confident use of technical and subject-specific language.

