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Edexcel

## Mark Scheme (Results)

June 2019

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

Drama (1DR0) Paper 3

Component 3: Theatre Makers in Practice

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## General Marking Guidance

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

**Section A: Bringing Texts to Life**  
**1984**

Question Number	You are going to play O'Brien. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>1(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) used to indicate his detachment (1) or a sense of menace (1)</li> <li>• Emphasis of specific words (1) to show attitude to Winston (1)</li> <li>• use of vocal pace (1) to build tension (1)</li> <li>• use of pause (1) to heighten sinister atmosphere (1) or have a greater impact on Winston (1)</li> <li>• change in volume (1) to reflect power and status (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	You are going to play Winston. He is in pain. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>1(a)(ii)</b>	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• pace of vocal delivery (1) to show the pain he is feeling (1)</li> <li>• tone (1) used to show fear of O'Brien (1)</li> <li>• physically indicate understanding of stage directions, e.g. '<i>shivering, pleading, wanting approval</i>' (1) using posture (1) or movement (1)</li> <li>• use of facial expression (1) to show his reactions to the torture (1) or to connect with the audience (1)</li> <li>• use of movement (1) or stillness (1) to show how he is feeling (1)</li> <li>• use of gesture (1) to indicate his suffering (1) or to indicate that he is afraid of further pain (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

<p>Question Number</p> <p><b>1(b)(i)</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• lighting.</li> </ul> <p><b>A03 = 9 marks</b></p>
	<p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> 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 O'Brien, Winston, torturers, indicating that Winston is being tortured, showing inhumanity of torturers, O'Brien's high status</p> <p><b>props / stage furniture:</b> 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, chairs, torture equipment, blood, glass of water and straw</p> <p><b>lighting:</b> changes in lighting states and / or intensity to indicate a change in atmosphere or location; colour in lights to enhance and / or indicate location / mood / atmosphere and to enable use of projection, e.g. use of harsh lighting state to indicate harshness of Room 101, spotlight on Winston</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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>O'Brien holds the power.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
1(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate O'Brien's attitude through tone, pitch and pace. Possible emphasis of key phrases '<i>How many fingers Winston?</i>' to emphasise his control and power</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate his authority e.g. in relation to Winston / the audience. Gesture used to reinforce his attitude and status as the character who is in control of everything in Room 101</li> <li>• <b>stage directions and stage space:</b> placing of O'Brien in relation to the other characters. Movement and proxemics in reaction to Winston – O'Brien could ignore his presence, address him, approach him or indicate him physically to show his control, or combine these approaches</li> </ul> <p>O'Brien is a very high status character who subtly controls Winston's actions earlier in the play and who in this scene uses his sinister control of the torturers to brainwash Winston. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>



<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
<p><b>1(c)</b></p>	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract e.g. sound choices to create the moments of torture</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing 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(s) and /or a relationship or a change of time</li> </ul> <p><b>sound:</b> 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><b>staging:</b> 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, positioning of the torture chair in relation to O'Brien and the torturers' chairs</p> <p><b>set:</b> 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 showing key phrases from O'Brien's speech e.g. 2 +2 = 5</p> <p><b>Look for other reasonable marking points.</b></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"><li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li><li>• Limited use of technical and subject-specific language which may not always be appropriate.</li></ul>
Level 2	4-7	<ul style="list-style-type: none"><li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li><li>• Basic use of technical and subject-specific language.</li></ul>
Level 3	8-11	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li><li>• Competent use of technical and subject-specific language.</li></ul>
Level 4	12-14	<ul style="list-style-type: none"><li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li><li>• Confident use of technical and subject-specific language.</li></ul>

**Section A: Bringing Texts to Life**  
**An Inspector Calls**

Question Number	You are going to play Mrs Birling. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>2(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> <li>• Changes to pitch (1) or tone (1) to indicate her attitude to 'Arthur' (1) or to Edna (1)</li> <li>• emphasis of specific words (1) to show her status (1)</li> <li>• use of vocal pace (1) to communicate her views about marriage (1)</li> <li>• use of pause (1) to emphasise her authority (1)</li> <li>• change in volume (1) to reprimand Sheila (1)</li> </ul> <p><b>Look for other reasonable marking points</b></p>	<b>(4)</b>
Question Number	You are going to play Eric. He is uncomfortable. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>2(a)(ii)</b>	<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"> <li>• vocally indicate understanding of stage directions, (<i>not too rudely</i>) (1) through pace of vocal delivery (1)</li> <li>• use of uneven tone (1) or pitch (1) to indicate that he is 'squiffy' (1)</li> <li>• use of facial expression (1) to reinforce (1) his reactions, for example during Mrs Birling's speech about marriage (1)</li> <li>• awkwardness of movement on delivery of specific lines – '<i>If you think that's the best she can do-</i>', (1) e.g. to show his feelings physically (1)</li> <li>• use of gesture (1) to show that he is ill at ease (1)</li> <li>• his presence in the space in relation to others in the extract (1) or use of movement (1) to show his attitude to his family (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/ stage furniture</li> <li>• lighting.</li> </ul>
2(b)(i)	<p><b>AO3 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. costumes for the Birlings to represent wealthy middle-class background, contrast with Edna’s uniform. These may be period or contemporary costume</p> <p><b>props / stage furniture:</b> reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the ‘after dinner’ setting</p> <p><b>lighting:</b> colour in lights to enhance and / or indicate location / mood / atmosphere, e.g. soft mood natural lighting to indicate evening, shadows created by lowering intensity of lights (tension), light from open fire or chandelier or table lamps</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><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

Question Number	<p>Mr Birling treats Gerald 'like one of the family'.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
2(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate Mr Birling's attitude to Gerald. His use of tone, pitch and pace, to show respect and / or over familiarity e.g. on specific lines 'It's a pity Sir George and er – Lady Croft can't be with us' ... vocal delivery should reflect his attitude</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate his positive feelings about Gerald and perhaps negative feelings about Eric</li> <li>• <b>stage directions and stage space:</b> placing of Birling in the space in relation to the other characters and whether this would change during the extract and why, e.g. Mrs Birling's discussion with Sheila and Gerald. His use of furniture, and other properties, for example, when giving his toast</li> </ul> <p>Mr Birling is the head of the household and his status is important to him, perhaps because he is wife's social inferior. In this scene, the contrast in his attitude towards Gerald and Eric becomes clear; these contrasting feelings develop throughout the play. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p> <p><i>The intended focus of this question is Mr Birling. However, if candidates respond in relation to Gerald, responses must <b>not</b> be awarded zero marks. Examiners must reward as appropriate - other reasonable marking points</i></p>

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
<p><b>2(c)</b></p>	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> 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><b>staging:</b> 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, after dinner setting</p> <p><b>set:</b> 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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Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>

## Section A: Bringing Texts to Life

### *Blue Stockings*

Question Number		Mark
<b>3(a)(i)</b>	<p>You are going to play Mrs Welsh. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.</p> <p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) used to show that she is making a speech (1) or her attempts to reassure Celia (1)</li> <li>• Emphasis of specific words (1) to show her response to Will (1)</li> <li>• use of vocal pace (1) to show her rising anxiety (1)</li> <li>• use of pause (1) to show her attempt to stay in control (1) or her grief at the attitude of the crowds outside (1)</li> <li>• change in volume (1) to reflect change in attitude (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>
Question Number	<p>You are going to play Mr Banks. He is concerned.</p> <p>As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.</p>	
<b>3(a)(ii)</b>	<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"> <li>• use of facial expression (1) to show his reactions to Mrs Welsh's distress (1)</li> <li>• vocal expression (1) to show his anxiety developing (1)</li> <li>• use of tone (1) or emphasis (1) when trying to persuade Mrs Welsh to stay inside (1)</li> <li>• use of movement towards Mrs Welsh (1) to demonstrate that he is worried about her (1) and / or to show his shocked response (1)</li> <li>• use of gesture (1) to indicate a caring attitude (1)</li> <li>• his position in relation to others in the extract (1) to demonstrate his attitude to Mrs Welsh (1) and his reactions to the crisis (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• lighting.</li> </ul>
3(b)(i)	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different status, the women may be wearing sashes to indicate their support of the vote, Mrs Welsh perhaps costumed more formally, the condition of Will's costume may indicate the mood of the protests outside</p> <p><b>props / stage furniture:</b> 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 celebratory mood in the room using the positioning of appropriate stage furniture e.g. a lectern for Mrs Welsh, banners, decorations</p> <p><b>lighting:</b> 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 Mrs Welsh, or on Will when he enters from outside</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>Will wants to protect the women.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
3(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Will's objective through tone, pitch and pace, e.g. to show that he is 'flustered' changes of tone, pace, emphasis when he tries to persuade the women to leave safely</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate attitude, e.g. urgent gesture on '<i>Mrs Welsh, I beg you</i>', increasingly tense posture as he describes the protests</li> <li>• <b>stage directions and stage space:</b> his position in the space to show him warning the women. The proxemics between Will and Mrs Welsh, the women, showing his desire to protect them; changes in this positioning as the tension builds</li> </ul> <p>Will has demonstrated mixed feelings about equality and women's education earlier in the play, but he is a consistently reliable character in moral terms. His attitude to equality changes through his changing relationship with Tess. Responses may refer to this.</p> <p><b>Look for other reasonable marking points</b></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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

<p>Question Number</p> <p><b>3(c)</b></p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set</li> </ul> <p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract e.g. noise of the crowd, sounds of smashed windows</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create the specific location or to focus attention on the setting and or a change in atmosphere</li> </ul> <p><b>sound:</b> 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. sounds from outside showing unrest and violence</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of Mrs Welsh and the women in a 'classroom' location so all are visible, awareness of an area for central focus to be used by Will when he enters</p> <p><b>set:</b> use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, flooring, dressing of room with banners and decorations.</p> <p><b>Look for other reasonable marking points.</b></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"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>



## Section A: Bringing Texts to Life

### *The Crucible*

Question Number	You are going to play Mary Warren. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>4(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) used to show that she is trying to challenge Abigail (1) or to assert that she loves God (1)</li> <li>• emphasis of specific phrases (1) to show her accusation of Proctor (1)</li> <li>• use of vocal pace (1) to show her fear (1)</li> <li>• use of '<i>unintelligible</i>' muttering (1) to show her fear of Danforth (1) or that she has been overwhelmed by Abigail and the girls (1)</li> <li>• change in volume (1) or tone (1) to reflect her change in attitude (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>
Question Number	You are going to play Danforth. He is leading the interrogation. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>4(a)(ii)</b>	<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"> <li>• posture (1) or gesture (1) when he turns Mary to face him (1)</li> <li>• movement (1) to show his reaction to Mary (1) or his determination to make her confess (1)</li> <li>• use of rough (1) or authoritative (1) tone to show his status (1)</li> <li>• use of pace (1) to build tension (1)</li> <li>• use of space (1) to drive Mary to confess (1)</li> <li>• his physical reactions (1) to the girls' hysteria (1) or to Hale's protests (1).</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/ stage furniture</li> <li>• lighting.</li> </ul>
4(b)(i)	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> to indicate time period and / or status. Symbolic / Representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. appropriately formal dress for Danforth, Parris and Hale, rougher working clothes for Proctor, appropriate uniform / colours costume to show Mary's status as a servant, dishevelled or distressed qualities to the girls' costumes to demonstrate hysteria</p> <p><b>props / stage furniture:</b> reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. higher level for witness box area, bibles, crosses and religious symbols</p> <p><b>lighting:</b> colour or intensity in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. spotlight to focus on the interrogation, coloured gels to heighten the girls' hysteria, additional spotlight for John's accusation contrasting with shadows created by low intensity lighting</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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>Abigail seems to be terrified.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
4(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Abigail's apparent terror through tone, pitch and pace, e.g. her presentation of fear at '<i>The wings! Her wings are spreading!</i>'</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate her attitude, e.g. movement used to indicate her apparently strong emotion, with perhaps over-exaggerated actions and gestures to indicate that she is deliberately deceiving the court</li> </ul> <p><b>stage directions and stage space:</b> Abigail physically dominates the girls and intimidates Mary physically in this extract. Her position in the space and in relation to Mary and the girls should show this. When she does not have any lines, she could be continually responding and her presence in the space should indicate her supposed terror and / or her status within the courtroom</p> <p>Abigail is a manipulative character whose resentment, fear and sexual obsession within the complete play have caused her to take on a tragic role within Salem which reaches its peak in this extract. Responses may refer to this.</p> <p><b>Look for other reasonable marking points</b></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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
4(c)	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound effects to heighten the girls' hysteria</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the space as a court room, religious symbols, use of levels to create a focus for the key characters and events</p> <p><b>set:</b> use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show the court-room location, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town.</p> <p><b>Look for other reasonable marking points.</b></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"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>

## Section A: Bringing Texts to Life

### DNA

Question Number	You are going to play Danny. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>5(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> <li>• use of tone (1) and pitch (1) in order to show his pre-occupation with being a dentist (1)</li> <li>• use of pace (1) and volume (1) to show his anxiety (1) and growing despair (1)</li> <li>• emphasis of specific words (1) to show his detached responses to John Tate (1) or Lou (1)</li> <li>• use of pause (1) to heighten his reactions (1)</li> <li>• change in volume (1) to reflect his building panic (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	You are going to play Lou. She is anxious. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>5(a)(ii)</b>	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) used to show her anxiety (1)</li> <li>• changes in volume (1) or pace (1) to show her concern building (1)</li> <li>• use of space (1) in relation to John Tate (1) or Danny (1) to show that she is being realistic about the crisis (1)</li> <li>• use of facial expression (1) to show that she is increasingly tense (1)</li> <li>• use of gesture (1) to show her frustration (1)</li> <li>• use of movement (1) to emphasise how worried she is (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>



Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• lighting.</li> </ul>
5(b)(i)	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> 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 John Tate, Lou, Danny</p> <p><b>props / stage furniture:</b> 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</p> <p><b>lighting:</b> colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, used to generate lots of shadows to indicate menace, confusion and different perspectives, colour used to indicate the crisis of the situation</p> <p>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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>John Tate is afraid of losing control.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
5(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate John’s attempt to stay in control, e.g. throughout exchange with Lou. Consideration of the lack of response where indicated by stage directions, e.g. <i>‘They say nothing’</i></li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate his continuing efforts to control; the others. Use of gesture to respond to e.g. on <i>‘No-one says that word, okay, no-one’</i></li> <li>• <b>stage directions and stage space:</b> 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 Lou and then Danny in particular. Stillness or movement in response to the stage directions</li> </ul> <p>John Tate is a key character in this scene. He wants to be in charge and ultimately shows himself to be an aggressive bully; he has the highest status in the group until this role is taken on by Phil. 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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
5(c)	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract e.g. the transition at the start of the extract</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of the natural environment and/or urban environment sounds, like traffic noise, sirens</p> <p><b>staging:</b> 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><b>set:</b> use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, a natural environment that is a neutral space as none of the group belongs to it /non-naturalistic that uses symbolic or abstract projection to indicate time, location and / or mood.</p> <p><b>Look for other reasonable marking points.</b></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"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>

## Section A: Bringing Texts to Life

### *Dr Korczak's example*

Question Number	You are going to play Stephanie. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>6(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example,</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) to show that she is trying to persuade the priest (1) or support Adzio (1)</li> <li>• emphasis of specific phrases (1) to underline her reactions (1)</li> <li>• use of pace (1) to show her changing attitude (1)</li> <li>• use of pause (1) to underline her different reactions e.g. to Adzio throwing the stone (1) and to throwing the stone herself (1)</li> <li>• change in volume (1) to reprimand Adzio (1) and to apologise to Dr Korczak (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>
Question Number	You are going to play the Priest. He refuses to help.  As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>6(a)(ii)</b>	<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"> <li>• use of facial expression (1) to show his attitude to Adzio (1) or Stephanie (1)</li> <li>• use of tone (1) to show regret (1) or anger (1)</li> <li>• use of emphasis (1) to reinforce specific lines e.g. <i>'Don't talk back to me'</i> (1)</li> <li>• Use of pause (1) to emphasise his initial hesitation (1)</li> <li>• use of gesture (1) to indicate that they should leave (1)</li> <li>• choice of position (1) to show his authority (1) and use of levels (1) to heighten this (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/ stage furniture</li> <li>• lighting.</li> </ul>
6(b)(i)	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> 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 Korczak, Stephanie and Adzio</p> <p><b>props / stage furniture:</b> 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. religious symbols, a stone, Korczak’s desk</p> <p><b>lighting:</b> colour in lights to enhance and / or indicate location / mood / atmosphere, use of projection, e.g. needs to indicate the church location, and possibly the garden / the windows, the change of location to scene with Korczak</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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>Adzio believes in fighting back.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
6(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> high tone of voice talking to Priest and Stephanie, defiant and aggressive in final section. Fast pace / high volume to show rising emotions. Even pace in final section. Emphasis on specific words / lines e.g. 'You fat toad!', 'Wish I had a gun.'</li> <li>• <b>physicality:</b> fast-paced movement reacting to Priest's rejection. Gestures used to suggest defiance, rebellious attitude. Consideration of changes to physicality after throwing the stone and reacting to Stephanie, interaction with Korczak</li> <li>• <b>stage directions and stage space:</b> movement to create the interview with the Priest and the exit. Use of props for e.g. throwing the stone. Stage directions e.g. at the end of the scene with Stephanie</li> </ul> <p>Adzio is a character who develops from being an angry, isolated loner to becoming a part of Korczak's community and a loyal friend. His impulse to fight back is something he teaches Stephanie. Responses may refer to this.</p> <p><b>Look for other reasonable marking points</b></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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
6(c)	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract e.g. the window breaking, changes of location</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract e.g. the transitions between locations</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> live or recorded sound and / or music to set mood, create atmosphere, illustrate the action e.g. sounds to create the broken glass, 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, church bells</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of church location / outside the church / Korczak's office</p> <p><b>set:</b> use of levels, specific examples of how the locations 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, religious symbols to suggest church.</p> <p><b>Look for other reasonable marking points.</b></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"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>

## Section A: Bringing Texts to Life

### *Government Inspector*

Question Number	You are going to play Khlopov. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>7(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"><li>• pitch (1) or tone (1) used to show that he is nervous (1) or indecisive (1)</li><li>• emphasis of specific words (1) to show his reaction to Zemlyanika (1)</li><li>• use of vocal pace (1) to show his rising anxiety (1)</li><li>• use of pause (1) to show anxiety (1) or fear of authority (1)</li><li>• change in volume (1) to reflect the comedy of his fear (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	You are going to play Lyapkin-Tyapkin. He is afraid. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>7(a)(ii)</b>	<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"> <li>• change of position on specific lines (1) or use of stillness (1) to indicate his attitude (1)</li> <li>• gesture (1) or action (1) to reinforce key lines e.g. <i>'Oh lord give me strength...'</i> (1)</li> <li>• change of tone (1) in order to show his reactions to other characters (1) or to reveal his feelings to the audience (1)</li> <li>• use of emphasis (1) to reinforce the comedy of specific lines e.g. <i>'I'm a dead man'</i> (1)</li> <li>• physical reaction (1) to enhance his fear of Khlestakov (1)</li> <li>• use of facial expression (1) or eye contact with the audience (1) to reveal his emotions (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• lighting.</li> </ul>
7(b)(i)	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> 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, contrasting colours and/or style for Khlestakov</p> <p><b>props / stage furniture:</b> reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. two sets of doors, furniture to show the mayor's status e.g. official portrait, money, medals</p> <p><b>lighting:</b> 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>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><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

<p>Question Number</p> <p><b>7(b)(ii)</b></p>	<p>Khlestakov begins to take advantage.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul> <p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate his enjoyment through tone, pitch and pace. Use of volume to create comedic reactions. Changes of tone when addressing Lyapkin-Tyapkin</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate that he is taking advantage of the opportunity, e.g. on <i>'You couldn't lend me this, could you?'</i></li> <li>• <b>stage directions and stage space:</b> his reactions to Lyapkin-Tyapkin. Physical use of the space as he notices the money, considers the bribe. Changes of position to heighten this</li> </ul> <p>Khlestakov is a comic character who begins the play penniless but achieves good fortune due to a case of mistaken identity. In this scene, he is enjoying this; he later leaves the town in a hurry to avoid the consequences of his actions. 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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
7(c)	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> live or recorded sound and / or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds from outside, music playing from time period</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborate, exaggerated aspects, minimalist approach</p> <p><b>set:</b> 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 judge'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"> <li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li> <li>• Limited use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4-7	<ul style="list-style-type: none"> <li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li> <li>• Basic use of technical and subject-specific language.</li> </ul>
Level 3	8-11	<ul style="list-style-type: none"> <li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li> <li>• Competent use of technical and subject-specific language.</li> </ul>
Level 4	12-14	<ul style="list-style-type: none"> <li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li> <li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li> <li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>

## Section A: Bringing Texts to Life

### Twelfth Night

Question Number	You are going to play Sebastian. Explain <b>two</b> ways you would use <b>vocal skills</b> to play this character in this extract.	Mark
<b>8(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"><li>• pitch (1) or tone (1) used to show his feelings for Viola (1) or his determination (1)</li><li>• emphasis of specific words (1) to show his grief (1)</li><li>• use of vocal pace (1) to show gratitude to Antonio (1)</li><li>• use of pause (1) to show that he is remembering Viola (1)</li><li>• change in volume (1) to reflect change in attitude (1) or emotion (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	<p>You are going to play Antonio. He is a loyal friend.</p> <p>As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.</p>	Mark
<b>8(a)(ii)</b>	<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"> <li>• physical reaction (1) to Sebastian’s speech (1)</li> <li>• gesture (1) to show loyalty to Sebastian (1) or reinforce the strength of his friendship (1)</li> <li>• position on stage (1) to show his relationship to Sebastian (1)</li> <li>• use of tone (1) to show his feelings (1)</li> <li>• use of facial expression (1) to show devotion (1) or determination to support (1)</li> <li>• use of movement (1) or position on stage (1) in reaction to Sebastian’s exit (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

Question Number

	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> 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 <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/ stage furniture</li> <li>• lighting.</li> </ul>
<p><b>8(b)(i)</b></p>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>costume:</b> to indicate time period and / or status. Symbolic / representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. period, contemporary, abstract, appropriate costume (colours, fabrics) to show differing status of Antonio / Sebastian and / or Viola / Malvolio, consideration of Viola’s disguise, possible similarity with Sebastian’s costume</p> <p><b>props / stage furniture:</b> reference to props within the space and / or personal props as appropriate to help indicate character, time period and location or symbolic meaning, consideration of transition, e.g. sea-coast items, benches/seating, gate</p> <p><b>lighting:</b> 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, consideration of transition / change in locations</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. it is a romantic comedy about mistaken identity. Originally, the play was entertainment for Twelfth Night – merry celebration of the end of Christmas.</p> <p><b>Look for other reasonable marking points.</b></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"><li>• Response is limited demonstrating basic knowledge with limited understanding in relation to the chosen element.</li><li>• Response tends to be mainly narrative and / or reported with an overall lack of focus in relation to the specifics of the question.</li><li>• Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element.</li><li>• Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.</li></ul>
Level 2	4–6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7–9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

Question Number	<p>Viola's situation is complicated.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
8(b)(ii)	<p><b>A03 = 12 marks</b></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"> <li>• <b>voice:</b> how specific lines may be delivered to show her compassion through tone, pitch and pace, e.g. '<i>Poor lady, she were better love a dream.</i>'</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract both during her speech and when speaking to Malvolio</li> <li>• <b>stage directions and stage space:</b> positioning in relation to Malvolio and at the end of the extract as she is considering her situation throughout the monologue, direct audience address</li> </ul> <p>Viola chose to disguise herself as a man to enter Orsino's household; she is now beginning to realise that this choice will create additional complications as others respond to her as man. By the end of the play, she will reveal her true self to both Olivia and Orsino but for now, she cannot. Responses may refer to this.</p> <p><b>Look for other reasonable marking points</b></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"><li>• Demonstrates basic knowledge with limited understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows basic knowledge with limited understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response tends to be mainly narrative and / or reported with a lack of focus and uneven consideration of the named elements.</li><li>• Examples may be used but do not fully support response.</li><li>• Limited knowledge and understanding of the extract and complete text shown.</li></ul>
Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> of the <b>design elements below</b> to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• sound</li> <li>• staging</li> <li>• set.</li> </ul>
8(c)	<p><b>A03 = 14 marks</b></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"> <li>• reasons for the decisions made regarding sound, including intentions for sound choices, and approach to sound at specific moments in the extract e.g. to establish location in each scene</li> <li>• there may be evidence of how the staging choices create impact / relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract e.g. the transition</li> <li>• understanding of the element showing 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</li> </ul> <p><b>sound:</b> 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, consideration of transition</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of the street / exterior of Olivia’s house, consideration of the exits / entrances within the extract and the transition</p> <p><b>set:</b> 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, sea-coast, exterior of Olivia’s house, exits indicated using arches / doorways, gates, consideration of transition.</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"><li>• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.</li><li>• Limited use of technical and subject-specific language which may not always be appropriate.</li></ul>
Level 2	4-7	<ul style="list-style-type: none"><li>• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response shows emerging clarity with some detail and focus. Examples used partially support the response.</li><li>• Basic use of technical and subject-specific language.</li></ul>
Level 3	8-11	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.</li><li>• Competent use of technical and subject-specific language.</li></ul>
Level 4	12-14	<ul style="list-style-type: none"><li>• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.</li><li>• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.</li><li>• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.</li><li>• Confident use of technical and subject-specific language.</li></ul>

## Section B: Live Theatre Evaluation

Question Number	Analyse how movement was used to show characterisation at one key moment in the performance.	
<b>9(a)</b>	<p><b>AO4 = 6 marks</b></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 a focus on how movement was used to show characterisation through a single character played by one performer, several characters played by different performers or a number of roles played by one performer, or how an ensemble used movement to create characterisation as a group.</p> <p>There may be evidence of an understanding of movement terms such as, e.g. pace, tempo, rhythm, stillness, movement, gesture, facial expression, action, ensemble, or choral movement.</p> <p>The response must show how one or more performers used movement to create characterisation within the key moment chosen.</p> <p><b>Look for other reasonable marking points.</b></p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements.</li> <li>Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support analysis.</li> <li>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.</li> <li>Basic use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements.</li> <li>Response is clearly expressed in some detail. Examples used to clearly support analysis.</li> <li>Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question.</li> <li>Appropriate use of technical and subject-specific language.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements.</li> <li>Response is comprehensive and detailed. Examples used are well-developed and fully support analysis.</li> <li>Demonstrates a comprehensive level of engagement with the performance and focus relation to the specifics of the question.</li> <li>Confident use of technical and subject-specific language.</li> </ul>

Question Number	Evaluate how sound was used to create atmosphere within the performance.	
<b>9(b)</b>	<p><b>AO4 = 9 marks</b></p> <p>The question is about sound design and the creation of atmosphere, and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• an evaluation of the use of sound in creating atmosphere</li> <li>• an overall positive or negative view of the sound design in the production, or a balanced view offering both positive and negative examples</li> <li>• examples will demonstrate the effectiveness of specific approaches to sound in creating atmosphere e.g. use of recorded sound, sound FX created by the actors, use of song or music either live or recorded, etc.</li> <li>• the use of specific sound FX used at key moments to create specific impact</li> <li>• an understanding of specific sound design terms e.g. recorded, surround, live, naturalistic, symbolic, melody, rhythm etc.</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> <li>• Basic analysis and uneven evaluation demonstrating basic knowledge and understanding.</li> <li>• Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support the evaluation.</li> <li>• Demonstrates an overall lack of engagement with the performance and focus in relation to the specifics of the question.</li> <li>• Basic use of technical and subject-specific language which may not always be appropriate.</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>• Competent and generally balanced evaluation based on adequate analysis which presents personal conclusions with some justification, demonstrating appropriate knowledge and understanding.</li> <li>• Response is clearly expressed in some detail. Examples used clearly support evaluation and conclusions.</li> <li>• Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question.</li> <li>• Appropriate use of technical and subject-specific language.</li> </ul>
Level 3	7–9	<ul style="list-style-type: none"> <li>• Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding.</li> <li>• Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions.</li> <li>• Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question.</li> <li>• Confident use of technical and subject-specific language.</li> </ul>