

GCSE (9-1) Drama



Sample Assessment Materials

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama (1DR0)

First teaching from September 2016

First certification from June 2018

Issue 5

Edexcel, BTEC and LCCI qualifications

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Summary of Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Drama SAMs Issue 5 changes

Summary of changes made between previous issue and this current issue	Page number
<p>The following changes are for first teaching from September 2021 and for first assessment in Summer 2022.</p> <p>Component 3: Theatre Makers in Practice</p> <p>1. We have increased representation across our performance texts by adding four new texts.</p> <p>List A (pre-1954) performance texts:</p> <ul style="list-style-type: none"> • <i>A Doll's House</i>, Henrik Ibsen (adapted by Tanika Gupta) • <i>Antigone</i>, Sophocles (adapted by Roy Williams). <p>List B (post-2000) performance texts:</p> <ul style="list-style-type: none"> • <i>The Free9</i>, In-Sook Chappell • <i>Gone Too Far!</i>, Bola Agbaje. <p>2. We have made changes to the format of our Question Paper (QP) and Mark Schemes (MS) in order to accommodate these new texts.</p> <p>The Questions and Extracts Booklet and mark scheme will be split as per this new issue from June 2022 to cover:</p> <ul style="list-style-type: none"> • List A performance texts Option 1DR0/3A • List B performance texts Option 1DR0/3B. 	<p>3A starts 13 (QP) and 53 (MS)</p> <p>3B starts 97 (QP) and 139 (MS)</p>
<p>Component 3: Theatre Makers in Practice</p> <p>Question 1(b)(i) <i>A Doll's House</i></p> <p>Question 3(b)(i) <i>Antigone</i></p> <p>We have made minor amends to last paragraph of the indicative content that deals with the context in which the texts were created.</p> <p>We have refocused the last sentence to signal that links may be made to the adaptation's settings and contexts.</p>	<p>54 and 68</p>

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessments students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific marking guidance

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

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

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

Placing a mark within a level

- 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.
- 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.

- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.
- If the candidate's answer only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for an answer that is the weakest that can be expected within that level.
- The middle marks of the level are used for an answer that is a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

Write your name here

Surname	Other names
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Pearson Edexcel
Level 1/Level 2
GCSE (9–1)

Centre Number

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Candidate Number

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Drama

Component 3: Theatre Makers in Practice

Sample assessment material for first teaching
September 2016

Time: 1 hour 45 minutes

Paper Reference

1DR0/03

You must have:

Questions and Extracts Booklet (enclosed).

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A that relate to the **one** performance text studied for examination purposes.
- Answer **all** questions in Section B in relation to **one** performance you have seen.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- You are **not** allowed any performance texts.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- You are allowed: your theatre evaluation notes form.

Advice

- Read each question carefully before you start to answer it.
- It is recommended that you spend between 75–80 minutes on Section A and between 25–30 on Section B.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A

Bringing Texts to Life

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 1** **Question 2** **Question 3**
 Question 4 **Question 5** **Question 6**

Question (a)(i) (4)

1

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2

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question (a)(ii)

(6)

1

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2

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3

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Question (b)(i)

(9)

Area with horizontal dotted lines for writing the answer.

[The live question paper will contain one more page of answer lines.]

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question (c)

(14)

Area with horizontal dotted lines for writing the answer.

[The live question paper will contain one more page of answer lines.]

TOTAL FOR SECTION A = 45 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Live Theatre Evaluation

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

Performance details

Title:

.....

Venue:

.....

Date seen:

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Question 7(a)

(6)

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[The live question paper will contain one more page of answer lines.]

Question 7(b)

(9)

Area with horizontal dotted lines for writing the answer to Question 7(b).

[The live question paper will contain one more page of answer lines.]

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Drama

Component 3: Theatre Makers in Practice

Sample assessment material for first teaching
September 2016
Questions and Extracts booklet

Paper Reference
1DR0/3A

Do not return this booklet with the question paper.

Turn over ►

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PEARSON

SECTION A

Answer **ALL** questions that relate to the **ONE** performance text studied for examination purposes.
There are five questions in total for each performance text.

Text studied	Question/Extract	Page
<i>A Doll's House</i>	Questions 1a to 1c	Go to page X
	Extract	Go to page X
<i>An Inspector Calls</i>	Questions 2a to 2c	Go to page X
	Extract	Go to page X
<i>Antigone</i>	Questions 3a to 3c	Go to page X
	Extract	Go to page X
<i>Government Inspector</i>	Questions 4a to 4c	Go to page X
	Extract	Go to page X
<i>The Crucible</i>	Questions 5a to 5c	Go to page X
	Extract	Go to page X
<i>Twelfth Night</i>	Questions 6a to 6c	Go to page X
	Extract	Go to page X

Section B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page X
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SECTION A

Bringing Texts to Life

A Doll's House, Henrik Ibsen adapted by Tanika Gupta

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages X–X.

1 (a) There are specific choices in this extract for performers.

(i) You are going to play Uma. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)

(ii) You are going to play Niru. She is excited.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion. (6)

(b) There are specific choices in this extract for a director.

(i) 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.

Choose **one** of the following:

- costume
- staging
- props/stage furniture. (9)

(ii) Tom is in charge.

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:

- voice
- physicality
- stage directions and stage space. (12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

A Doll's House, Henrik Ibsen adapted by Tanika Gupta

This play was first performed in 1879 at the Royal Theatre Copenhagen. This adaptation had its first professional performance at the Lyric Hammersmith, London in September 2019.

Act One Scene One

Niru (*Calls out.*) Uma-di! Uma-di!

Uma, the maid, approaches

Niru Where are the children?

Uma Sita took them out for a walk.

Uma pulls the sari off her head to reveal her long hair which has come loose.

Niru Good. I don't want them to see what I bought them.

Uma Shall I hide them? 5

Niru Yes, do... please.

Niru piles all the packages into **Uma's** arms

Niru Is Tom in?

Uma Sahib is in his study.

Niru Here... have a sweetmeat... I bought some *jelebis*¹
... don't tell Sahib though. One for me, one for you... 10

Niru pops a *jelebi* into **Uma's** mouth. They both munch and **Uma** giggles in delight.

Uma (*giggles*) Hmm...

Niru Delicious and juicy – eh?

Uma Hmm...

Niru laughs

Niru (*affectionate*) Is that all you can say? Hmm... Now hurry up, put these things away for me. Here, have another one before you go. 15

Niru stuffs another sweet in **Uma's** mouth.

Uma (*mouthful*) So sticky!

Niru (*calls out*) And bring me my chaddar² – the blue Kashmiri one. I'm cold.

¹ Jelebi – Sticky, orange, spiral sweetmeat. Very sweet

² Chaddar – Shawl

Uma (off) It is a bit cool today. 20

Uma takes away the packages. **Niru** hums a Bengali song and eats another jelebi. She moves away from the front door and further into the house.

Tom (off) Is that my little Indian sky-lark chirruping away?

Niru Yes it is!

Tom When did my little squirrel get home?

Niru Just now.

Niru hurriedly finishes eating her sweet and wipes her face on the end of her sari and then ties up her hair in a bun.

Tom! You know they're about to open a new horse-drawn tram line here? They're busy laying down the tracks. 25

Tom (off) Hope it's more successful than the last tram system they tried to put in. No one used it.

Niru They've dug up all of the road in *Bowbazar*³ street.

Tom Sounds like chaos. 30

Niru Tom – Come, see what I have bought.

Tom Helmer enters. He is an English man in his thirties, dressed smartly in a suit.

Tom 'Bought' you say? Have you been out buying jewels again?

Niru I never buy jewels. Don't be cruel Tom. And anyway, can't we be more generous this year? 35

Tom Generous – yes. Reckless – no.

Niru We can be a little reckless though – yes? This is the first Christmas on your new salary and we're going to be very, very rich.

Tom Listen to you – very, very rich. In the new year, granted we'll be more comfortable but it's still three months away. 40

Niru Pooh! We can borrow money 'til then.

Tom Come here.

Tom holds **Niru**.

Tom Niru. Let's imagine I borrowed 100 rupees today and you spent it all over Christmas and then on New Year's Day a roof tile slipped and hit me on the head and wounded me – killed me... 45

³ Bowbazar – 'Wife's market'

Niru covers her ears and bites her tongue.

Niru No! Don't tempt the Gods!

Tom pulls her hands away from her ears.

Tom But imagine that did happen – what then? 50

Niru If such a dreadful thing happened, it wouldn't matter if I owed anything to anyone. I wouldn't care.

Tom But what about the people you were in debt to?

Niru Who cares about them? They're nobodies.

Tom Seriously Niru. No debt, no borrowing. A home built on borrowing casts a long shadow on all who live within. 55

You and I have managed very well so far and we'll struggle along for the last few steps.

Niru As you say Tom.

Tom Come on now, my little Indian skylark mustn't droop her wings. What's this? My beautiful wife's got the sulks? 60

Tom takes out his wallet and counts some cash out. **Niru** swivels around on her heels very eagerly. **Tom** hands over some money to **Niru**.

Tom There. I know how hard it is with the house keeping at Christmas.

Niru (counts) Twenty... thirty... forty... fifty rupees! Oh thank you, thank you Tom. This will go a long way. 65

Tom It will have to.

Niru Yes, yes it will. But come and have a look at what I've bought. And all so reasonably priced!

Niru pulls out presents from her bags – suits, toys and a shot of silk.

I went to the market in bow bazaar and I got a little suit for Peter and a horse and a trumpet for Bob – they're very basic but they'll break them soon anyway. And here are a couple of saris for the maids – Sita's got the plain one and I wanted to get a nicer one for Uma-di. Benarasi silk! 70

TOM strokes the silk sari.

Tom You spoil Uma. And what's in here?

Tom picks up a parcel.

Niru No! No! You mustn't see that 'til this evening! That's a secret. 75

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SECTION A

Bringing Texts to Life

An Inspector Calls, J.B. Priestley

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

- 2 (a) There are specific choices in this extract for performers.
- (i) You are going to play Sheila. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play Birling. He is head of the household and is important. As a performer, give **three** suggestions of how you would use **performance skills** to show his importance from his entrance at the start of the extract to the end. You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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. Choose **one** of the following: (9)
- costume
 - staging
 - props/stage furniture.
- (ii) The Inspector interrogates the Birling family to uncover their secrets throughout the play. As a director, discuss how the performer playing this role might demonstrate his questioning techniques to the audience in this extract and the complete play. You must consider: (12)
- voice
 - physicality
 - stage directions and stage space.

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

An Inspector Calls, J.B. Priestley

This play had its first performance at the Kemerny Theatre in Moscow in 1945. The first performance in Britain was at the New Theatre, London in October 1946.

Enter BIRLING, who closes door behind him.

BIRLING	<i>(rather hot, bothered)</i> I've been trying to persuade Eric to go to bed, but he won't. Now he says you told him to stay up. Did you?	
INSPECTOR	Yes, I did.	
BIRLING	Why?	5
INSPECTOR	Because I shall want to talk to him, Mr Birling.	
BIRLING	I can't see why you should, but if you must, then I suggest you do it now. Have him in and get it over, then let the lad go.	
INSPECTOR	No, I can't do that yet. I'm sorry, but he'll have to wait.	10
BIRLING	Now look here, Inspector–	
INSPECTOR	<i>(cutting in, with authority)</i> He must wait his turn.	
SHEILA	<i>(to MRS BIRLING)</i> You see?	
MRS B.	No, I don't. And please be quiet, Sheila.	15
BIRLING	<i>(angrily)</i> Inspector, I've told you before, I don't like your tone nor the way you're handling this inquiry. And I don't propose to give you much more rope.	
INSPECTOR	You needn't give me any rope.	20
SHEILA	<i>(rather wildly, with laugh)</i> No, he's giving us the rope – so that we'll hang ourselves.	
BIRLING	<i>(to MRS BIRLING)</i> What's the matter with that child?	
MRS B.	Over-excited. And she refuses to go. <i>(With sudden anger, to INSPECTOR.)</i> Well, come along – what is it you want to know?	25
INSPECTOR	<i>(coolly)</i> At the end of January, last year, this girl Eva Smith had to leave Milwards, because Miss Birling compelled them to discharge her, and then she stopped being Eva Smith, looking for a job, and became Daisy Renton, with other ideas. <i>(Sharply turning on him.)</i> Mr Croft, when did you first get to know her?	30

An exclamation of surprise from BIRLING and MRS BIRLING.

- GERALD** Where did you get the idea that I did know her?
- SHEILA** It's no use, Gerald. You're wasting time. 35
- INSPECTOR** As soon as I mentioned the name Daisy Renton, it was obvious you'd known her. You gave yourself away at once.
- SHEILA** (*bitterly*) Of course he did.
- INSPECTOR** And anyhow I knew already. When and where did you first meet her? 40
- GERALD** All right, if you must have it. I met her first, some-time in March last year, in the stalls bar at the Palace. I mean the Palace music hall here in Brumley–
- SHEILA** Well, we didn't think you meant Buckingham Palace 45
- GERALD** (to SHEILA) Thanks. You're going to be a great help, I can see. You've said your piece, and you're obviously going to hate this, so why on earth don't you leave us to it? 50
- SHEILA** Nothing would induce me. I want to understand exactly what happens when a man says he's so busy at the works that he can hardly ever find time to come and see the girl he's supposed to be in love with. I wouldn't miss it for worlds– 55
- INSPECTOR** (*with authority*) Yes, Mr Croft – in the stalls bar at the Palace Variety Theatre ...
- GERALD** I happened to look in, one night, after a long dull day, and as the show wasn't very bright, I went down into the bar for a drink. It's a favourite haunt of women of the town– 60
- MRS B.** Women of the town?
- BIRLING** Yes, yes. But I see no point in mentioning the subject – especially—(*indicating SHEILA.*)
- MRS B.** It would be much better if Sheila didn't listen to this story at all. 65
- SHEILA** But you're forgetting I'm supposed to be engaged to the hero of it. Go on, Gerald. You went down into the bar, which is a favourite haunt of women of the town. 70
- GERALD** I'm glad I amuse you–
- INSPECTOR** (*sharply*) Come along, Mr Croft. What happened?

GERALD	I didn't propose to stay long down there. I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty – soft brown hair and big dark eyes— <i>(breaks off.)</i> My God!	75
INSPECTOR	What's the matter?	
GERALD	<i>(distressed)</i> Sorry – I – well, I've suddenly realized – taken it in properly – that's she's dead —	80
INSPECTOR	<i>(harshly)</i> Yes, she's dead.	
SHEILA	And probably between us we killed her.	
MRS B.	<i>(sharply)</i> Sheila, don't talk nonsense.	
SHEILA	You wait, Mother.	
INSPECTOR	<i>(To GERALD)</i> Go on.	85

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SECTION A

Bringing Texts to Life

Answer ALL questions. Write your answers in the spaces provided.

Antigone, Sophocles adapted by Roy Williams

You are involved in staging a production of this play. Please read the extract on pages X–X.

- 3 (a) There are specific choices in this extract for performers.
- (i) You are going to play Soldier 3. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play Eunice. She is speaking truthfully.
As a performer, give **three** suggestions of how you would use **performance skills** to show this.
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
Choose **one** of the following: (9)
- costume
 - staging
 - props/stage furniture.
- (ii) Tig is determined.
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.
You must consider: (12)
- voice
 - physicality
 - stage directions and stage space.

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

Antigone, Sophocles adapted by Roy Williams

This play was first performed around 440 BCE in the Theatre of Dionysus. This adaptation had its first professional performance at the Derby Theatre in September 2014.

This extract comes from Scene 5 and Scene 6.

A **Soldier** and **Soldier Three** enter. **Soldier Three** has his phone.

Soldier Two Told you, I can't get a good signal up here.

Soldier Three No, but I can. (*Reads from screen*) See it deh?
Black bird, raven, crow?

Soldier Two So?

Soldier Three Which is it *Raven, Crow?* Attempted murder, 5
Raven, crow? Crow, raven?

They finally notice Eunice is sitting there.

Soldier Three Oh, sorry yeah.

Soldier Two We didn't know.

Soldier Three Can I get you summin?

Eunice The inbreed, Where? 10

Soldier Two Downstairs. Cellar.

Eunice *leaves without saying another word.*

Scene Six

The club cellar. Five minutes later.

Tig *is facing Eunice in the cellar.*

EUNICE I do not have long.

TIG That makes two of us. Is Eamon alright? Does he know I'm here?

EUNICE I don't keep secrets away from my son. 15

TIG I know that. I wouldn't ask you to. I just want to be the one that tells him, to explain why I am doing this.

EUNICE Why you went behind his father, defied him in front of the entire city?

TIG Yeah, that! 20

EUNICE You look nervous.

TIG I'm going to die.

EUNICE You don't know that.

TIG This is Creo, we are talking about.

EUNICE Just say you're sorry. 25

TIG I don't know if I can do that.

EUNICE Then you are right, you are going to die.

TIG I said I don't know.

EUNICE What is it that you are trying to tell me?

TIG Did Eamon tell you, that I was going back to school? 30

EUNICE No.

TIG He kept going at me about going back. You got a son who don't like to shut up yer nuh. On and on about me having a brain, and it's time I used it. Only going back to school to keep him quiet. 35

EUNICE You should be going back because it is what you want.

TIG It is what I want.

EUNICE I'm sorry?

TIG It might be what I want. 40

EUNICE How is that possible?

TIG Anything is possible.

EUNICE So, are you willing to renounce your brother? Beg my husband for forgiveness?

TIG Maybe. 45

EUNICE No.

TIG No? Why? Why no?

EUNICE You are twisting yourself up inside at the very thought.

TIG And I bet you love that. All I am asking for is a chance. 50

EUNICE Another one?

TIG You see! You're doing it again.

EUNICE Keep your voice down.

TIG Every time I reach out to you, you slap me down.

EUNICE I am not doing anything of the kind. 55

TIG What do you expect me to do?

EUNICE You shouldn't be so angry all of the time.

TIG If you accept me, I will renounce my brother yeah, I will renounce him as the stupid mad up idiot that he was. I will beg Creo for forgiveness if that's what you want. 60

EUNICE More games.

TIG It is not a game.

EUNICE I don't want you to renounce.

TIG You don't?

EUNICE I want you to die. 65

TIG Say what?

EUNICE I'm sorry Tig, I am so sorry, but this, what we are doing right now, you trying to be ever so nice...

TIG What is so wrong with me doing that?

EUNICE Because you cannot stand the sight of me. You never have. I cannot say I have liked you much either. 70

TIG Why are you doing this to me, why can't you give me a chance? Can't you see how hard this is?

EUNICE Because it's wrong, you and my son! It's wrong. And I think you know that. 75

TIG S'right. Dass cool.

EUNICE Good.

TIG I was going back to school you know, I was. I really was. Until my brothers went all mad up at each other, them and their stupid war. Dragging me down like they always do. 80

EUNICE It's where you belong, and don't forget my man having to come in and clean up their mess.

TIG Alright, fine. Point is, you don't know me as well as you think. None of you do.

EUNICE Right, Ok. 85

TIG Ok?

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SECTION A

Bringing Texts to Life

Government Inspector, Nikolai Gogol adapted by David Harrower

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

- 4 (a) There are specific choices in this extract for performers.
- (i) You are going to play Osip. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play the Mayor. He is important character in the play.
As a performer, give **three** suggestions of how you would use **performance skills** to show his importance from his entrance to the end of the extract.
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
Choose **one** of the following: (9)
- costume
 - staging
 - props/stage furniture.
- (ii) Khlestakov is the character who survives on his quick wits and cunning in the play as a whole.
As a director, discuss how the performer playing this role might demonstrate his quick wits and cunning to the audience in this extract and the complete play.
You must consider: (12)
- voice
 - physicality
 - stage directions and stage space.

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 4 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

Government Inspector, Nikolai Gogol adapted by David Harrower

This play had its first performance at the Aleksandrinsky Theatre, St Petersburg in April 1836.

TWO

As Anna exits, the doors open and Mishka enters with Osip, who's carrying a suitcase on his head.

Osip Where's this going?

Mishka Over here. Over here.

Osip Hang on, I need a moment. *(Pause.)* Oh, what a life. All this heavy lifting on an empty stomach, it's not good for me. 5

Mishka So your General, what's he like then?

Osip General?

Mishka Your master the General?

Osip My master the General...?

Mishka He's not? I got told he was. 10

Osip No, he is, yes. Yes, he is. He's a General. Yes. It's just that there's different *ranks* of General...

Mishka Is he a General or isn't he?

Osip That's what I'm trying to explain. He's a Special General. And there's not many of them. You have to be nominated. 15

Mishka So that's how come all the uproar?

Osip Exactly... You've got it. You're a smart lad. How about going to find me something to eat?

Mishka They're preparing something now. You'll be eating same time as your General. 20

Osip There must be something I can have a taste of now. Make sure it's up to his standard.

Mishka Nah. Just simple stuff. Basic stuff.

Osip Like what? 25

Mishka Porridge.

Osip That'll do.

Mishka Cabbage soup.

Osip Lovely.

Mishka Meat pie. 30

Osip Nothing better.

Mishka It's not what you'll be used to...

Osip It's provincial cooking, isn't it...? Simple, honest fare. A good foundation before the rich stuff, eh? I'll have a bit of everything, all right? Quick as you can. Wait. Give me a hand with this first, will you? 35

They carry the luggage out through side door.

THREE

Policemen throw open the doors. Khlestakov enters, then the Mayor. After them, Zemlyanika, Khlopov, Dobchinsky and Bobchinsky, a plaster on his nose. The Mayor points at some litter on the floor, the Policemen run to pick it up, colliding with each other as they do so.

Khlestakov Thank you for showing me round.

Mayor My pleasure.

Khlestakov Excellent. Admirable. Very, very impressive all round. They didn't do this in the other towns I visited, oh no. 40

Mayor Well, if I may venture... some of the other towns in this province... (*Shakes his head.*) A shame. And an insult to the ordinary, hard-working citizenry. I can easily think of, ooh, several mayors and their officials in a hundred-mile radius who are, to be frank and between our good selves, more interested – no, no no – *only* interested in their own well-being and, and... well, I'll say it: pocket-lining. We may not be perfect here yet, but we're striving to be, every day in every way, striving to be the best. To be the hard-working fair-minded legislative body that this lovely little town deserves. And if the authorities in Petersburg happen to approve, well, that's an added bonus and certainly not why we're doing it at all. Not at all. 45
50

Khlestakov I have to say that lunch we just had... Fabulous. Do you eat like that every day? 55

Mayor I had it specially laid on for our distinguished guest.

Khlestakov I love eating. 60

Mayor (*aside*) We saw that...

Khlestakov The physical feeling of food going into your mouth and then slowly chewing and releasing all those flavours and textures and the taste and the juices... Oh. That fish I had, what was it called? 65

Zemlyanika Labardan, sir.

Khlestakov Labardan? Labardan. Must remember that. Delicate but with a real presence in the mouth, hm? Succulent. Labardan. And tell me, that building we ate in... 70

Zemlyanika That was the hospital, sir.

Khlestakov Course. Because of all the beds... And the patients? Or are you all so healthy and full of labardan here, no one ever falls ill?

Zemlyanika Your Excellency, we have around ten patients currently receiving treatment. The rest have fully recovered. Since taking charge – in fact, almost the *moment* I took charge of the hospital – at my insistence, things have turned around entirely. The patients have been recovering like flies. They barely put a foot through the door before they're well enough to return home again. Now, part of that is quality of care but most of it is down to our transparency, honesty and integrity – 75
80

Mayor If I could interject, Your Excellency...

Zemlyanika – testament to a highly skilful, hugely efficient management. 85

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SECTION A

Bringing Texts to Life

The Crucible, Arthur Miller

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

- 5 (a) There are specific choices in this extract for performers.
- (i) You are going to play Herrick. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Cheever. He does not say anything in this extract.
- As a performer, give **three** suggestions of how you would use **performance skills** from his entrance to the end of the extract.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
- Choose **one** of the following:
- costume
 - staging
 - props/stage furniture. (9)
- (ii) Danforth is the character with the highest status in the play as a whole.
- As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play.
- You must consider:
- voice
 - physicality
 - stage directions and stage space. (12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

The Crucible, Arthur Miller

This play had its first performance at the Martin Beck Theatre on Broadway in January 1953.

Act Four

A cell in Salem jail, that fall.

At the back is a high barred window; near it, a great, heavy door. Along the walls are two benches.

*The place is in darkness but for the moonlight seeping through the bars. It appears empty. Presently footsteps are heard coming down a corridor beyond the wall, keys rattle, and the door swings open. **Marshal Herrick** enters with a lantern.*

He is nearly drunk, and heavy-footed. He goes to a bench and nudges a bundle of rags lying on it.

Herrick Sarah, wake up! Sarah Good! (He then crosses to the other bench.)

Sarah Good (rising in her rags) Oh, Majesty! Comin', comin'! Tituba, he's here, His Majesty's come!

Herrick Go to the north cell; this place is wanted now. (He hangs his lantern on the wall. **Tituba** sits up.)

Tituba That don't look to me like His Majesty: look to me like the marshal. 5

Herrick (taking out a flask) Get along with you now, clear this place. (He drinks, and **Sarah Good** comes and peers up into his face.)

Sarah Good Oh, is it you, Marshal! I thought sure you be the Devil comin' for us. Could I have a sip of cider for me goin'-away? 10

Herrick (handing her the flask) And where are you off to, Sarah?

Tituba (as **Sarah** drinks) We goin' to Barbados, soon the Devil gits here with the feathers and the wings.

Herrick Oh? A happy voyage to you. 15

Sarah Good A pair of bluebirds wingin' southerly, the two of us! Oh, it be a grand transformation, Marshal! (She raises the flask to drink again.)

Herrick (taking the flask from her lips) You'd best give me that or you'll never rise off the ground. Come along now.

Tituba I'll speak to him for you, if you desires to come along, Marshal. 20

Herrick I'd not refuse it, Tituba; it's the proper morning to fly into Hell.

Tituba Oh, it be no Hell in Barbados, Devil, him be pleasure-man in Barbados, him be singin' and dancin' in Barbados. It's you folks – you riles him up 'round here; it be too cold 'round here for that Old Boy. He freeze his soul in Massachusetts, but in Barbados he just as sweet and – (A bellowing cow is heard, and

Tituba leaps up and calls to the window.) Aye, sir! That's him, Sarah! 30

Sarah Good I'm here. Majesty! (They hurriedly pick up their rags as **Hopkins**, a guard, enters.)

Hopkins The Deputy Governor's arrived.

Herrick (grabbing **Tituba**) Come along, come along.

Tituba (resisting him) No, he comin' for me. I goin' home!

Herrick (pulling her to the door) That's not Satan, just a poor old cow with a hatful of milk. Come along now, out with you! 35

Tituba (calling to the window) Take me home, Devil! Take me home!

Sarah Good (following the shouting **Tituba** out) Tell him I'm goin', Tituba! Now you tell him Sarah Good is goin' too! 40

*In the corridor outside **Tituba** calls out, 'Take me home, Devil; Devil take me home!' and **Hopkin's** voice orders her to move on. **Herrick** returns and begins to push old rags and straw into a corner. Hearing footsteps, he turns, and enter **Danforth** and **Judge Hathorne**. They are in greatcoats and wear hats against the bitter cold. They are followed in by **Cheever**, who carries a dispatch case and a flat wooden box containing his writing materials.*

Herrick Good morning, Excellency.

Danforth Where is Mr Parris?

Herrick I'll fetch him. (He starts for the door.)

Danforth Marshal. (**Herrick** stops.) When did Reverend Hale arrive? 45

Herrick It were toward midnight, I think.

Danforth (suspiciously) What is he about here?

Herrick He goes among them that will hang, sir. And he prays with them. He sits with Goody Nurse now. And Mr Parris with him. 50

Danforth Indeed. That man have no authority to enter here, Marshal. Why have you let him in?

Herrick Why, Mr Parris command me, sir. I cannot deny him.

Danforth Are you drunk, Marshal? 55

Herrick No, sir; it is a bitter night, and I have no fire here.

Danforth (*containing his anger*) Fetch Mr Parris.

Herrick Aye, sir.

Danforth There is a prodigious stench in this place.

Herrick I have only now cleared the people out for you. 60

Danforth Beware hard drink, Marshal.

Herrick Aye, sir. (*He waits an instant for further orders. But*

Danforth, *in dissatisfaction, turns his back on him, and Herrick goes out. There is a pause. Danforth stands in thought.*)

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SECTION A

Bringing Texts to Life

Twelfth Night, William Shakespeare

Answer ALL questions.

You must only answer questions on the text you have studied for this examination.

You are involved in staging a production of this play. Please read the extract on pages x–x.

- 6 (a) There are specific choices in this extract for performers.
- (i) You are going to play Viola. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play Feste. He is the household fool or jester.
- As a performer, give **three** suggestions of how you would use **performance skills** to show this role from the start of this extract to his exit after line 61.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
- Choose **one** of the following:
- costume
 - staging
 - props/stage furniture. (9)
- (ii) Viola is in disguise as a man, Cesario, for most of the play.
- As a director, discuss how the performer playing this role might demonstrate this pretence to the audience in this extract and the complete play.
- You must consider:
- voice
 - physicality
 - stage directions and stage space. (12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

Twelfth Night, William Shakespeare

This play had its first performance at Middle Temple Hall, London, in February 1602.

Act 3 Scene 1

Olivia's garden.

Enter VIOLA and FESTE with a tabor.

VIOLA	Save thee, friend, and thy music. Dost thou live by thy tabor?	
FESTE	No, sir, I live by the church.	
VIOLA	Art thou a churchman?	
FESTE	No such matter, sir; I do live by the church, for I do live at my house, and my house doth stand by the church.	5
VIOLA	So thou mayest say, the king lies by a beggar if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church.	10
FESTE	You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward!	
VIOLA	Nay, that's certain; they that dally nicely with words may quickly make them wanton.	15
FESTE	I would therefore my sister had had no name, sir.	
VIOLA	Why, man?	
FESTE	Why, sir, her name's a word; and to dally with that word might make my sister wanton. But indeed words are very rascals since bonds disgraced them.	20
VIOLA	Thy reason, man?	
FESTE	Troth, sir, I can yield you none without words; and words are grown so false, I am loath to prove reason with them.	25
VIOLA	I warrant thou art a merry fellow, and carest for nothing.	
FESTE	Not so, sir; I do care for something; but in my conscience, sir, I do not care for you; if that be to care for nothing, sir, I would it would make you invisible.	30

VIOLA	Art not thou the Lady Olivia's fool?	
FESTE	No, indeed, sir; the Lady Olivia has no folly; she will keep no fool, sir, till she be married...	
VIOLA	I saw thee late at the Count Orsino's.	35
FESTE	Foolery, sir, does walk about the orb like the sun; it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there.	
VIOLA	Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee.	40
	<i>Gives him a piece of money.</i>	
FESTE	Now Jove, in his next commodity of hair, send thee a beard!	
VIOLA	By my troth, I'll tell thee, I am almost sick for one, though I would not have it grow on <i>my</i> chin. Is thy lady within?	45
FESTE	<i>(Looking at the money)</i> Would not a pair of these have bred, sir?	
VIOLA	Yes, being kept together and put to use.	
FESTE	I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.	50
VIOLA	I understand you, sir; 't is well begged.	
FESTE	The matter, I hope, is not great, sir, begging but a Beggar; Cressida was a beggar. My lady is within, sir, I will construe to them whence you come; who you are and what you would are out of my welkin; I might say "element", but the word is overworn.	55
VIOLA	This fellow's wise enough to play the fool, And to do that well craves a kind of wit; He must observe their mood on whom he jests, The quality of persons, and the time, Not, like the haggard, check at every feather That comes before his eye. This is a practice As full of labour as a wise man's art, For folly that he wisely shows is fit; But wise men, folly-fall'n, quite taint their wit.	60 65
	<i>Enter SIR TOBY BELCH and SIR ANDREW AGUECHEEK.</i>	
SIR TOBY	Save you, gentleman.	
VIOLA	And you, sir.	

SIR ANDREW	Dieu vous garde, monsieur.	70
VIOLA	Et vous aussi; votre serviteur.	
SIR ANDREW	I hope, sir, you are; and I am yours.	
SIR TOBY	Will you encounter the house? My niece is desirous you should enter, if your trade be to her.	
VIOLA	I am bound to your niece, sir; I mean, she is the list of my voyage.	75
SIR TOBY	Taste your legs, sir; put them to motion.	
VIOLA	My legs do better under-stand me, sir, than I understand what you mean by bidding me taste my legs.	80
SIR TOBY	I mean, to go, sir, to enter.	
VIOLA	I will answer you with gait and entrance. But we are prevented.	
	<i>Enter OLIVIA and MARIA.</i>	
	<i>To OLIVIA)</i> Most excellent accomplished lady, the heavens rain odours on you!	85
SIR ANDREW	That youth's a rare courtier. "Rain odours!" – Well.	
VIOLA	My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.	
SIR ANDREW	"Odours", "pregnant", and "vouchsafed"; I'll get 'em all three all ready.	90
OLIVIA	Let the garden door be shut, and leave me to my hearing.	93

Exeunt SIR TOBY, SIR ANDREW and MARIA.

SECTION B

Live Theatre Evaluation

Answer both questions on the performance you have seen.

- 7 (a) Analyse how stage space was used to engage the audience during the opening moments of the performance. (6)
- (b) Evaluate how colour was used in the lighting of the performance to create impact for the audience. (9)

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS

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Source Information

A Doll's House from *A Doll's House*, Henrik Ibsen adapted by Tanika Gupta, Methuen Drama (Bloomsbury)

An Inspector Calls from *An Inspector Calls*, J B Priestley, Heinemann

Antigone from *Antigone*, Sophocles adapted by Roy Williams, Methuen Drama (Bloomsbury)

Government Inspector from © David Harrower and Nikolai Gogol, *The Government Inspector*, Faber & Faber

The Crucible © from *The Crucible*, Arthur Miller, Methuen

Twelfth Night © Twelfth Night – William Shakespeare, New Longman

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing the Text to Life

A Doll's House

Question Number	You are going to play Uma . Explain two ways you would use vocal skills to play this character in this extract.	Mark
1(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <p>Tone/volume of delivery</p> <ul style="list-style-type: none"> • soft tone (1) or low volume (1) to indicate lower status than Niru (1) • a change in tone (1) suggesting enjoyment of the sweetmeat (1) • high volume (1) when she calls out from off stage to show she has gone to hide the shopping (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> • even delivery (1) as she is following instructions (1) • change of pace (1) to indicate she is pleased/excited (1). <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Niru. She is excited. 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 each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • her physicality/movement with the parcels (1) to show her excitement about what she has bought (1) • her use of gesture, posture and/or facial expression (1) to show how she feels (1) • use of space in the extract (1) e.g., as she greets Tom (1) • change in tone (1) or volume (1) to show her excitement increasing (1) • reaction to receiving the housekeeping money (1) to show her enjoyment of the 'gift' (1) • her physical reaction to Tom at the end of the extract (1) to show that she is enjoying her secret (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 • staging • props/stage furniture.
1(b)(i)	<p>AO3 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period, character and/or status within the setting. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Use of Saris, traditional 19th-century Indian jewellery and accessories, contrast with Tom’s western suit</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g., proscenium arch/end on staging, sight lines, positioning of doors as entrances/exits from the courtyard, mezzanine level to create balcony,</p> <p>props/stage furniture: use of stage furniture to create the courtyard location and/or personal props as appropriate to help indicate character, time period and location. Positioning of key set items, specific items for e.g., parcels, <i>jelebi</i>, wallet, cash, sari</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g., traditional text first performed in 19th-century Norway, feminist themes shocking to original audiences, naturalistic production elements. There may also be links made to the Calcutta setting, exploration of colonialism.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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>Tom is in charge. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space
1(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of 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 and volume when scolding Niru, varied from greeting her/teasing her to show authority. Pitch and pace changes to heighten sense that he is 'in charge' • physicality: use of gesture and movement to show his status and the way that he controls Niru and her behaviour e.g., at 'my little Indian skylark mustn't droop her wings'. Facial expression used to intensify this unquestioned authority • stage directions and stage space: use of stage directions to show interaction with and domination of Niru. Positioning in the space and how this is used to underline his status and control. <p>Tom is a high-status character within his marriage and household, both in terms of gender and race, and in this scene, this can be demonstrated by his manipulation and domination of Niru's moods and actions. By the climax to the play, his status changes as Niru ends their marriage. 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.
1(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"> • use of the element and demonstrate understanding of how the set design e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the location is created for the audience, e.g., flats, projection, or naturalistic set items to create the courtyard of the Victorian house in Calcutta, natural colours, scale used to suggest the 'grand' Helmer home</p> <p>Lighting: naturalistic use of light to enhance location and to create mood/atmosphere e.g., to create the 'light filled courtyard – sepia or straw wash to add warmth. Use of spotlight or colour to intensify moments between Niru and Tom.</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g., sounds of temple bells, conch shells, prayer chants and children's voices.</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.

An Inspector Calls

Question Number	You are going to play Sheila. Explain two ways you would use vocal skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Tone of delivery</p> <ul style="list-style-type: none"> To indicate stage direction (<i>rather wildly, with laugh</i>) (1). To indicate stage direction (<i>bitterly</i>) (1). A change in tone on line beginning <i>Nothing would induce me</i> etc... to suggest suspicion of Gerald (1). <p>Pace and volume of delivery</p> <ul style="list-style-type: none"> Slow/quick delivery to emphasise her growing understanding of what is happening on <i>And probably between us we killed her</i> (1). Change of pace and volume on <i>You wait, Mother</i> (1) to indicate the increase in tension in the room (1). <p>Look for other reasonable marking points</p>	(4)

Question Number	You are going to play Birling. He is the head of the household and is important. As a performer, give three suggestions of how you would use performance skills from his entrance at the start of the extract to the end. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> physically indicate understanding of (<i>rather hot, bothered</i>) at the start of this extract (1) to indicate frustration at Eric and suspicion of the Inspector (1) attitude to Inspector vocally explored as he makes his outburst (<i>angrily Inspector, I've told you before</i> etc... (1) – the inference being that the Inspector has overstepped the mark (1) posture and gesture on delivery of specific lines – <i>Yes, Yes, but I see no point</i> etc..., e.g. (1) to indicate an attempt at trying to shield Sheila from what is to come (1) and physical reaction the start of Gerald's story (1) to demonstrate growing disquiet at what his future son-in-law is about to say (1). His presence in the space in relation to others in the extract (1) to demonstrate his status in relation to the family and the Inspector in the extract (1) vocal pacing/tone/pitch (1) to indicate attitude/sense of self-importance/status in his own home and uncertainty about the Inspector (1) use of space from the start of the extract as he enters and closes the door behind him (1) to exchange with Mrs B about <i>Women of the town</i> (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 make reference to the context in which the text was created and performed. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • staging • props/stage furniture.
<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., costumes for the Birling to represent wealthy middle-class background these may be period costume or contemporary costume, Inspector’s costume is be different to show his status, position, and authority</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g., sight lines, cross-section of house, complete living room</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., Inspector’s notebook, appropriate living-rooms stage furniture to show wealth</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., class differences, social responsibility and ethics, post-war social comment to show change in society to more focus on welfare of others.</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.

<p>Question Number</p>	<p>The Inspector interrogates the Birling family to uncover their secrets throughout the play.</p> <p>As a director, discuss how the performer playing this role might demonstrate his questioning techniques to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>2(b)(ii)</p>	<p>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: how specific lines may be delivered in order to demonstrate the Inspector’s determination to get at the truth through tone, pitch, and pace, e.g., in the exchange about Eric having to wait and on the line (<i>coolly</i>) <i>At the end of January etc...</i> Inspector constantly probes for answers and is unsympathetic toward the family throughout the play • physicality: body shape, gesture, and posture at specific moments during the extract that indicate his role as a police Inspector, e.g., when Birling enters and tries to assert himself and when reminding Gerald where it was exactly that he met Daisy Renton. We know he uncovers how their all responsibility for Eva Smith’s death and makes them feel guilty for their actions • stage directions and stage space: placing of the Inspector in the space in relation to the other characters and whether this would change during the extract and why, e.g., use of furniture, and other properties, where he is when he delivers his last line in the extract, <i>Yes, she’s dead</i>. Needs to show confidence in approach as he speaks to each family member in turn and shines a light on them. Relevance of stage directions <i>cutting in, with authority/coolly/with authority/sharply/harshly</i> which indicate he’s in control when questioning the family.

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.
2(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"> • use of the element and demonstrate understanding of how the set design, e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g., naturalistic elements of the set so the audience has clear indications about the Birling family status, room should demonstrate status and relationships.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g., soft mood natural lighting as it's a night, light from open fire or chandelier or table lamps.</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., tranquil ambience, ticking clock, sound of wood in fire, sound music playing in background, appropriate background night sounds.</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.

Antigone

Question Number	You are going to play Soldier 3 . Explain two ways you would use vocal skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <p>Tone/volume of delivery</p> <ul style="list-style-type: none"> • rising tone (1) to indicate he is repeating himself on 'I told you' (1) • apologetic tone (1) or lower volume (1) as he notices Eunice (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> • fast-paced delivery (1) to emphasise irritation (1) • change of pace (1) or volume (1), when addressing Eunice to indicate lower status (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Eunice. She is speaking truthfully. As a performer, give three suggestions of how you would use performance skills to show this.	Mark
3(a)(ii)	<p>You must provide a reason for each suggestion.</p> <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"> • use of tone when addressing the soldiers (1) to vocally indicate her attitude to Antigone (1) • use of posture (1) or facial expression when greeting Antigone (1) indicating her uncompromising honesty (1) • use of space in relation to Antigone (1) to show her blunt truthfulness e.g., on 'I want you to die' (1) • use of gesture (1) to reinforce her feelings (1) • use of pitch (1) or pace (1) to show her attempt to force Antigone to face the truth (1) • facial reaction to Antigone's indecision (1) to show her impatience (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 • staging • props/stage furniture.
3(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, Symbolic/representational or naturalistic costume with possible coordination with other chosen elements. Modern or futuristic style to suggest a contemporary 'other world' Thebes. Awareness of audience, with a difference in status between the Guards, Antigone and Eunice through colour, fabric or choice of garment</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g., thrust stage, sight lines, use of levels or staging devices, staging to support the transition from the VIP area to the cellar</p> <p>props/stage furniture: reference to props within the space and/or personal props e.g., mobile phone. Use of specific items of stage furniture e.g., leather chairs, table, bars/grille or similar to create the two locations. Consideration of the transition</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g., contemporary adaptation of classical text, first performed at the festival of Dionysus in c.440BCE. There may also be links made to exploring gang culture in contemporary society.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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>Tig is determined. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space
3(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 and pitch when addressing Eunice to show she won't be intimidated or influenced. Pitch changes when responds to Eunice's outright dislike, showing momentary outrage but retaining a sense of strength • physicality: strong physicality used to create a sense of defiance and purpose throughout the duologue with Eunice. Strong, sharp gestures used to heighten her reactions and feelings. • stage directions and stage space: interaction with Eunice and use of the opening stage direction for their duologue to create the conflict between them. Positioning in the space and how this is used to heighten the strength of Tig's single-minded attitude. <p>Tig is a consistently resolute character throughout the text and the assured sense of intention shown in this scene with Eunice can also be seen confronting Esme or Creo. Her attitude and the way she opposes authority is instrumental in her tragic death. 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.
3(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"> • use of the element and demonstrate understanding of how the set design e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the two locations might be created for audience, e.g., use of projection, set items such as bars, flats etc. to create the VIP area, the cellar, consideration of the transition.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g., needs to reflect changes of location, VIP area created using spotlights/neons/coloured gels. Low intensity wash combined with spotlight to create the sinister cellar location</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g., sounds of music, mobile phone, door clanging in the club cellar, use of silence, underscore</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 (A03)
	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.

Government Inspector

Question Number	You are going to play Osip. Explain two ways you would use physical skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Movement</p> <ul style="list-style-type: none"> • Carrying the suitcase (1) to help shape movements on entrance and to indicate the weight of the suitcase (1). • exit with Mishka (1) to indicate who carries what (1). <p>Gesture</p> <ul style="list-style-type: none"> • On <i>hang on, I need a moment</i> (1) to indicate breathlessness and/or the weight of the suitcase and/or his hunger (1). • Reaction to Mishka's list of food (1) to indicate his hunger (1). • Reaction to Mishka thinking Khlestakov is a General (1) to assert his position as servant and as somebody with inside knowledge (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play the Mayor. He is important in this extract. As a performer, give three suggestions of how you would use performance skills from his entrance at the start of THREE up to the end of the extract. 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. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physically indicate understanding of authority over Policemen at the start of this extract (1) authority in his own home by pointing at the litter and expecting a response (1) • where he is on the first long speech and his use of gesture, posture and/or facial expressions (1) in order to demonstrate his attitude to Khlestakov when he tries to state his own importance in relation to other Mayors (1) • attitude to Khlestakov vocally explored as he makes his aside (1) • posture and gesture on delivery of specific lines – <i>if I could interject, Your Excellency</i> (1) to indicate an attempt at asserting his own importance (1) and physical reaction – <i>shakes his head</i> – (1) to demonstrate attitude to other mayors (1). His presence in the space in relation to his entourage (1) to demonstrate his status in relation to the others in the extract (1) • vocally explore the tone of delivery to Khlestakov (1) in order to vocalise his self-importance (1) • vocal pacing/tone/pitch (1) to indicate attitude/sense of self-importance/uncertainty about Khlestakov (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 • staging • props/stage furniture.
4(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., military/police costume/uniform that may be period or contemporary, Osip and Mishka in servant’s uniform or clothes that show his lower status.</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborated exaggerated aspects, minimalist approach</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., suitcase, litter, two sets of doors, something to indicate that the room is in the Mayor’s house</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., was first performed in front of the Emperor of Russia who approved it, was daring production, it is a satire/light-hearted/comedy/farcical so the production elements may reference this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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.

<p>Question Number</p>	<p>Khlestakov is the character who survives on his quick wits and cunning in the play as a whole.</p> <p>As a director, discuss how the performer playing this role might demonstrate his quick wits and cunning to the audience in this extract and complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>4(b)(ii)</p>	<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: how specific lines may be delivered in order to demonstrate quick wits and cunning through tone, pitch, and pace, e.g., in exchange about the hospital and with reference to the Labardan. He is down on his luck but quick to accept 'role' of Government Inspector • physicality: body shape, gesture, and posture at specific moments during the extract that indicate settling into his role as the inspector, e.g., when he enters before the Mayor and reaction to Mayor's speech about being '<i>a fair-minded legislative body</i>' Audience know he is a minor official who doesn't say he is or isn't the Government Inspector • stage directions and stage space: his entrance before the Mayor, his reaction to the Mayor pointing at <i>some litter on the floor</i> and the policeman picking it up. His placing in relation to the other characters and whether this would change and why – use of furniture, e.g., inspecting items on a desk/mantel piece/paintings etc., making himself 'at home', where he will be when Zemlyanika boasts of his achievements in the hospital and how he reacts to this. May also link to fact he later starts then to spot the issues/problem in the town and offers solutions, is perceptive and effective.

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.
4(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"> • use of the element and demonstrate understanding of how the set design, e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the location might be established for audience, e.g., non-naturalistic/ naturalistic, over-elaborate set to reflect the Mayor’s position and the fact that it is a satire, so enormous patterns on curtains, or minimalist, table, chairs, door frame.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g., stylised lighting representing artifice, or start white light to expose the characters, different lighting state outside the doors.</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g., sounds from rest of household, music playing from time period, band playing outside the window, horse, cart sounds.</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.

The Crucible

Question Number	You are going to play Herrick. Explain two ways you would use physical skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Movement:</p> <ul style="list-style-type: none"> • Swaying, clutching at door frame or some other indication of being <i>nearly drunk</i> (1). • Pulling Tituba to the door (1) with urgency due to the imminent arrival of Danforth (1). <p>Gesture:</p> <ul style="list-style-type: none"> • Sharing his flask with Sarah Good (1) reaching out to her to connect, they are both townspeople (1). • Reacting to Danforth's accusation of drinking – wiping his mouth with his hand (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Cheever. He does not say anything in this extract. As a performer, give three suggestions of how you would use performance skills from his entrance to the end of the extract. You must provide reasons for each suggestion.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physically indicate understanding of stage directions, e.g. from his entrance into the cell carrying a dispatch case and a flat wooden box (1) • using gesture, posture and/or facial expressions (1) to demonstrate his state of mind and attitude to Danforth/ Hathorne/Herrick from this point in the extract (1). • vocally use sounds of coughing/sneezing (1) to indicate the cold in the cell (1) • select a position in the space to set up for the recording of the exchange (1) to explore the importance he places on his role in the proceedings (1) • use of space in the extract from entrance to reacting to the exchange about Parris (1) his physical reaction will be different depending on who is able to see him – Danforth/Herrick • he might move one of the benches under to window (1) in order to give himself more light for the recording of events (1) • his presence in the remainder of the extract and possible reactions to the surroundings/temperature (1) to support the overall context 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 • staging • props/stage furniture.
5(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 messy, unwashed, dirty dresses for Sarah and Tituba, appropriate costume to show Herrick’s status as judge, but also fact he’s drunk</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g., sight lines, prison cell needs to convey emptiness, desperation, and plainness – sense of the cold of the place, indicated through greys and dark wood</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., flask that Herrick uses containing alcohol, lantern he carries, chains, case that Cheever carries. The benches and possibly straw on the floor</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., text about unjust persecution, hysteria, and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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.

<p>Question Number</p>	<p>Danforth is the character with the highest authority in the play as a whole. As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>5(b)(ii)</p>	<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 both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate authority through tone pitch and pace, e.g., when Danforth says ‘Why have you let him in’ said as an accusation and attitude to Herrick. We know he passes sentence on John Proctor and the others, so he needs to be powerful • physicality: body shape, gesture and posture at specific moments during the extract that indicate authority, e.g., suppressed rage when says ‘Fetch Mr Parris’ and looks away from Herrick. Physicality could indicate distaste at the conditions of the cell – could hold a handkerchief to his nose. May have a cane/stick as a symbol of authority. His arrival is built up before this arrival so needs to be impressive • stage directions and stage space: his first entrance, asserting this authority over Herrick, e.g., <i>Marshal (Herrick stops)</i>. Takes central position in the space – authority, but also to avoid touching anything. His annoyance and commanding of Herrick e.g., <i>containing his anger/ Danforth, in dissatisfaction, turns his back</i>. Needs to show he is a representative of the British government’s power in New England.

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"> • use of the element and demonstrate understanding of how the set design, e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g., naturalistic set to convey brutal harsh bleak conditions of the cell, muted or earthy colours to indicate no decoration or hope or comfort.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g., main light source from window, use of brighter or harsher lantern light.</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., corridor sounds – footsteps, rattling of keys, moans of other prisoners, appropriate night-time sounds for that period and place.</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.

Twelfth Night

Question Number		Mark
6(a)(i)	<p>You are going to play Viola. Explain two ways you would use vocal skills to play this character in this extract.</p> <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> <p>Tone of delivery</p> <ul style="list-style-type: none"> to indicate her relationship with Feste at the start of the extract (1) with a deepened voice to indicate her attempts at being male (1). the delivery of the line about growing a beard (1) to show that she is enjoying the moment as a man (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> change of pace with Feste compared to Sir Toby and Sir Andrew (1) offers opportunities for a much speedier exchange (1). word play on the word <i>under-stand</i> (1) before the entrance of Olivia and Maria to show that 'he' is a man of wit (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number		Mark
6(a)(ii)	<p>You are going to play Feste. He is the household fool or jester. As a performer, give three suggestions of how you would use performance skills to show this role from the start of the extract to his exit after line 61. You must provide a reason for each of suggestion.</p> <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"> physically indicate understanding of the relationship with Viola at the start of this extract (1) where he is on the first few lines and his use of gesture, posture and/or facial expressions in order to demonstrate his state of mind and attitude to Viola (1) when he arrives with the tabor use of the tabor (1) to punctuate delivery of lines, or to add emphasis (1) vocally explore the tone of delivery in the wordplay (1) with examples in place to demonstrate understanding in order to vocalise the difference in status between the two characters (1) vocal pacing/tone/pitch to indicate attitude towards Viola (1) but also his ability to play with words (1)- the exchange about the church - in order to explore his role as a fool or jester (1) use of space in the extract (1) from the start of the scene as he enters the garden with his tabor to his exchange with Viola and reaction, for example, to the money (1) his presence in the extract and where he is in the space in relation to Viola before his exit (1), and how this will shape his physicality for the exit (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 • staging • props/stage furniture.
6(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., period, contemporary, abstract, appropriate costume for Feste to show his role as fool, Sir Toby and Sir Andrew to show their status</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g., sight lines, appropriate garden layout or a garden feature such as a fountain</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., statues, plants, benches/seating</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., is a romantic comedy, about mistaken identity, the play was entertainment for a specific celebration so elements should reflect this - merry, jolly celebration of end of Christmas.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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>Viola is in disguise as a man, Cesario for most of the play. As a director, discuss how the performer playing this role might demonstrate this pretence to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
6(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g., relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage 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 quick wits and cunning through tone, pitch, and pace, e.g., lower voice, different register, clearing her throat, word play with Feste. We know the pretence doesn't last as she falls in love with Orsino even dressed as a man so can't escape her femininity • physicality: body shape, gesture, and posture at specific moments during the extract that indicate settling into his role as the inspector, e.g., upright, manly stance, legs apart, hands behind back, head up, trying not to be feminine, foot up 'posed' on bench, for example. The disguise is convincing enough as Olivia falls in love with her as Cesario • stage directions and stage space: her entrance with Feste, being the centre of attention in first half of extract, creating distance between other characters as they enter – not letting them get too close for too long in case the pretence is spotted e.g., stepping away from Sir Toby (line 73). Use of stage direction <i>Gives him a piece of money</i> as means of trying to get rid of Feste and stop his questions. Need to reflect play's focus on deception, disguise, disorder and, most importantly, romantic love.

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.
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"> • use of the element and demonstrate understanding of how the set design, e.g., may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • reasons for the decisions made, including, for example, 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 • 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. <p>Set: use of levels, specific examples of how the location might be established for audience e.g., naturalistic/non-naturalistic, or minimalist to represent original performance context, screen representing trees, flowers, gateway into garden.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g., natural, outside, wintry, blues, whites.</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., birds, peacocks, sounds of chatty from servants/maids, cutting back trees.</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 stage space was used to engage the audience during the opening moments of the performance.
7(a)	<p>AO4 (6 marks)</p> <p>The response must focus on the opening moments of the production and must be supported by clear examples of how the stage space was used to engage the audience by performers in relation to the space and possible settings in which they are operating.</p> <p>This is a relationships/proxemics/physicality question, and it is looking for candidates to be able to demonstrate an understanding of the way in which stage space may be used by performers to assist in the visual realisation of the production during the opening moments and/or in indicating how relationships and characters are established at the start of the production.</p> <p>Look for other reasonable marking points.</p>

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	<ul style="list-style-type: none"> Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. Response is clearly expressed in some detail. Examples used to clearly support analysis. Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. Appropriate use of technical and subject-specific language.
Level 3	5–6	<ul style="list-style-type: none"> Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. Confident use of technical and subject-specific language.

Question Number	Evaluate how colour was used in the lighting of the performance to create impact for the audience.
7(b)	<p>AO4 (9 marks)</p> <p>The question is specifically about lighting and the use of colour 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"> • evaluation may offer comparisons from within the production – moments that were more successful than others in creating impact. • evaluation may offer an overall positive or negative view of the lighting in the production, specifically in relation to the use of colour, or it may offer a balance • specific examples will demonstrate the effectiveness of the use of colour in the lighting at those particular moments to create impact. • there may be evidence of, e.g., the use of colour in lights to create specific moods or to focus attention on a setting and/or relationship or a change of time and/or location • there may be evidence of an understanding of lighting terms such as, e.g., flood, wash, focus, spot and/or specific reference to the colour pallet. <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.

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Sample assessment material for first teaching September 2016

Time 1 hour 45 minutes

Paper
reference

1DR0/3B

Drama

COMPONENT 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do not return this Booklet with the question paper.

Turn over ►

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SECTION A

Answer **ALL** questions that relate to the **ONE** performance text studied for examination purposes.
There are five questions in total for each performance text.

Text studied	Question/Extract	Page
<i>100</i>	Questions 1a to 1c	Go to page X
	Extract	Go to page X
<i>1984</i>	Questions 2a to 2c	Go to page X
	Extract	Go to page X
<i>Blue Stockings</i>	Questions 3a to 3c	Go to page X
	Extract	Go to page X
<i>DNA</i>	Questions 4a to 4c	Go to page X
	Extract	Go to page X
<i>The Free9</i>	Questions 5a to 5c	Go to page X
	Extract	Go to page X
<i>Gone Too Far!</i>	Questions 6a to 6c	Go to page X
	Extract	Go to page X

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page X
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SECTION A

Bringing Texts to Life

100, Diene Petterle, Neil Monaghan and Christopher Heimann

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages X–X.

- 1** (a) There are specific choices in this extract for performers.
- (i) You are going to play Voice. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play Phil. He does not take his work seriously.
- As a performer, give three suggestions of how you would use performance skills to show this attitude from the start of this extract.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
- Choose **one** of the following:
- costume
 - staging
 - props/stage furniture. (9)
- (ii) Sophie is trying to remember when her life changed.
- 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:
- voice
 - physicality
 - stage directions and stage space. (12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

100, Diene Petterle, Neil Monaghan and Christopher Heimann

This play had its first performance at the Edinburgh Fringe Festival in 2002. The first professional performance of the published text was at the Soho Theatre, London in 2003.

Sophie's memory

Sophie

It was the beginning of a week like any other week.

The performers create a busy tube train.

Voice

Mind the closing doors.

SOPHIE *jumps on the tube. The tube starts.*

Sophie

Another week of early mornings and late nights.

Voice

The next station is Bank. On arrival the first set of doors will not open. Passengers in the first carriage please move to the rear. Please mind the gap between the train and the platform.

5

Doors open, passengers burst out and transform into the office.

PHIL and JERRY are at their desks. LUCY approaches JERRY, noticing he has something unusual on his monitor.

Phil

Jerry ... send it over ... send it over.

Jerry

OK, but you didn't get it from me, alright?

Phil

Yeah, yeah.

10

Lucy

Oh that is utterly gross.

JERRY *hits the send key.*

Phil

Oh whoa ... *(He clicks his mouse.)* Enlarge ... enlarge

Lucy

You two are crazy ... she'll be here in a minute.

Phil

Uh huh (*Laughs.*) I gotta cc this to everyone.

15

SOPHIE arrives at her desk. She now occupies the top desk, centre stage.

Sophie

Good morning.

All

Morning.

SOPHIE picks up on the atmosphere in the office.

Sophie

What's going on?

A beat

Phil

Jerry, I told you to stop sending me junk like this while I'm trying to work.

20

LUCY giggles. The office dissolves.

Sophie

Just an ordinary day. I worked late, got back on the tube and went home.

SOPHIE enters her flat. She presses the button on her answer-phone.

Mother's Voice

Sophie dear, it's mum. I know this is terribly short notice but the Smiths have invited us for dinner on Tuesday.

During this message a cat meows. She picks it up.

Sophie

Hi Stanley!

25

Mother's Voice

Young Ned'll be there too. He's doing so well these days, you really should ...

SOPHIE clicks off the message and cuddles the cat.

Sophie

Good night.

The other performers created the bed. SOPHIE goes to bed.

Sophie (narrates)

That night I found I couldn't sleep. And I don't mean it took me a long time to sleep ... I stared at the ceiling all night. 30

The next night was the same. I looked out the window only to see other people staring out of their windows back at me.

Two other insomniacs appear.

London became the city that never sleeps! 35

And that was when I noticed ... people had started to forget the names of things.

The other performers create the tube. SOPHIE gets on the tube.

Voice

Mind the ... Mind the ...

Passenger

Gap?

Voice

Mind the gap 40

The office.

Sophie

I seem to have run out of ...

Phil

Paper?

Sophie

No

Jerry

Paperclips?

Sophie

No! 45

Lucy

What then?

Sophie (struggles)

Staples?

Jerry

What?

Sophie

Staples ... you know ... for stapling er ...

Phil

Paper?

50

The two look at each other, this is scary.

The office transforms into the bed.

Sophie

And as darkness fell once more we dreaded the night. (*frustrated*) We tried everything ... (These actions are acted out.) Hot milky drinks. That didn't work. So we tried exercise. That didn't work! We even tried counting sheep.

55

As they begin to count sheep, in different languages, they walk and gradually arrive in the office.

And because we had not slept we gradually lost a sense of words and then a sense of meaning altogether. The whole city had amnesia.

The office. SOPHIE looks at her colleagues.

Sophie

Who are these people (*Trying to focus.*) Work; I'm at work.

60

All examine their desks.

What is my work?

Gradually the office dissolves. They can't make sense of the office equipment – it all becomes foreign to them.

What's this thing for?

The performers discover each other.

(To colleague) Who are you? (Turning to another colleague.) Who are you?

In this moment it was as if all our successes had been wiped out, all our failures forgotten. Everything and everyone was ... *(She searches for the right word.)*
new.

The camera flashes. Blackout.

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SECTION A

Bringing Texts to Life

1984, George Orwell, Robert Icke and Duncan Macmillan

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

2 (a) There are specific choices in this extract for performers.

- (i) You are going to play Speakwrite. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Winston. He wonders 'Is this how it feels to go mad?' (line 27) in this extract.

As a performer, give **three** suggestions of how you would use **performance skills** to show his state of mind in this extract.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) 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.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9)

- (ii) O'Brien has the highest status in the play as a whole.

As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

1984, George Orwell, Robert Icke and Duncan Macmillan

This play had its first performance at Nottingham Playhouse in September 2013.

JULIA exits. WINSTON is relieved.

The TELESCREEN speaks. Everyone on stage falls silent to listen to it.

TELESCREEN	Comrades! Attention, comrades! We have glorious news for you. The armies of Oceania and our Eastasian allies have won a decisive victory against our enemies in Eurasia. Big Brother has decided to celebrate by raising the chocolate ration to twenty grams.	5
SYME	Well, you can't complain when you're given more chocolate.	
PARSONS	It's absolutely <i>brilliant</i> .	10
<i>WINSTON hears OBRIEN'S voice.</i>		
O'BRIEN	Where do you think you are?	
WINSTON	The chocolate...	
O'BRIEN	Think, Winston.	
WINSTON	I'm at work. In the canteen.	
O'BRIEN	Good. And?	15
<i>The canteen fades away.</i>		
WINSTON	And the Party is saying that the chocolate ration has been raised to twenty grams. But I think I remember... I'm sure I remember...	
O'BRIEN	Yes.	20
WINSTON	Yesterday they raised it to twenty grams. Every day the chocolate ration increases to twenty grams. It's <i>always</i> twenty grams. And everyone pretends they don't see it. Or perhaps they really can't.	25
<i>The desk lamp comes on. WINSTON opens the diary to a random page. The pages are filled with writing.</i>		
O'BRIEN	Doublethink.	

WINSTON	Is this how it feels to go mad? Am I imagining your voice?	
	No. You can hear me.	
	<i>O'BRIEN is in the corridor. We, for the first time, associate O'BRIEN's face with his voice.</i>	
O'BRIEN	I can hear you, Winston.	30
	<i>WINSTON switches on the desk lamp. It flickers. He opens the book.</i>	
WINSTON	I'm writing a diary. An account. <i>Evidence</i> – that in all this insanity there was one person who held tight to the truth. I can see what the future will look like. A future free of the Party. People free to talk and think. All this will change. It has to change.	35
	<i>WINSTON roars with the effort of thinking for himself.</i>	
	I'm not mad. There <i>is</i> truth and there are facts. Freedom is the freedom to say that two plus two make four. Because <i>it does</i> .	
	Two plus two make four. Two plus two make four.	40
	<i>A page of endless "2 + 2 = 4"</i>	
	I thought I was writing for the future, the unborn. But now I think I'm writing for you.	
O'BRIEN	We shall meet, Winston...	45
WINSTON/O'BRIEN	... in the place where there is no darkness.	
	<i>An abrupt lighting change.</i>	
SPEAKWRITE	Name.	
	Name.	
WINSTON	... Winston Smith.	
SPEAKWRITE	Confirmed. Ministry of Truth. Welcome Comrade 6079, Winston Smith.	50
	<i>A beep.</i>	
	Project active. Please rectify all references to unperson 5988, name Ogilvy. Rewrite fullwise.	
WINSTON	Call. Birth records. Search. Comrade Ogilvy.	55

A name in a handwritten register of birth, marriages and death.

Select Ogilvy informationplus. Unwrite.

The name is selected.

SPEAKWRITE Assent unwrite?

WINSTON Assent

The line vanishes from view. The other two lines are rapidly repixelated to join in the middle.

WINSTON Call. Newspapers. Search. Ogilvy.

60

SPEAKWRITE Two records.

An article this time. We zoom in on a paragraph, reading 'also commended by Big Brother for their bravery and diligence in the face of hardship and challenge were Comrades Jones, O'Flynn, Petrie and Ogilvy. Hardship conditions had meant that...'

WINSTON Select Ogilvy. Unwrite.

The name is selected.

SPEAKWRITE Assent unwrite?

WINSTON Assent.

The line vanishes from view and the sentence is corrected.

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SECTION A

Bringing Texts to Life

Blue Stockings, Jessica Swale

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

3 (a) There are specific choices in this extract for performers.

- (i) You are going to play Minnie. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Carolyn. She is described as 'just passing through' (line 1) at the start of this extract.

As a performer, give **three** suggestions of how you would use **performance skills** to show this at start of this extract.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) 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.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9)

- (ii) Mrs Welsh, Mistress of Girton College, has the highest status in the play as a whole.

As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

Blue Stockings, Jessica Swale

This play had its first professional performance at Shakespeare's Globe, London in August 2013.

Scene Eleven

An Arrival

In the foyer. MINNIE is dusting. CAROLYN is passing through.

CAROLYN. Minnie. I've left some purchases in the hall. Can you deal with them?

MINNIE. Yes, miss. What are they?

CAROLYN. Afghan hounds. Two of them. They're absolutely stunning, but they don't do what they're told. 5

MINNIE. Miss, it's supposed to be no pets.

CAROLYN. That's why you have to hide them.

MINNIE. Where? Under the bed!

CAROLYN. Oh no, they're enormous. Now what have you done with Achilles? 10

MINNIE. I sold him.

CAROLYN is lost for words, before she realises MINNIE is joking.

BILLY. Excuse me.

They turn around to see BILLY in the doorway. He's rough-looking, poorly dressed.

I'm here to see my sister.

MINNIE. Sir, if you could just wait there. *(Running off.)* Mrs Welsh, there's a man in the building! 15

TESS enters.

TESS. A man in the building?

CAROLYN. Yes, a man in the building.

BILLY. I'm here to see my sister.

TESS. Who are you?

CELIA appears.

CELIA. What's going on? (*Seeing BILLY.*) Oh Lord. There's a man in the building! 20

MRS WELSH *appears.*

MRS WELSH. A man in the building? Ladies, make yourselves decent. May I help you?

BILLY. I need to speak to Maeve.

MRS WELSH. Ah, Mr Sullivan. 25

BILLY. Look, lady, just tell me where my sister is.

MRS WELSH. If you could be patient / for a moment.

BILLY. I need to see her now. Maeve!

MRS WELSH. Mr Sullivan, you are welcome at Girton but whilst you are here you must respect our rules so please don't threaten us. 30

MAEVE *appears.*

MAEVE. Billy? What are you doing here? (*Pause.*) Billy?

BILLY. Maeve. You look different.

MAEVE. Thanks. You too.

BILLY. Not surprising. It's been a long time. 35

MAEVE. How are you?

BILLY. Ah, you know.

MRS WELSH. Mr Sullivan –

BILLY. Look. We can talk later. You gotta come with me.

MAEVE. What are you talking about? 40

BILLY. You're coming with me. I'm taking you home.

MAEVE. I'm not going anywhere.

BILLY. You are.

MAEVE. You've got no right / to walk in here like this.

BILLY. I've got every right. Don't make me drag you out of here. 45

MRS WELSH. That's enough! This is a ladies' college.

BILLY. She's not a lady.

MRS WELSH. She's a member of this college and while she's under my roof –

BILLY. You got to come home. 50

MAEVE. I'm not coming home, Billy.

BILLY. We need you.

MAEVE. You can manage. You said.

BILLY. Things are different now.

MAEVE. Don't, Billy. 55

MISS BLAKE *enters*.

MISS BLAKE. What's going on? TESS. It's her right to be here.

BILLY. Here? This isn't her world. (To MAEVE.) You're not one of them. Look at you.

MAEVE. I took the examinations. I work hard. / I've got good marks. If you'd just listen to me for one – just for one minute, Billy! 60

BILLY. Examinations? They don't make no difference. Not out there – there, where you left the rest of us.

MRS WELSH. Mr Sullivan, your mother and I made an agreement. Lady Beaumont provides you with an allowance so that Maeve can study. It has worked perfectly well so far. She's an extraordinary student. 65

BILLY. No good though, is it, being extraordinary at books when there's a babe and young 'uns with no one to mother them. 70

MAEVE. What?

BILLY. You heard.

MAEVE. What's happened to Mother?

BILLY. Oh, now the concern –

MAEVE. Billy, where's Mother? 75

BILLY. She's dead, Maeve.

Beat.

MAEVE. What? Dead?

BILLY. She...there was...I can't say, Maeve. Not here.

MAEVE. She's dead? Dead?

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SECTION A

Bringing Texts to Life

DNA, Dennis Kelly

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages x–x.

4 (a) There are specific choices in this extract for performers.

- (i) You are going to play Lou. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play John Tate. He attempts to show his authority in this extract.

As a performer, give **three** suggestions of how you would use **performance skills** to show his authority in this extract.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) 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.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9)

- (ii) Richard tries to make sense of the situation and hold the group together throughout most of the play.

As a director, discuss how the performer playing this role might demonstrate his status to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 4 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

DNA, Dennis Kelly

This play had its first performance at the Cottesloe Theatre of the National Theatre, London in February 2008.

DANNY: This is not part of the plan. Dental college is part of the plan, A levels are part of the plan, dead people are not part of the plan, this is not dental college.

LOU: He's dead, John.

JOHN TATE: Alright, I'm not denying, am I denying? no, I'm 5

LOU: He's dead.

JOHN TATE: Well, don't keep saying it.

DANNY: This is the opposite of dental college.

LOU: But he is dead.

JOHN TATE: Well you just, you're saying it again, didn't I just – 10

LOU: Because he's dead, John, he's dead, dead is what he is so we have to use that word to –

JOHN TATE: Alright. New rule; that word is banned.

Beat.

LOU: What, dead?

JOHN TATE: Yes. 15

DANNY: Banned?

JOHN TATE: Yes. Banned. Sorry.

LOU: You can't ban a word.

JOHN TATE: and if anyone says it I'm going to have to, you know, bite their face. Or something. 20

DANNY: How can you ban a word?

JOHN TATE: Well just say it then.

Pause.

Say it and see what happens.

They say nothing

Look, we have to keep together. We have to trust each other and believe in each other. I'm trying to help. I'm trying to keep things together. 25

RICHARD enters, with CATHY and BRIAN, CATHY grinning, BRIAN crying.

Pause.

RICHARD: He's dead.

JOHN TATE: Right, that's... now I really am getting a little bit cross, do not use that word.

RICHARD: What? 30

JOHN TATE: No-one says that word, okay, no-one.

RICHARD: What word?

CATHY: This is mad, eh? JOHN TATE: You know.

CATHY: Talk about mad. I mean, it's quite exciting as well, though, isn't it. 35

RICHARD: What, 'dead'?

JOHN TATE: Don't say it again, Richard, or I'm gonna

CATHY: Better than ordinary life.

RICHARD: What? 40

JOHN TATE: I'm gonna

RICHARD: What?

JOHN TATE: I'm gonna

I'm gonna hurt you, actually.

Beat.

RICHARD: You're going to hurt me? 45

JOHN TATE: Yes.

RICHARD: Me?

JOHN TATE: Yes. If you use that word.

CATHY: I mean I'm not saying it's a good thing, but in a way it is. 50

DANNY: Shut up, Cathy.

CATHY: You shut up.

JOHN TATE: I am trying to keep everyone together. Ever since I came to this school haven't I been trying to keep everyone together? Aren't things better? For us? I mean not for them, not out there, but for us? Doesn't everyone want to be us, come here in the woods? Isn't that worth keeping hold of? 55

They say nothing. RICHARD steps forward, a little hesitantly.

RICHARD: You shouldn't threaten me, John.

JOHN TATE: I beg your pardon. 60

RICHARD: I'm just saying. I'm just saying. I've just walked in here. I've been with these two, I've walked all the way from school with these two, with him crying and with her being weird, and I've just walked in here and I've got you threatening me, you shouldn't threaten me, you shouldn't threaten me, John. 65

Pause.

JOHN TATE: Or what?

RICHARD: What?

JOHN TATE: No, I mean, you know, or what?

RICHARD: Well... 70

JOHN TATE: Because I'm interested.

DANNY: He's just saying, John.

JOHN TATE: Are you on his side, Danny?

DANNY: No, I'm just saying that he's just saying.

CATHY: Shut up, Danny. 75

DANNY: You shut up.

JOHN TATE: don't tell Cathy to shut up, Danny, that's really, not...

DANNY: I'm not telling her to –

CATHY: He's on Richard's side. 80

DANNY: I'm not!

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SECTION A

Bringing Texts to Life

The Free9, In-Sook Chappell

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages X–X.

5 (a) There are specific choices in this extract for performers.

- (i) You are going to play Female Host. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Rat. She is nervous.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) 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.

Choose **one** of the following:

- costume
- staging
- props/stage furniture.

(9)

- (ii) Mini wants to be a star.

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:

- voice
- physicality
- stage directions and stage space.

(12)

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

The Free9, In-Sook Chappell

This play had its first performance at the Dorfmann Theatre of the National Theatre, London, in June 2018.

Scene Thirteen

Mini's alternative future

South Korea

A clothes rail, mirror and vanity case appear downstage. A Korean chanson plays. Mini walks into her makeshift boudoir and changes into a shimmering shift dress and sparkly shoes. Rat joins her. Mini holds up a green dress.

Rat No.

Mini *holds up a pink puffball-type dress.*

Rat No way.

Mini Why?

Rat It's not me.

Mini How do you know if you don't try? 5

Rat *takes the dress.*

Mini These too.

She hands Rat a pair of shoes. Rat goes behind the rail and changes. Mini practises balletic dance moves.

Mini Ready?

Rat *shyly emerges from behind the rail wearing the dress and shoes.*

Mini Wow.

Mini *applies lipstick to Rat.*

Mini Beautiful.

Rat *turns and looks in the mirror*

Rat I look like someone else. 10

Mini Exactly

Rat You look like you, but I don't look like me.

Mini We look like K-pop girls. Happy, shiny girls. Cute. We have nothing to cry about, we won't break.

Rat No. 15

Mini Do you see, we can start again. Be a new Mini, a new Rat. In South Korea anything will be possible. I'm going to be a ... star.

Rat How do you dare dream so big?

Mini I just see it ... feel it. You try. 20

Rat I ... I want ... to be safe ... To be worth something to someone.

Pause

I'm sorry. My dreams ... they're not as big as yours ...

Mini *clicks her fingers and a South Korean television studio appears upstage. A pastel-pink and mauve set, bright lights, white swivel chairs.*

Mini We're going on television.

Rat Us ... on television? 25

A Male and Female Host *enter to applause. They are both Extremely stylish; the Male Host has puffy hair at the front.*

Mini I'm going to be a North Korean defector reality star.

Rat How?

Mini By appearing on this show. Lots of girls have done it. Then you talk to someone called TED that can get a lot of attention, you can write a book and speak at the UN. 30
(Pronounced 'un' - she's read about it, never heard it spoken.)

Title music from the South Korean talk show Now on My Way to Meet You.

Male Host And on tonight's show we have a brand new North Korean beauty who's going to tell us her heart-breaking story.

Rat But you never talk about yourself.

Mini I'll have my own website. I'll blog and post dances and sketches online. When I've built up my fan base I'll endorse products, eventually I'll have my own clothing and beauty lines. 35

Female Host Introducing Minhee.

Applause

Mini *walks on to set, sits in the central chair.*

Male Host Welcome. 40

Mini Thank you. It's wonderful to be here tonight, to be free.

She looks out at the audience, suddenly vulnerable.

I suppose I should start at the beginning...

The television show is theatrical and kitsch, but she tells a simple, truthful story she has never told anyone before.

I was born in China. My mother was ... is ... North Korean. She spoke Korean to me in secret, used to tell me stories. When Omoni was with me, although we were poor, we were happy. 45

Female Host What happened?

Mini One day ... I must have been around five ... I went Out to play and when I came back she was gone ... 50

Pause.

After Omoni was repatriated ... things got pretty grim.

She won't let herself cry so smiles instead.

I decided reality wasn't for me. I remembered ... I hid in Her stories, added to them.

Sentimental music plays. She frowns at the music.

I imagined a warm room of my own, a place where I was Happy and fed every day, wore clean clothes. In time I could see every detail. Then, one day my dad ... 55

Female Host Who was your dad?

Mini A Chinese farmer. Not very original. Anyway he came to the outhouse where I lived with the dogs, he gave me a wash, took me inside, there was a woman, she looked me over, took me to the video place. 60

Female Host You were a video girl?

Mini Yes

Female Host How old were you then?

Mini Eight? Nine? 65

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SECTION A

Bringing Texts to Life

Gone Too Far!, Bola Agbaje

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages X–X.

- 6 (a) There are specific choices in this extract for performers.
- (i) You are going to play Ikudayisi. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play the Shopkeeper. He is defensive.
As a performer, give **three** suggestions of how you would use **performance skills** to show this.
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) 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.
Choose **one** of the following: (9)
- costume
 - staging
 - props/stage furniture.
- (ii) Yemi is trying to make a point.
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: (12)
- voice
 - physicality
 - stage directions and stage space.

(c) 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:

- set
- lighting
- sound.

(14)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION A

Bringing Texts to Life

Gone Too Far!, Bola Agbaje

This play was first performed in February 2007 at the Royal Court Jerwood Theatre Upstairs, London.

Scene Two

Yemi and Ikudayisi walk out onto the estate. It is run-down, with graffiti all over the walls. It is the scene of a typical south London estate with rows of flats. The shop is at the far end of the stage and the **Shopkeeper** is outside putting up a newspaper stand. There is Islamic music playing loudly from inside the shop and he is singing along to it. He is wearing an England shirt and Turban. There are also England flags hanging all around the shop. He immediately notices the boys and hovers around the door watching them closely.

Yemi has his hood over his head.

Ikudayisi How much did she give you?

Yemi Don't talk to me

Ikudayisi If there is money left I want to buy chocolate

Yemi ignores him and bops ahead towards the shop. As soon as they get to the door, the **Shopkeeper** stands in the way. **Yemi** tries to walk past him but he refuses to move away from the door.

Yemi Scuse, boss

The **Shopkeeper** clears his throat and points to the hood.

Shopkeeper No hoods. 5

Yemi Uhhh.

He attempts to get past again but fails.

Can you move out of the way?

Shopkeeper Sorry, no hoods

Yemi I wanna buy something dough.

Shopkeeper I said no hoods allowed. 10

Yemi And who are you?

Shopkeeper My shop, my rule.

Yemi Come out the way, I need to buy somink.

Shopkeeper Take off hood and you can enter.

Yemi This ain't Tesco, you nah. 15

Ikudayisi Yo bro, why don't you just take off the hood, man, it will save a lotta trouble.

Shopkeeper Yes, listen to friend.

Yemi, *stunned by the accent, turns and looks at Ikudayisi, puzzled.*

Yemi (to Shopkeeper) Be quiet. *(To Ikudayisi)* What's with the accent?

20

Ikudayisi What accent, man?

Yemi That one! You need to lauw dat, man, cos it don't sounds good. We're not in America, we're in England!

He looks down and sees his trainers on Ikudayisi.

Yemi What are you doing with my trainers on?

Ikudayisi I'm borrowing them. Don't you think it looks nice on me?

25

Yemi No, it don't suit you.

Ikudayisi You know I look fine, fine.

Yemi Look, yeah, what have I told you bout taking my stuff?

30

Ikudayisi What's your problem? You can have it back when we get home.

Yemi Just *don't* touch my stuff. Goss, man, do I need to start putting a padlock on my shit?

Bored by the conversation, the Shopkeeper starts to go inside and

Yemi *tries to follow. The Shopkeeper puts his hand in Yemi's face to stop him.*

Shopkeeper Still have hood.

35

Yemi I ain't 'ere to teef nothing. I just need to buy somink. So *move*, man!

Shopkeeper I don't want trouble.

Yemi And no one ain't looking for trouble, boss. Just let me in.

40

Shopkeeper Please, I don't want to call police.

Yemi What! You're making me mad now. Why are you talking bout police for? We only here to buy something, you get me?

Ikudayisi He doesn't get you, he not moving.

45

Yemi Shut up! I'm not talking to you! Just stand over there, man.

Ikudayisi *moves to the side and watches Yemi.*

Yemi Boss, stop the long ting and let me in.

Shopkeeper Take off hood.

Yemi Just move! 50

Shopkeeper Please, no trouble.

Yemi Don't you know nothing about human rights? You of all people should understand where I'm coming from – being Muslim and dat.

Shopkeeper Are you Muslim? 55

Ikudayisi No, he is not-oh.

Yemi (to **Ikudayisi**) You eediate, I said no one ain't talking to you. Just be quiet. (To **Shopkeeper**.) No I'm not a Muslim. But you're Muslim, innit?

Shopkeeper Yes. 60

Yemi See, that's what I'm saying, we're the same peoples.

Shopkeeper I no black, I Bangladeshi.

Yemi I know you're Indian –

Shopekeeper Bangladeshi.

Yemi Don't get it twisted, blud. Man, oh man, don't care where you're from. What I'm saying is I *know* you feel oppressed and dat when mans tell you, you can't wear your head ting in certain places. It the same like me! Bare people going around thinking you're gonna do dem something when all we wanna do is get on with our life. I understand you, blud! 65

Shopkeeper Then no hood.

Yemi You're not getting what – Hold up. (To **Ikudayisi**.) Listen to the music this guy is tryna play.

Ikudayisi It nice. 75

He mimics the song and tries to sing along.

Yemi Shut up, man. It's not nice. (To **Shopkeeper**.) How do we know it isn't some Islamic chant that you're playing?

Shopkeeper It's prayer music.

SECTION B

Live Theatre Evaluation

Answer both questions on the performance you have seen.

- 7** (a) Analyse how stage space was used to engage the audience during the opening moments of the performance. (6)
- (b) Evaluate how colour was used in the lighting of the performance to create impact for the audience. (9)

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS

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100 from *'100'*, by Christopher Heimann, Neil Monaghan and Diene Petterle, Nick Hern Books 2003

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The Free9 from *The Free9*, In-Sook Chappell, Methuen Drama (Bloomsbury)

Gone Too Far! from *Gone Too Far!*, Bola Agabje, Methuen Drama (Bloomsbury)

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing the Text to Life

100

Question Number	You are going to play Voice. Explain two ways you would use vocal skills to play this character in this extract.	Mark
1(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <p>Tone of delivery</p> <ul style="list-style-type: none"> nasal/flat tone (1) to indicate computerised source (1) aggressive tone (1) to suggest control of commuters (1) a change in tone (1) on '<i>Mind the...</i>' suggesting confusion/humanity (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> even delivery (1) to emphasise the defiance (1) change of pace and volume on '<i>Mind the...</i>' (1) to indicate the memory loss (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Phil. He does not take his work seriously. As a performer, give three suggestions of how you would use performance skills to show this from the start of this extract. You must provide a reason for each suggestion.	Mark
1(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 when the doors open (1) to physically indicate his enjoyment of the image on Jerry's computer (1) his use of gesture, posture and/or facial expression (1) in order to demonstrate his attitude to Jerry's computer screen (1) use of space in the extract (1) – from the opening of the doors to the end of the extract to show his lack of focus on work (1) how he reacts physically after Sophie asks him what's going on (1) to show that he is not taking her authority seriously (1) vocal pacing/tone/pitch to show his interest in receiving the email (1) and the change in tone/volume (1) to show his mocking criticism of Jerry reaction to Lucy's laughter (1) to show his enjoyment of the situation (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 • staging • props/stage furniture.
1(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status within the context of Sophie’s memory. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers e.g. physical theatre. Costume for Sophie will reflect her authority within the office</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, choice of performance space, needs to allow the fast changes of scene, physical theatre/multi-role style</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. Use of bamboo sticks or similar to create e.g. seats on train, desks, computer, Sophie’s bed</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 and 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 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>Sophie is trying to remember when her life changed. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
1(b)(ii)	<p>AO3 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone of voice when beginning her story, different tone from the one used with Phil/Jerry to indicate that she is reliving this ordinary day. Pitch changes when she reaches the moment of memory loss, and this links with her character throughout the play as she might show some of that uncertainty in the early scenes • physicality: a sense of physical routine created in the train/office. Strong physicality used to create authority and purpose e.g. addressing Phil/Jerry. Loss of physical definition and purpose when reliving memory loss e.g. <i>'I seem to have run out of...'</i>. Link to Sophie being forced to re-evaluate her values and the meaning of her success at work • stage directions and stage space: interaction with the other performers and use of stage directions to create the different locations. Use of stage directions to show the remembered changes to her world. Positioning in the space and how this is used to connect with the audience in moments of narrative/direct address rather than when re-living the memory.

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.
1(c)	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the element and demonstrate understanding of how the set design e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <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 platform, office, Sophie’s home.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to reflect changes of location and blend of memory, reality and fantasy, so coloured gels appropriate – sepia or blue wash. Use of spotlight to intensify direct address, creation of camera flash.</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. sounds of train station, office, answer-machine/recording, camera flash.</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 (A03)
	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.

Question Number	You are going to play Speakwrite. Explain two ways you would use vocal skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Tone of delivery</p> <ul style="list-style-type: none"> • Monotone (1) to indicate the non-human character (1). • Patronising/sarcastic tone (1) to indicate superior attitude (1). <p>Pace of delivery:</p> <ul style="list-style-type: none"> • Steady/staccato/measured pace (1) to represent computer-generated/mechanical quality to the sound (1). • Volume (1) in relation to Winston to show power balance (1). • Audibility for audience/use of amplification (1) to create his presence through voice (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Winston. He wonders 'Is this how it feels to go mad?' (line 27) in this extract. As a performer, give three suggestions of how you would use performance skills to show his state of mind in this extract. 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"> • physically indicate understanding of stage directions, e.g. <i>tenses</i> and is <i>relieved</i>, using gesture, posture and/or facial expressions (1) in order to demonstrate Winston's state of mind from the start of the extract (1) • vocally explore the line <i>Winston roars with the effort of thinking for himself</i> (1) in order to vocalise his state of mind (1) and/or to contrast with the more mechanical vocals of Speakwrite (1) • explore the possibility of his vocals coming in line with those of the machine (1) in order to demonstrate the mechanical nature of the work (1) • vocal pacing/tone pitch in the speaking aloud of the writing of the diary (1) in order for the audience to be aware (1) • possible indication of pause for consideration of what he is writing (1) to break up the delivery for the audience (1) • use of space/pacing around the screen (1) to indicate resisting being drawn into the system/to indicate his nervousness/anxiety (1) • specific delivery of the line and how it is paced (1) and a physical reaction during the exchange with O'Brien (1) to indicate the connection between the two characters at this moment (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 • staging • props/stage furniture.
2(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different costumes for Winston and O’Brien to show status and responsibility, use of worker’s uniforms to show obedience and there’s no individuality</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, window showing the corridor so show that constant observation is going on</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. desk, the desk lamp, the book/diary, telescreen</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. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, dress and behaviour to control.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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>O'Brien has the highest status in the play as a whole. As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
2(b)(ii)	<p>A03 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage 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 authority through tone, pitch and pace, e.g. the opening section where Winston hears O'Brien's voice compared to later when he is in the same space as Winston. Possible menacing tone as link to O'Brien's actions later on when he makes Winston betray Julia • physicality: body shape, gesture and posture at specific moments during the extract that indicate authority and status, e.g. when the audience sees him in the same space as Winston and when he is interacting with Speakwrite. This must relate to character who we know will be central to Winston's torture and 'breakdown' • stage directions and stage space: placing of O'Brien <i>in the corridor</i> and where the corridor will be in relation to where Winston is – maintaining distance signifies a different approach to status than if O'Brien moves closer to be a presence in the same space as Winston. The stage direction <i>We, for the first time, associate O'BRIEN's face with his voice</i> gives opportunity to show his power. The position of O'Brien on his last line in this extract and where he will be in relation to Winston – who shares the line – and why. O'Brien dominating the space, as he needs to show higher status, we know later he will betray Winston and put him in room 101.

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.
2(c)	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the element and demonstrate understanding of how the set design, e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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 <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 – whole wall as a screen or covered in Big Brother’s image.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. harsh spotlight, tracking spot that follows characters.</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, like alarms and unexpected loud sounds.</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 (A03)
	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.

Blue Stockings

Question Number	You are going to play Minnie. Explain two ways you would use physical skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Movement</p> <ul style="list-style-type: none"> • With a duster and type of duster to indicate time period (1) to indicate status of character (1) why she is in the foyer (1). • Hurried, quick, rushing (1) to show she’s serving people (1) and has lower status (1). <p>Gesture</p> <ul style="list-style-type: none"> • In response to the arrival of Billy (1) to indicate surprise at his presence (1) exit movement described as ‘running’ (1) to indicate urgency (1). • In response to Carolyn – curtsey, bob of the head (1) to indicate status (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Carolyn. She is described as ‘just passing through’ at the start of this extract. As a performer, give three suggestions of how you would use performance skills to show this at start of this extract. You must provide a reason for each suggestion.	Mark
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physically indicate understanding of stage directions (1), e.g. from which direction she is <i>just passing through</i> (1) and using gesture, posture and/or facial expressions (1) in order to demonstrate her state of mind and attitude to Minnie from the start of the extract (1) • vocally explore the tone of delivery to Minnie (1) in order to vocalise the difference in status (1) and reaction to Minnie’s line <i>I sold him.</i>(1) • vocal pacing/tone/pitch to match authoritarian/familiar exchange with Minnie and reaction to the appearance of Billy (1) with a gasp, e.g. to show surprise (1) • use of space around the stage space in the extract – from entrance to exchange with Minnie(1) • reaction to the appearance of Billy (1) to physically indicate her surprise at seeing a man at the door (1) • her presence in the remainder of the extract for which she either stays or makes an exit on an appropriate line as it does not indicate either in the script (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 • staging • props/stage furniture.
3(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different statuses, Carolyn may be dressed in plain, unfussy fashion, Minnie in uniform</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. sight lines, e.g. seeing Billy in the doorway, when Maeve appears – deciding where she appears from</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. Minnie’s duster, how they’d create the foyer and how plain or decorative it would look</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. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

This question requires understanding to be demonstrated through application of relevant 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>Mrs Welsh, Mistress of Girton College has the highest status in the play as a whole. As a director, discuss how the performer playing this role might demonstrate high status to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
3(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 both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate authority through tone pitch and pace, e.g. authoritative tone 'That's enough! This is a ladies' college, change of tone where she is supportive of Billy and then more impatient. Persistent as continues to assert her authority throughout the play, although does support women's education • physicality: body shape, gesture and posture at specific moments during the extract that indicate status, e.g. upright posture, hands clasped in front of her, stiff-backed, head high – this will be signalled straight away on her first line (line 22). Needs to demonstrate she never shows a softer side throughout the play. • stage directions and stage space: where she has come from when <i>MRS WELSH</i> appears, also this is an opportunity for her to make her status and authority clear to the audience. The proxemics between Miss Welsh and Billy, reaction to the news that Maeve's mother is dead. Needs to reflect fact she is in charge throughout and is never challenged in the play.

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.
3(c)	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the element and demonstrate understanding of how the set design, e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <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, black and white tiles on flooring, traditional portraits or landscape paintings on the wall.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. natural sunlight from doors, windows, stain glass window, table lamps, lights on the walls e.g. sconces.</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. street sounds from outside at the start, giggling or chatter from the girls in the boarding house, church bells in the distance, doors closing.</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 (A03)
	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.

DNA

Question Number	You are going to play Lou. Explain two ways you would use vocal skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Tone of delivery</p> <ul style="list-style-type: none"> • Varied on repeated use of <i>he's dead</i> (1) to indicate his disbelief (1) and/or growing realisation (1). • More assertive/uncertain on <i>you can't ban a word</i> (1) to demonstrate that he is either questioning John Tate's rule and/or doubting the action itself of banning a word (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> • Change of pace in the first section (1) to emphasise/stress his reaction (1). • Vary pace on <i>the Because he's dead, John</i> etc. (1) to emphasise his point to John Tate (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play John Tate. He attempts to assert his authority in this extract.	Mark
	<p>As a performer, give three suggestions of how you would use performance skills to show his authority in this extract. You must provide a reason for your suggestions.</p>	
4(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • physically indicate understanding of his status, e.g. in relation to Lou, and Danny using gesture, posture and/or facial expressions (1) in order to demonstrate John Tate's attempts to control the situation from the start of the extract (1) • vocally explore the line, e.g. <i>I beg your pardon</i> (1) in order to indicate his reaction to Richard at this point (1) and/or to contrast with his exchanges with Lou and Danny (1) • explore the pace of delivery after, e.g. <i>Pause</i> (1) in order to indicate his shock/surprise/discomfort at Richard standing up to him (1) • vocal pacing/tone pitch in reaction to Danny saying <i>He's just saying, John</i> (1) in order for the audience to be aware of his shift in focus from Richard to Danny (1) • change in tone on <i>Don't tell Cathy...</i> (1) to indicate the growing tension for the audience (1) • use of space/pacing around the space in relation to other characters or being static (1) to indicate the shifting focus of his delivery (1) • movement in relation to Cathy and Danny at the end of the extract to (1) to physically show his support for Cathy at this point (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 • staging • props/stage furniture.
4(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. contemporary costumes to define personality or location. Some differences in costume but broadly the same to indicate those 'in the gang' and status within it</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 projections</p> <p>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels</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. 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 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>Richard tries to make sense of the situation and hold the group together throughout most of the play.</p> <p>As a director, discuss how he might demonstrate his status to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
4(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: how specific lines may be delivered in order to demonstrate Richard’s no-nonsense approach through tone, pitch and pace, e.g. in exchange about the use of the word <i>dead</i>. Needs to show bravery as Richard stands up to John • physicality: body shape, gesture and posture at specific moments during the extract that indicate testing the relationship with John Tate for, example, and when he enters with Cathy and Brian. His attempt to lead fail ultimately as John turns the group against him • stage directions and stage space: his entrance into the space, his differing emotion from Cathy and Brian (Cathy ginning, Brian crying), then the placing of Richard in the space in relation to the other characters and whether this would change during the extract and why – use of levels, e.g. moving in relation to John Tate and on the stage direction <i>Richard steps forward, a little hesitantly</i> – from where/to where? Link hesitantly to fact that later in play John takes over as leader and Richard becomes an outsider and is isolated and loses his self-belief.

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.
4(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"> • use of the element and demonstrate understanding of how the set design, e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <p>Set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location like a natural environment that is a neutral space as none of the group belongs to it/non-naturalistic that uses symbolic or abstract projections to indicate time, location and/or mood.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. used to generate lots of shadows to indicate menace, secrecy, concealment, confusion and different perspectives.</p> <p>Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of the natural environment such as a park, wood, or urban environment sounds, like traffic noise, sirens.</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.

The Free9

Question Number	You are going to play Female Host . Explain two ways you would use vocal skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Tone of delivery</p> <ul style="list-style-type: none"> • theatrical tone (1) to indicate role as Host (1) • high volume (1) to suggest she is performing (1) • a change in tone (1) at Mini’s revelations suggesting empathy (1). <p>Pace of delivery</p> <ul style="list-style-type: none"> • heightened pace/delivery (1) to emphasise the introduction (1) • change of pace and volume on <i>What happened?</i> (1) to indicate personal connection (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Rat . She is reluctant. As a performer, give three suggestions of how you would use performance skills to show this.	Mark
5(a)(ii)	<p>You must provide a reason for each suggestion.</p> <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"> • her posture as the scene opens (1) to physically indicate her anxiety about the costume change (1) • her use of gesture, posture and/or facial expression (1) to show her lack of confidence (1) • use of space in the extract (1) – from the opening of the doors to the applause (1) • her presence in the extract and how she reacts to the TV show transition (1) to show she is hesitant (1) • vocal pacing/tone/pitch to show her reaction to the costume change (1) and the change in tone (1) or volume (1) to show her lack of confidence (1) • reaction to Mini’s confidence (1) to show contrasting sense of awe (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 • staging • props/stage furniture.
5(b)(i)	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status within the context of Mini’s alternate future. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers e.g. the on-stage costume change. Specific costume items e.g. puffball dress, green dress. Contrast with ‘stylish’ costumes for Hosts.</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>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. clothes rail, mirror, swivel chairs, lipstick, shoes, microphones. Positioning of key items.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created 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 (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>Mini wants to be a star. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space
5(b)(ii)	<p>A03 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage 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 telling her story ('simple and truthful'), different tone from the one used with Rat to indicate the change in location and mood. Pitch changes when she reaches the moment of where her <i>Omoni</i> (mother) was gone • physicality: a sense of physical confidence in the duologue with Rat. Alert physicality used to create sense of honesty and truth addressing the studio audience/Hosts. Movement in the transition, reflecting her confidence and determination • stage directions and stage space: interaction with the other performers and use of stage directions to create the different locations. Use of stage directions when dressing Rat and when taking part in the TV show, how this is used to connect with the audience in moments of narrative/direct address rather than when speaking 'privately' to Rat. <p>Mini is a streetwise and resilient character who has been a webcam girl from the age of eight and whose earlier traumatic experiences underpin her determination throughout the text. 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.
5(c)	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the element and demonstrate understanding of how the set design e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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>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 boudoir, the TV studio, abstract items to create a sense of Mini's 'alternate future', consideration of the transition.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to reflect the change of location and blend of reality and fantasy so coloured gels appropriate. Bright, high intensity, use of spotlight to differentiate moments of direct address/asides.</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. Korean chanson, title music, applause, use of microphone/amplification for Hosts.</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.

Gone Too Far!

Question Number	You are going to play Ikudayisi . Explain two ways you would use vocal skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Accent</p> <ul style="list-style-type: none"> • African accent used (1) to indicate he is comfortable with Yemi (1) or being himself (1) • 'fake' American accent (1) to suggest his street 'persona' (1). <p>Pace/tone of delivery</p> <ul style="list-style-type: none"> • high pitch (1) or whining tone at start of extract (1) to show he wants some chocolate (1). • a change in tone on 'I'm borrowing them' (1) to show he feels guilty (1) defensive (1) • rising pitch (1) to emphasise his attitude (1). <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Shopkeeper. He is defensive. 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 awareness of Yemi/Ikudayisi (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 his increasingly guarded emotions (1) • his presence in the extract and how he reacts physically to the wearing of hoods (1) to show that he is anxious (1) • vocal pacing/tone/pitch to show his panic developing (1) • reaction to the boys trying to enter the shop (1) to show that he is worried (1) • a change in tone (1) or volume (1) to show his strong emotions at the end of the extract (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 make reference to the context in which the text was created and performed. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • staging • props/stage furniture.
<p>6(b)(i)</p>	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>costume: to indicate character and/or status and 21st-century time period. Naturalistic costume, casual/sports clothes, possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Key costume items e.g. Yemi’s trainers, hoodies, the shopkeeper’s England shirt and headscarf</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, supporting rapid scene changes e.g. black box studio, intimate performance space (as in first performance), impact on/connection with audience</p> <p>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. doorway, newspaper stand, newspapers, flags.</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 trying to make a point. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space
6(b)(ii)	<p>A03 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone of voice at the start of the extract, different tone interacting with the shopkeeper to show his determination. Pitch and volume changes at 'move man' to show intensity of feeling. • physicality: a sense of physical characterisation created interacting with Yemi and particularly the shopkeeper. Use of gesture and proxemics as the confrontation develops e.g. 'You're making me mad now' • stage directions and stage space: interaction with the other performers and use of the detailed stage directions to create the developing tension. Positioning in the space and how this is used to build relationships and create a sense of Yemi's intentions for the audience. <p>Yemi is determined not to be manipulated or controlled in this extract; he identifies himself as a fighter and his attitude arguably leads to his brother, Ikudayisi, being stabbed towards the end of the play. Responses may refer to this.</p>

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"> • use of the element and demonstrate understanding of how the set design e.g. may enable performers to use levels to indicate status or detail in the set will either be aiming for realism or symbolism • 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 • 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. <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, the exterior to the shop, dressing of the set e.g. the England flags, graffiti</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to create naturalistic location, run down atmosphere, graffiti, flags. Use of bright washes to create time of day</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, Islamic music, football anthem.</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 (A03)
	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 stage space was used to engage the audience during the opening moments of the performance.
7(a)	<p>AO4 (6 marks)</p> <p>The response must focus on the opening moments of the production and must be supported by clear examples of how the stage space was used to engage the audience by performers in relation to the space and possible settings in which they are operating.</p> <p>This is a relationships/proxemics/physicality question and it is looking for candidates to be able to demonstrate an understanding of the way in which stage space may be used by performers to assist in the visual realisation of the production during the opening moments and/or in indicating how relationships and characters are established at the start of the production.</p> <p>Look for other reasonable marking points.</p>

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis. Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3-4	<ul style="list-style-type: none"> Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. Response is clearly expressed in some detail. Examples used to clearly support analysis. Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. Appropriate use of technical and subject-specific language.
Level 3	5-6	<ul style="list-style-type: none"> Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. Response is comprehensive and detailed. Examples used are well-developed and fully support analysis. Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question. Confident use of technical and subject-specific language.

Question Number	Evaluate how colour was used in the lighting of the performance to create impact for the audience.
7(b)	<p>AO4 (9 marks)</p> <p>The question is specifically about lighting and the use of colour 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"> • evaluation may offer comparisons from within the production – moments that were more successful than others in creating impact. • evaluation may offer an overall positive or negative view of the lighting in the production, specifically in relation to the use of colour, or it may offer a balance • specific examples will demonstrate the effectiveness of the use of colour in the lighting at those particular moments to create impact. • there may be evidence of, e.g. the use of colour in lights to create specific moods or to focus attention on a setting and/or relationship or a change of time and/or location • there may be evidence of an understanding of lighting terms such as, e.g. flood, wash, focus, spot and/or specific reference to the colour pallet. <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.

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