



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel Level 3 GCE

9DR0/03

Drama and Theatre

Component 3: Theatre Makers in

Practice

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November 2021

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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.

<p>Question Number</p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p>‘Live theatre should have something important to say to an audience, otherwise it is a pointless event.’</p> <p>Your answer should:</p> <ul style="list-style-type: none"> • include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers • offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.
<p>1</p>	<p>AO4 = 20 marks</p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that live performance should have something important to say/communicate to an audience or it isn't worth staging. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • arguments that agree, disagree or offer a balanced reaction to the statement • analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience • analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting • the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production • consideration of performance style, influence and theatrical interpretation • analysis of, and reference to, key moments • analysis of audience and audience reaction • references to other art forms and the role of theatre in society • analysis and evaluation of the overall aims and intentions of the production.

Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1-4	Limited <ul style="list-style-type: none">• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.
Level 2	5-8	General <ul style="list-style-type: none">• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.

Level 3	9–12	<p>Competent</p> <ul style="list-style-type: none"> • Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology. • Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.
Level	Mark	Descriptor (AO4)
Level 4	13–16	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology. • Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.
Level 5	17–20	<p>Sophisticated</p> <ul style="list-style-type: none"> • Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology. • Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

<p>Question Number</p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p style="text-align: center;">‘If live theatre is to appeal to a younger audience, it must be dominated by technology.’</p> <p>Your answer should:</p> <ul style="list-style-type: none"> • include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers • offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.
<p>2</p>	<p>AO4 = 20 marks</p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that without technology and all it has to offer, young people will not engage with, or be interested in the production. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • arguments that agree, disagree or offer a balanced reaction to the statement • analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience • analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting • the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production • consideration of performance style, influence and theatrical interpretation • analysis of, and reference to, key moments • analysis of audience and audience reaction • references to other art forms and the role of theatre in society • analysis and evaluation of the overall aims and intentions of the production.

Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the work of others. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

Level	Mark	Descriptor(AO4)
	0	No rewardable material.
Level 1	1–4	Limited <ul style="list-style-type: none">• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.
Level 2	5–8	General <ul style="list-style-type: none">• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.

Level 3	9–12	<p>Competent</p> <ul style="list-style-type: none"> • Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology. • Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.
Level	Mark	Descriptor (AO4)
Level 4	13–16	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology. • Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.
Level 5	17–20	<p>Sophisticated</p> <ul style="list-style-type: none"> • Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology. • Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.

Section B: Page to Stage: Realising a Performance Text

Question Number	<p>As a performer, outline how you would use non-verbal communication and movement to create impact on the audience in the portrayal of one character in this extract.</p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
3	<p>A03 = 18 marks</p> <p>This question is about acting and specifically asks the candidate to outline how they would use non-verbal communication and movement to create impact on the audience. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none">• use of gesture, gestus, tempo, poise, stillness, body language, facial expressions, mime and other physical forms of non-verbal communication• characterisation and the relationship between other characters in the extract• proxemics• the relationship between movement and speech, NVC and movement• the influence or use of props in relation to NVC and movement• use of space, levels and proxemics• entrances and exits• performance style and theatrical influence• intended audience impact.

Marking instructions

- 6 marks for demonstration of knowledge and understanding of how theatre is *developed*.
- 12 marks for demonstration of knowledge and understanding of how theatre is performed.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

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	Limited <ul style="list-style-type: none">• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.
Level 2	4-7	General <ul style="list-style-type: none">• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact, and communicate meaning to an audience.• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level	Mark	Descriptor (AO3)

Level 3	8-11	<p>Competent</p> <ul style="list-style-type: none"> • Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed. • Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract. • Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact, and communicate meaning to an audience. • Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.
Level 4	12-15	<p>Assured</p> <ul style="list-style-type: none"> • Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed. • Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract. • Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact, and communicate meaning to an audience. • Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.
Level 5	16-18	<p>Sophisticated</p> <ul style="list-style-type: none"> • Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed. • Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract. • Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact, and communicate meaning to an audience. • Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.

<p>Question Number</p>	<p>As a designer, outline how the use of one theatrical element could be developed to communicate meanings and ideas to an audience in this extract.</p>
<p>4</p>	<p>A03 = 18 marks</p> <p>This question is about design and specifically asks the candidate to outline how the use of one theatrical element could be developed to communicate meanings and/or ideas to an audience. The question is about the candidate's response from the perspective of the designer. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • how one theatrical element (this is the candidate's own choice but in a design context, we assume it means theatrical space, set, staging, lighting, sound, multimedia, masks, costume, puppets and props) can be developed to communicate meanings and ideas to an audience • they might use the theatrical element to support/symbolise the play's meaning/ideas • how the theatrical element can help develop characterisation • how the impact of their work can be developed as a result of the consideration of alternative ideas • specific references to the theatrical element • overall performance style and influence • actor/audience relationship • use of theatrical venue, space, levels, proxemics and other design elements • entrances and exits • the visual impact of specific technical and creative choices • designing to reflect the style and atmosphere of the performance text • research relating to the context of the text, such as time period, historical, social, and cultural aspects that develop and communicate ideas through their use of the chosen theatrical element.

Marking instructions

- 6 marks for demonstration of knowledge and understanding of how theatre is performed.
- 12 marks for demonstration of knowledge and understanding of how theatre is developed.

Responses that demonstrate knowledge and understanding of how theatre is performed only without discussing how this it is developed can only achieve a maximum of 6 marks.

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	Limited <ul style="list-style-type: none">• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.• Demonstrates superficial consideration of how theatrical elements can be developed to create mood and atmosphere, communicate meaning and create impact through the extract.• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance.• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.

Level 2	4-7	<p>General</p> <ul style="list-style-type: none"> • Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed. • Demonstrates generally sound consideration of how theatrical elements can be developed to create mood, atmosphere and impact, and communicate meaning through the extract. • Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract. • Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level	Mark	Descriptor (AO3)
Level 3	8-11	<p>Competent</p> <ul style="list-style-type: none"> • Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed. • Demonstrates clear consideration of how theatrical elements can be developed to create mood, atmosphere and impact, and communicate meaning through the extract. • Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract. • Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.
Level 4	12-15	<p>Assured</p> <ul style="list-style-type: none"> • Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed. • Demonstrates effective consideration of how theatrical elements can be developed to create mood, atmosphere and impact, and communicate meaning through the extract. • Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract. • Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.

Level 5	16-18	Sophisticated <ul style="list-style-type: none">• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.• Demonstrates sophisticated consideration of how theatrical elements can be developed to create mood, atmosphere and impact, and communicate meaning through the extract.• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.
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Section C: Interpreting a Performance Text

Question Number	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to explore characterisation in your production concept.</p> <p>Your answer must focus on the named section listed on page 20 of the question paper for your chosen performance text.</p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none">• the overall aims of your production concept in response to the play as a whole• how your practical ideas will work in performance• the original performance conditions of your chosen performance text
5	<p>AO3 = 24 marks</p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on how they intend to explore characterisation and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none">• characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication• relevant practitioner theory, research or influence• reference to other practitioners and theatre makers• overall performance style(s)• the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience• the overall acting style(s) and interpretation of key roles• use of theatrical venue, stage space, levels and proxemics• entrances and exits• the relationship between characters• the relationship between actors and audience. <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p>

Antigone

Candidates exploring this named section might refer to:

- Creon's majestic, authoritative tone
- the intellectual sparring between the two men
- Teiresias' self-assured nature and indignity

Doctor Faustus (Text A)

Candidates exploring this named section might refer to:

- Faustus' state of mind
- the banter between Robin, Rafe and the Vintner
- the relationship between Faustus and the Emperor

Hedda Gabler

Candidates exploring this named section might refer to:

- the emerging change in Hedda's character
- Tesman's relationship with the two women
- the tension between Hedda and Miss Tesman

Lysistrata

Candidates exploring this named section might refer to:

- the numerous sexual innuendos
- the comic timing of the Spartan and Chorus leader
- Lysistrata's entrance from the acropolis

The Maids

Candidates exploring this named section might refer to:

- the panic of Claire and Solange when they hear the alarm clock
- the use of props and costume in this extract
- the use of voice, posture and proxemics between Claire and Solange

The School for Scandal

Candidates exploring this named section might refer to:

- the comic potential of the exchanges between Sir Peter and Lady Teazle
- the proxemics between Sir Peter Teazle and Lady Teazle
- the exit of Lady Teazle and Sir Peter's brief soliloquy

The Tempest

Candidates exploring this named section might refer to:

- the interaction between Stephano, Caliban and Trinculo
- the drunken comedy of the scene
- the entrance and staging of Ariel

Waiting for Godot

Candidates exploring this named section might refer to:

- the comic possibilities in the insults
- the proxemics between the two characters
- the use of costume and props

Woyzeck

Candidates exploring this named section might refer to:

- the interaction between Woyzeck and Marie
- the staging of the horse
- the change in tone when Woyzeck is alone with Marie and the baby

Marking instructions

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is developed and how theatre is performed.

Responses must show balanced consideration between these elements.

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	Limited <ul style="list-style-type: none">• Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.• Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.• Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.• Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.

<p>Level 2</p>	<p>5-9</p>	<p>General</p> <ul style="list-style-type: none"> • Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding. • Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience. • Clear knowledge and emerging understanding of the practitioner's methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question. • Generally adequate research applied in relation to the original performance conditions; however, connections may not be made to the production concept.
<p>Level 3</p>	<p>10-14</p>	<p>Competent</p> <ul style="list-style-type: none"> • Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding. • Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience. • Secure knowledge and understanding of the practitioner's methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question. • Competent research applied in relation to the original performance conditions with clear connections made to the production concept.

Level	Mark	Descriptor(AO3)
Level 4	15-19	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding. • Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Confident knowledge and understanding of the practitioner's methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question. • Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.
Level 5	20-24	<p>Sophisticated</p> <ul style="list-style-type: none"> • Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding. • Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question. • Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.

**Question
Number**

As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to explore dramatic elements in your production concept.

Your answer must focus on the named section listed on page 20 of this question paper for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

AO3 = 24 marks

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the exploration of dramatic elements and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.

The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen set text. However, this is a question about the text in performance, it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

Candidates might refer to the following in their response:

- relevant practitioner theory, research or influence
- reference to other practitioners and theatre makers
- how dramatic elements communicate ideas or create meaning and impact for an audience
- overall performance style(s)
- the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience
- the overall acting style(s) and interpretation of key roles
- characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication
- use of theatrical venue, stage space, levels and proxemics
- entrances and exits
- the relationship between characters
- the relationship between actors and audience.

The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.

Antigone

Candidates exploring this named section might refer to:

- Creon's majestic, authoritative tone
- the intellectual sparring between the two men
- Teiresias' self-assured nature and indignity

Doctor Faustus (Text A)

Candidates exploring this named section might refer to:

- Faustus' state of mind
- the banter between Robin, Rafe and the Vintner
- the relationship between Faustus and the Emperor

Hedda Gabler

Candidates exploring this named section might refer to:

- the emerging change in Hedda's character
- Tesman's relationship with the two women
- the tension between Hedda and Miss Tesman

Lysistrata

Candidates exploring this named section might refer to:

- the numerous sexual innuendos
- the comic timing of the Spartan and Chorus leader
- Lysistrata's entrance from the acropolis

The Maids

Candidates exploring this named section might refer to:

- the panic of Claire and Solange when they hear the alarm clock
- the use of props and costume in this extract
- the use of voice, posture and proxemics between Claire and Solange

The School for Scandal

Candidates exploring this named section might refer to:

- the comic potential of the exchanges between Sir Peter and Lady Teazle
- the proxemics between Sir Peter Teazle and Lady Teazle
- the exit of Lady Teazle and Sir Peter's brief soliloquy

The Tempest

Candidates exploring this named section might refer to:

- the interaction between Stephano, Caliban and Trinculo
- the drunken comedy of the scene

Waiting for Godot

Candidates exploring this named section might refer to:

- the comic possibilities in the insults
- the proxemics between the two characters
- the use of costume and props

Woyzeck

Candidates exploring this named section might refer to:

- the interaction between Woyzeck and Marie
- the staging of the horse
- the change in tone when Woyzeck is alone with Marie and the baby

Marking instructions

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is *developed* and how theatre is *performed*.

Responses must show *balanced consideration* between these elements.

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

Level	Mark	Descriptor(AO3)
	0	No rewardable material.
Level 1	1–4	Limited <ul style="list-style-type: none">• Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.• Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.• Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.• Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.
Level 2	5–9	General <ul style="list-style-type: none">• Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding.• Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience.• Adequate knowledge and emerging understanding of the practitioner’s methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question.• Generally adequate research applied in relation to the original performance conditions; however, connections may not be made to the production concept.

Level 3	10–14	<p>Competent</p> <ul style="list-style-type: none"> • Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding. • Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience. • Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question. • Competent research applied in relation to the original performance conditions with clear connections made to the production concept.
Level	Mark	Descriptor(AO3)
Level 4	15–19	<p>Assured</p> <ul style="list-style-type: none"> • Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding. • Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience. • Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question. • Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.

Level 5	20–24	Sophisticated <ul style="list-style-type: none">• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.• Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.
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