



**Pearson
Edexcel**

Mark Scheme

Summer 2018

Pearson Edexcel GCSE

In Drama and Theatre (1DR0)

Component 3: Theatre Makers in Practice

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Publications Code 1DR0_03_msc_20180822

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General Marking Guidance

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

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life 1984

Question Number	You are going to play Winston. Explain two ways you would use physical skills to play this character in this extract.	Mark
1 (a) (i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <p>Gesture/ Actions</p> <ul style="list-style-type: none"> • actions (1) to indicate his fear (1) or hunger (1) • appropriate gestures used (1) to show reactions to O'Brien (1) or Mother (1) • appropriate facial expressions (1) to reflect attitude (1) <p>Movement</p> <ul style="list-style-type: none"> • change of positioning (1) to show setting e.g. memory of young Winston (1) reflecting on the past with Julia (1) • sudden movements such as jumping up (1) or stamping his foot (1) to reflect his attitude (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Mother. She wants Winston to share his chocolate ration. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1 (a) (ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • physically indicate understanding of stage directions, <i>the Mother becomes Winston's mother</i> (1) using gesture (1) or movement (1) • pace of vocal delivery (1) to show strained patience (1) • use of even (1) or high tone (1) to vocalise her frustration (1) • use of facial expression (1) to reinforce (1) or intensify (1) her objective, for example during Winston's monologue • use of movement (1) or stillness for example frantic cleaning (1) or standing still to indicate impatience (1) • use of gesture (1) to indicate frustration (1) or attempt to calm Winston (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>1 (b) (i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound. <p>A03 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</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>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different styles / colours of costume for Winston, Mother, child / sister and O'Brien to show status, subtle differentiation of Julia's costume, changes to costume indicating that Julia and Winston are out of Big Brother's view.</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: voice-overs, alarms and unexpected loud sounds.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (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>Julia is frightened.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
1(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Julia's fear through tone, pitch and pace, e.g. the final section. Possible high / frightened tone, urgent emphasis of Winston's name and / or slowing pace, as indication of her developing fear. • physicality: body shape, gesture and posture at specific moments during the extract that indicate her tension and realisation e.g. when listening to / watching Winston's memory. Physical reactions to this and to Winston in the final section of this extract may be explored to show fear and realisation. • stage directions and stage space: placing of Julia in relation to the other characters. The stage directions <i>Julia wakes up alone</i> gives an opportunity to create fear and isolation within the space, e.g. looking for Winston. Movement and proxemics in reaction to Winston in the final section of this extract and where she will be in relation to the other characters during the 'story' – and why. <p>Julia can be seen as a brave, rebellious character who at this point experiences fear and the realisation that the party will ultimately win. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
<p>1(c)</p>	<p>AO3 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: changes in lighting states and / or intensity to indicate a change in atmosphere or location; colour in lights to enhance and / or indicate location / mood / atmosphere and to enable use of projection, e.g. change of lighting state for flashback.</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. telescreen, bed, chocolate.</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic / non-naturalistic, e.g. use of projection – whole wall as a screen or covered in Big Brother’s image, intimacy of the antique shop created on screen.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	You are going to play Eric. Explain two ways you would use physical skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Gesture / Actions</p> <ul style="list-style-type: none"> • facial expression (1) to indicate his attitude towards Mr Birling (1) or Gerald (1) • actions (1) used to interrupt Mr Birling (1) or to show bitterness e.g. on 'a nice cosy talk' (1) • gesture (1) to other characters showing anger (1) or incredulity (1) <p>Movement</p> <ul style="list-style-type: none"> • change of positioning (1) or proximity (1) to show his reactions to the discussion (1) • movement (1) to reinforce changes of pace such as 'shouting' (1) or 'quietly bitterly' (1) <p>Look for other reasonable marking points</p>	(4)
Question Number	You are going to play Sheila. She feels guilty about the death of Eva Smith, known as Daisy Renton. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physically indicate understanding of stage directions, (<i>flaring up</i>) (1) using gesture (1) or movement (1) • pace of vocal delivery (1) to show anxiety (1) or guilt (1) • use of even (1) or high tone (1) to vocalise her frustration (1) • use of facial expression (1) to reinforce (1) or intensify (1) reactions, for example during Eric's speech at the start of the extract • movement on delivery of specific lines – '<i>But that won't bring Eva Smith back to life</i>', (1) e.g. to show her attitude physically (1) • use of gesture (1) to indicate guilt (1) • her presence in the space in relation to others in the extract (1) to demonstrate her attitude to the family (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound.
2(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</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>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. costumes for the Birlings to represent wealthy middle-class background. These may be period or contemporary costume.</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 fire, music playing in background, appropriate background sounds.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. class differences, social responsibility and ethics, post-war social comment to show change in society to focus more on welfare of others.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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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>Gerald questions the Inspector's identity.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
2(b)(ii)	<p>A03 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Gerald's growing realisation. His persuasion of others through tone, pitch and pace, e.g. on specific lines '<i>But is it a fact?</i>' ... Gerald's vocal delivery should reflect his growing suspicion. • physicality: body shape, gesture and posture at specific moments during the extract that indicate his confident argument to others, e.g. when he explains to Mr Birling how he could have been fooled in the second half of the extract. • stage directions and stage space: placing of Gerald in the space in relation to the other characters and whether this would change during the extract and why, e.g. during Eric's speech. His use of furniture, and other properties, where he is when he delivers his last line in the extract, '<i>How do you know it's the same photograph?</i>' <p>Gerald takes charge in this scene and it is his suspicion of the Inspector's actions and identity which causes the family and the audience to realise that all is not as it seems. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
<p>2(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, e.g. soft mood natural lighting to indicate night, shadows created by lowering intensity lights (tension), light from open fire or chandelier or table lamps.</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. a photograph to represent the picture of Eva Smith, appropriate personal props for the Birlings and stage furniture to show wealth and location.</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status, room should demonstrate this.</p>

Marking instructions

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

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

Section A: Bringing Texts to Life

Blue Stockings

Question Number	You are going to play Carolyn. 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>Gesture / Actions</p> <ul style="list-style-type: none"> • facial expression (1) to show her passion (1) or belief in her argument (1) • actions (1) used to attract Miss Blake's attention (1) or support her argument (1) • gestures (1) to other characters e.g. Celia (1) or Tess (1) <p>Movement</p> <ul style="list-style-type: none"> • moving around in seat (1) to indicate frustration (1) or her need to speak (1) • standing up (1) or sitting down (1) to reinforce her argument (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	<p>You are going to play Maeve. She says, 'We're all missing the point'.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.</p>	
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of facial expression (1) to show her reactions to the others' ideas from the start of the extract (1) • vocal expression (1) to show her developing argument (1) • use of tone (1) or emphasis (1) to convince others of her ideas (1) • sudden movement e.g. standing (1) to reflect her realisation (1) and / or to show her reaction to Miss Blake's praise (1) • use of gesture (1) to indicate passionate belief (1) • her position in relation to others in the extract (1) to demonstrate her ideas (1) and her reactions to the other women (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound.
3(b) (i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of Miss Blake and the women in a 'classroom' location so all are visible, awareness of an area for central focus to be used by Miss Blake and Maeve.</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, the women may be dressed in plain, unfussy fashion, Miss Blake more formally in dark colours, Maeve in plainer, worn clothing to indicate her lack of wealth, as appropriate for the time.</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place or to help establish the time and place, e.g. natural sounds from outside at the start, bells in the distance, doors closing, the sound of the women writing.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p>

Look for other reasonable marking points.

Marking instructions

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Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• 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>Miss Blake challenges the women to argue either side of the debate.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
3(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Miss Blake's objective through tone, pitch and pace, e.g. dismissive tone at 'what's the point of the arts...', changes of tone, pace, emphasis where she tells Tess to leave, then praises Carolyn and later, Maeve. • physicality: body shape, gesture and posture at specific moments during the extract that indicate attitude, e.g. upright posture, urgent gestures when challenging the women – softer and more approving as they start to demonstrate that they are <i>'learning to think'</i>. • stage directions and stage space: her position in the space to show her leading the class. The proxemics between Miss Blake and the women as her class, and changes in positioning in relation to each woman as she contributes e.g. moving to stand beside them to show approval, moving away as she questions them. <p>Miss Blake is both a teacher and a role model for the women and a passionate believer in equality throughout the play. Her strong beliefs result in her resignation. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

<p>Question Number</p> <p>3(c)</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set <p>AO3 = 14 marks</p>
	<p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door / windows – a sense of reality, focus of light on specific areas / moments e.g. use of spotlight on Miss Blake / blackboard, or on Maeve during her speech.</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. creating the classroom using the positioning of appropriate stage furniture e.g. desks and chairs for women and Miss Blake, a blackboard, door / windows.</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, black and white tiles on flooring, dressing of desks with books and papers, information on blackboard / screen.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

The Crucible

Question Number	You are going to play John Proctor. Explain two ways you would use physical skills to play this character in this extract.	Mark
<p>4(a)(i)</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>Gesture / Actions</p> <ul style="list-style-type: none"> • facial expression (1) to show his anger with Mary (1) or disbelief at the arrests (1) • gestures (1) used to reinforce specific lines e.g. 'it is true?' (1) • physical reactions (1) to Elizabeth (1) or Mary (1) <p>Movement</p> <ul style="list-style-type: none"> • moment of stillness (1) to show shock (1) at the news from the court • movement towards Mary (1) to show his anger (1) or towards Elizabeth (1) to show his horror (1) <p>Look for other reasonable marking points.</p>	<p>(4)</p>
Question Number	<p>You are going to play Mary Warren. She is frightened.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this. You must provide reasons for each suggestion.</p>	Mark
<p>4(a)(ii)</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"> • gesture to John and Elizabeth (1) to show her fear (1) • movement e.g. moving away from the Proctors (1) to defend herself from their criticisms (1) • use of high (1) or uneven (1) tone to show her anxiety and growing fear (1) • use of pace (1) to create a sense of rising panic (1) • use of space (1) to increase tension (1) and communicate her emotions (1) • her physical reactions (1) to John's accusations (1) or Elizabeth's reproaches (1). <p>Look for other reasonable marking points.</p>	<p>(6)</p>

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound.
4(b)(i)	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the doorway, the fireplace, the kitchen table, the window, a staircase.</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 neat clean dress for Elizabeth, rougher working clothes for Proctor, appropriate uniform / colours costume to show Mary's status as a servant.</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. crackle of the fire, ticking of the clock or appropriate night-time sound effects as a counter-point to silence / pauses.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Elizabeth is both 'amazed' and 'shocked'.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
4(b)(ii)	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider 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 Elizabeth's reactions through tone, pitch and pace, e.g. sympathy at '<i>What ails you, child?</i>' reproach, '<i>Oh, Mary, Mary, surely you –</i>', shock at '<i>Pregnant! Are they mad?</i>' • physicality: body shape, gesture and posture at specific moments during the extract that indicate his attitude, e.g. Movement off the chair where she is sitting to indicate strong emotions, building silent outrage in the duologue between Mary and Proctor through physical tension, silent reactions and gesture. <p>stage directions and stage space: Elizabeth is amazed at the beginning of the extract. Moving from seated position in the space could indicate shock and growing horror, moving closer to Proctor could suggest instinctive need for support. Elizabeth is silent for much of this extract but her presence in the space should indicate her feelings about both Mary and Proctor, and about what they are saying.</p> <p>Elizabeth is a moral character who moves from calm disbelief to horror in this extract and in the complete play. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
4(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location <p>lighting: colour or intensity in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. main light source from window and / or door and of the fire, possible use of lantern light and / or spotlight to focus on the exchange between Proctor and Mary towards the end of the extract.</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. lanterns, appropriate kitchen furniture including props such as the cooking pot and ladle, Mary's 'poppet'.</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show simple condition of the Proctors' home, levels / stairs, doorway, window, fire place, muted colours or monochrome with no decoration to indicate puritan lifestyle.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

DNA

Question Number	You are going to play Leah. 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>Gesture / Actions</p> <ul style="list-style-type: none"> • reactions to Phil’s silence (1) or his plans (1) to show frustration (1) • facial expression (1) to show disbelief (1) or shock (1) • gestures (1) to reinforce stage directions e.g. ‘she stares at him’ (1) or lines e.g. ‘It’s Adam Phil, Adam!’ (1) <p>Movement</p> <ul style="list-style-type: none"> • sudden movements (1) or stillness (1) in reaction to Phil (1) • moves closer to audience (1) or to Phil (1) to reflect reaction (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Brian. He doesn’t understand the ‘experiment’. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for your suggestions.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> • physical reaction to Phil (1) and Leah (1) throughout the extract to show that he doesn’t understand (1) • use of space (1) and movement (1) in relation to Phil to indicate his cooperation with the ‘experiment’ (1) • use of tone (1) and pitch (1) in order to show enthusiasm for the experiment e.g. ‘brilliant’ (1) • use of pace (1) to show his excitement (1) • use of facial expression (1) to show that he is unaware of any danger (1) • use of gesture (1) to show his lack of understanding(1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>5(b)(i)</p>	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound. <p>AO3 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the setting in 'A wood.'</p> <p>costume: to indicate time period and/or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour / style, creating subtle or strong contrasts between Phil, Leah, Brian.</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> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture / status within gangs, belonging and personal responsibility.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	<ul style="list-style-type: none">• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.• Response is clearly expressed in some detail with consistent focus in relation to the question.• 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>Phil says, 'I'm in charge'.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. 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 about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Phil's 'reasonable' plan. His leadership and domination of the group, tone, pitch and pace, e.g. throughout exchange with Leah. Consideration of silence where indicated by stage directions, e.g. silent exchange with Cathy and when Phil refuses to answer Leah at the end of the extract. • physicality: body shape, gesture and posture at specific moments during the extract that indicate ruthless determination e.g. his use of the plastic bag to demonstrate his plan, use of gesture to respond to Leah and to direct Cathy and Brian in the 'experiment'. • stage directions and stage space: positioning in the space in relation to the others to show his status and how this would change during the extract and why – use of levels, e.g. moving around the space, interacting with Brian in particular. Stillness or movement in response to the stage directions. <p>Phil is the dominant character in this scene. He has been silent and passive previously; he will withdraw from the group again after this scene. Responses may refer to this.</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
5(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. used to generate lots of shadows to indicate menace, confusion and different perspectives, colour used to indicate danger to Brian / implied danger to Adam.</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels and location, the plastic bag.</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, e.g. a natural environment that is a neutral space as none of the group belongs to it /non-naturalistic that uses symbolic or abstract projection to indicate time, location and / or mood.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Dr Korczak's example

Question Number	You are going to play Dr Korczak. Explain two ways you would use physical skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <p>Gesture / Actions</p> <ul style="list-style-type: none"> • eye-contact with audience (1) or with Adzio (1) to reinforce his argument (1) • physical reaction to Adzio's bitterness (1) showing his attempt to persuade (1) or to calm Adzio (1) • gesture (1) to heighten impact of lines e.g 'you broke all the rules' (1) or 'what would be the point' (1) <p>Movement</p> <ul style="list-style-type: none"> • walking slowly (1) or standing still (1) to create a contrast with Adzio's emotions (1) • movement towards the audience (1) or towards Adzio to show detachment (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	<p>You are going to play Adzio. He is angry.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this.</p> <p>You must provide a reason for each suggestion.</p>	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"> • use of facial expression (1) to show his attitude to Korczak (1) or Stephanie (1) • use of tone (1) to show anger (1) or defiance (1) • use of emphasis (1) to reinforce specific lines e.g. '<i>You're either blind or stupid</i>' (1) or '<i>I scored. That's all.</i>'(1) • use of space (1) to show he is playing '<i>without joy</i>' (1) • use of gesture (1) to show his attitude to Korczak (1) or Stephanie (1) • choice of position (1) to show his resistance to others' views (1) <p>Look for other reasonable marking points.</p>	(6)

Question Number	<p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound.
6(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of outside location of the the football game.</p> <p>costume: to indicate character, 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 Second World War costume reflecting Warsaw ghetto poverty, culture (young Jewish children), and differentiation between Dr Korzcak, Stephanie and Adzio.</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, illustrate the action e.g. sounds to create the football match, or as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of distant war, children playing in the orphanage.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. created for year 9 students, demonstrates importance of human rights for children, idea that children should be seen as equals to adults.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p> <p>6(b)(ii)</p>	<p>Stephanie is thoughtful.</p> <p>As a director, discuss how the performer playing this role might demonstrate to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space. <p>AO3 = 12 marks</p>
	<p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: calm, sympathetic tone of voice talking to Adzio, warmth and humour in final section. Even pace to show control of emotions. Emphasis on specific words / lines e.g. '<i>I hate football as well</i>', the references to a '<i>rabbit</i>'. • physicality: stillness and slow-paced movement used as a contrast to Adzio's aggression. Gestures used to suggest empathy, create rapport with Adzio. Consideration of actions suggested by lines and stage directions e.g. '<i>Can I sit with you?</i>' and the rabbit impression. • stage directions and stage space: movement to create the football game at the start of the extract. Adzio and Korczak, then Adzio and Stephanie. Use of props for e.g. interaction with the football to highlight Adzio's age and how this might be used as part of the interaction with Korczak / Stephanie. <p>Stephanie is a character who represents kindness and a balanced morality within the play. Her developing relationship with Adzio leads to her protecting him at the climax to the play. Responses may show refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
6(c)	<p>A03 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. needs to reflect neutral space for opening and war-time poverty as the 'story' begins so may be sparse, lit by softer natural light to suggest outside location for playground.</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. football, the Adzio doll.</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. naturalistic references to ghetto such as barbed wire, smashed glass, broken wall and shabby interior of the orphanage.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Government Inspector

Question Number	You are going to play Anna. Explain two ways you would use physical skills to play this character in this extract.	Mark
7(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Gesture/ Actions</p> <ul style="list-style-type: none">• gesture of welcome (1) at Osip's entrance (1)• actions / reaction to Osip's lines (1) to indicate welcome (1) or extreme interest (1)• eye-contact with other characters (1) to show the importance of pleasing Osip (1) <p>Movement</p> <ul style="list-style-type: none">• following Osip's movements (1) to reinforce interest in Khlestakov (1)• stillness (1) or sudden movement (1) to show excitement (1)• change of position (1) in reaction to Maria's lines e.g 'he's really handsome' (1) or to the mayor's e.g. 'both of you!' (1).	(4)

Question Number	You are going to play Osip. He is making the most of his situation. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
7(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • Movement e.g. on entrance (1) to demonstrate his attitude (1) • change of position on specific lines (1) or use of stillness (1) to indicate his attitude (1) • gesture (1) to reinforce key lines in his speech e.g. <i>'Disappointingly sir, sad to report'</i>. (1) • change of tone (1) in order to show his reactions to Anna / Maria (1) or the Mayor (1) • use of emphasis (1) to reinforce specific lines e.g. <i>'He's a stickler for things being just so'</i> (1) • physical reaction (1) to enhance the comedy of receiving the roubles (1) • use of facial expression (1) or eye contact with the audience (1) to show growing 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 refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound.
7(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</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>costume: to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. official uniform that may be period or contemporary for the Mayor, Osip dressed as a servant, the women costumed in brighter colours, etc.</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> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. was first performed in front of the Emperor of Russia who approved it, was considered a daring production. It can be satirical / light hearted / comedic / farcical so the production elements may reference this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p> <p>7(b)(ii)</p>	<p>The Mayor is very worried about Khlestatov.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space. <p>AO3 = 12 marks</p>
	<p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate his awareness of his anxiety through tone, pitch and pace. Use of volume to create melodrama and comedic reactions. Changes of tone when addressing / dismissing Anna and Maria. • physicality: body shape, gesture and posture at specific moments during the extract that indicate his increasing anxiety, e.g. on '<i>Is he a brute?</i>'. Audience knows he is grasping at straws which makes his extreme conviction comic. • stage directions and stage space: his reactions to Osip, and the information he provides. Physical use of the space as he reacts, e.g. nodding, moving towards Osip, heightening comedy of his interest in the 'inspector'. Changes of position to heighten sense of realisation. <p>The Mayor is a character of high status who is completely fooled by Khlestakov and Osip; he later reacts with anger on realising that he has been tricked. Responses may refer to this.</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
7(c)	<p>AO3 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and/or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere e.g. stylised lighting representing artifice, or stark white light to expose the characters, different lighting state outside the doors.</p> <p>props / stage furniture: reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. two sets of doors, furniture to show the mayor's status e.g. official portrait.</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic / naturalistic. Over-elaborate set to reflect the Mayor's position or minimalist style as a counterpoint to other elements.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Twelfth Night

Question Number	You are going to play the Duke (Orsino). Explain two ways you would use physical skills to play this character in this extract.	Mark
8(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <p>Gesture / Actions</p> <ul style="list-style-type: none">• gesture used (1) to reinforce relationships with Olivia (1) or Viola (1)• actions (1) to show status (1) or love (1)• eye contact with Olivia (1) or Viola (1) to show reactions to Malvolio's appearance (1) <p>Movement</p> <ul style="list-style-type: none">• reactions to other characters' lines (1) to show surprise (1) or laughter (1)• movement (1) to reinforce his importance (1) or his new connection to Viola (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play Malvolio. He feels that Olivia has treated him unfairly. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.</p>	Mark
8(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • physical reaction (1) on seeing Olivia (1) • gesture (1) to reinforce feeling of betrayal (1) or anger (1) • position on stage (1) to show relationships (1) • use of tone (1) to show his feelings (1) • use of facial expression (1) to show outrage (1) and hurt (1) • use of movement (1) to suport the melodrama of his 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 refer to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • staging • costume • sound
8(b)(i)	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of the street / exterior to Olivia's house, consideration of the exits / entrances within the extract.</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 (colours, fabrics) for Olivia and Duke to show their high status, Viola to show that her disguise has now been at least partially removed, Malvolio to show that he is a 'madman'.</p> <p>sound: live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds of the outside world, or to announce entrance / exits.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. it is a romantic comedy about mistaken identity. Originally, the play was entertainment for Twelfth Night – merry celebration of end of Christmas.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Olivia shows compassion.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>8(b)(ii)</p>	<p>AO3 = 12 marks</p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered to show her compassion through tone, pitch and pace, e.g. 'Alas, poor fool, how have they baffled thee'. • physicality: body shape, gesture and posture at specific moments during the extract both during her speech and in the silent moments, e.g. reactions while reading the letter, and speaking to Malvolio. • stage directions and stage space: positioning in relation to Fabian / Malvolio e.g., turning to Fabian on '<i>Good madam, hear me speak</i>'. Positioning at the start of the extract as she has just read the letter. Consideration of positioning in relation to Malvolio. <p>Olivia was shocked when Malvolio declared his love, but on learning the truth she feels sorry for him. Responses may refer to this.</p> <p>Look for other reasonable marking points</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • props / stage furniture • set.
8(c)	<p>AO3 = 14 marks</p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • reasons for the decisions made, including, e.g. the reasons for lighting choices, relationship with audience and the intention for the use of particular lighting effects at specific times in the extract e.g. spotlight, colour wash, gobo • there may be evidence of how the props / stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props / stage furniture used • use of the element and demonstrate understanding of e.g. the use of specific set items such as flats and stage furniture as part of the set to create specific locations or to focus attention on the setting and / or a relationship or a change of time and / or location. <p>lighting: colour in lights to enhance and / or indicate location / mood / atmosphere, use of projections, e.g. natural, season, colour wash to suggest location or time of day.</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>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, exterior to Olivia's house, flowers, gateway into garden, exits indicated using arches / doorways.</p>

Marking instructions

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

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

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

Section B: Live Theatre Evaluation

Question Number	Analyse how physical skills were used to engage the audience at one key moment in the performance.	
9(a)	<p>AO4 = 6 marks</p> <p>A number of examples may be presented or a single extended example but these will be rooted in the specifics of the chosen moment.</p> <p>This may be engagement created by moments of tension or of comedy; engagement created by the relationship between characters on stage at that moment and / or engagement created by ensemble or choral use of physical skills.</p> <p>There may be evidence of an understanding of physical terms such as, e.g. pace, tempo, stillness, movement, gesture, action, facial expression, ensemble, choral or audience address.</p> <p>The response must show how one or more performers used physical skills to engage the audience within the key moment chosen.</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 the set design created impact within the performance.	
9(b)	<p>AO4 = 9 marks</p> <p>The question is about set design and the creation of impact, and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • an evaluation of the use of set in creating for example time period, atmosphere, or location • an overall positive or negative view of the set design in the production, or a balanced view offering both positive and negative examples • examples will demonstrate the effectiveness of specific elements within the set design in creating impact e.g. stage furniture, cyclorama, flats or constructed set, revolve, etc. • the use of set items, colours or styles to create specific impact • an understanding of specific stylistic set design terms e.g. naturalistic, representational, formal, informal, fourth wall, etc. <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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