



Pearson
Edexcel

Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCSE

In Drama and Theatre (1DR0)

Component 3A – 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.

Component 3: Theatre Makers in Practice – Mark Scheme

Section A: Bringing Texts to Life

A Doll's House

Question Number	There are specific choices in this extract for performers. You are going to play Niru. Explain two ways you would use physical skills to play this character in this extract.	Mark
1(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • proxemics used (1) to show her interaction with Dr Rank (1) Uma (1) or Das • stillness (1) in reaction to other characters' revelations (1) • facial expression (1) to show her changing emotions (1) • gestures used (1) to indicate fear (1) or disapproval (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Das. He is menacing. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • her movement as he enters (1) to show his menacing attitude towards Niru (1) • use of space (1) e.g. as he pressurises Niru (1) • use of facial expression (1) to create a sense of intimidation (1) • change in tone (1) or volume (1) to show his intentions (1) • use of gesture on 'you know I've been sacked' (1) to assert his position (1) • his physicality (1) creating a sense of menace (1). <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound
<p>1(b)(i)</p>	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: naturalistic use of light to enhance location/time of day and to create mood/atmosphere e.g. to create the courtyard in the afternoon – sepia or straw wash to add warmth. Use of spotlight or colour to intensify moments between Niru and Dr Rank, and/or Niru and Das, change of lighting state to create transition with Uma, change of intensity to suggest ‘the setting sun’</p> <p>set: use of levels, specific examples of how the location is created for the audience, e.g. flats, projection or naturalistic set items to create the courtyard of the Victorian house in Calcutta, natural colours, scale used to suggest the ‘grand’ Helmer home, items such as plants, watering can used to indicate courtyard location</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. sounds of parrots, monkeys, bell to indicate Das’ arrival. Distant street sounds.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. traditional text first performed in 19th-century Norway, feminist themes shocking to original audiences, naturalistic production elements. There may also be links made to Calcutta setting, exploration of colonialism.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Dr Rank is declaring his love. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>1(b)(ii)</p>	<p>A03 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone of voice and volume when declaring his feelings initially. Pitch and pace changes as he responds to Niru, showing his reactions • physicality: use of gesture and movement to show his declaration. Facial expression used to intensify his emotional confession and his questioning of Niru's response • stage directions and stage space: use of stage directions to show interaction with Niru. Positioning in the space and how this is used to underline his rising emotion. Use of physicality in response to stage directions, e.g. as he exits or when observing Uma's entrance and the business with the card. <p>Dr Rank's feeling for Niru are at the heart of their relationship. In this scene, a director may want to heighten both his need to confide in her and his response to her reaction. Prior to this scene, Dr Rank has revealed his terminal illness to Niru and by the end of the play he announces his death with a calling card. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
<p>1(c)</p>	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate time period, character and/or status within the setting. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Use of saris, traditional 19th-century Indian jewellery and accessories, worn dhoti/Punjabi for Das, contrast with Dr Rank’s western suit</p> <p>props/stage furniture: use of stage furniture items to create the courtyard location and/or personal props as appropriate to help indicate character, time period and location. Positioning of key items, specific items for e.g. plants, watering can, box of bells, visitor’s card and tray</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. proscenium arch/end on staging, sight lines, mezzanine level to create balcony positioning of doors as entrances/exits from the courtyard e.g. Dr Rank’s exit, Das’ entrance.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	There are specific choices in this extract for performers. You are going to play Sheila. Explain two ways you would use physical skills to play this character in this extract.	Mark
2(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none"> • use of gesture (1) to show her intense emotions (1) • use of stillness (1) to emphasise her reactions to Gerald's confession (1) • changes to position (1) to indicate her changed response to Gerald (1) • movement (1) to indicate her attitude to Gerald's revelations (1) or in response to other characters (1) • facial expression (1) used to show her feelings towards Gerald (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play the Inspector. He is listening. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of tone (1) or pitch (1) to indicate attentiveness (1) • use of pause (1) to show space for Gerald's confession (1) • movement (1) or proxemics (1) on delivery of specific lines (1) to show his reactions to Gerald (1) Sheila (1) or Mrs Birling (1) • use of gesture (1) to reinforce the sense of him listening and absorbing information (1) • use of movement (1) to heighten his subtle questioning of Gerald (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</p> <p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound.
<p>2(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, e.g. soft natural mood lighting to indicate evening, shadows created by lowering intensity lights (tension), light from open fire created safely, subtle changes in intensity/lighting state to reinforce the Inspector’s authority</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status, setting should demonstrate this</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound of fire, music playing in background, appropriate background sounds, symbolic sounds e.g. ticking clock, tension building.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. class differences, social responsibility and ethics, post-war social comment to show change in society to focus more on welfare of others.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

<p>Question Number</p>	<p>Gerald is confessing.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>2(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate the cautious and increasingly open tone to Gerald’s confession as well as his self-justification. Use of volume, pitch and pace, to reinforce this e.g. on specific lines ‘I didn’t ask for anything in return’ • physicality: use of stillness at the start of the extract to reinforce the gentle but relentless probing of Gerald about the details of his relationship with Daisy; movement to indicate his increasingly defensive responses • stage directions and stage space: placing of Gerald in the space in relation to the other characters and whether this would change during the extract e.g. when he reveals more details or responding to Sheila, Mr and Mrs Birling or the Inspector. Use of physicality at stage directions e.g. <i>distressed</i> or <i>steadily</i>. <p>Gerald is a character who is both part of the Birling family as Sheila’s fiancé and also of higher status than the Birlings. Here, Gerald begins to reveal his responsibility for Daisy Renton’s death. In the complete text, he rejects this sense of responsibility after discovering that there is no Inspector Goole at the local police station. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
<p>2(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. costumes for the Birlings to represent wealthy middle-class background, contrast with Inspector's costume, shabbier fabrics, duller colours. These may be period or contemporary costume</p> <p>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the 'after dinner' setting</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, cross-section of house, complete dining room, after dinner setting, choice of stage space to support this.</p> <p>Look for other reasonable marking points.</p>

Marking Instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus.• Examples used partially support the response.• Basic use of technical and subject-specific language.• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.
Level 3	8–11	<ul style="list-style-type: none">• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.
Level 4	12–14	<ul style="list-style-type: none">• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Antigone

Question Number	There are specific choices in this extract for performers. You are going to play Soldier Two. Explain two ways you would use physical skills to play this character in this extract.	Mark
3(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • neutral expression (1) or stares directly at Creon (1) to heighten impact of his words (1) • stern facial expression (1) to show how serious he is at 'let Tig cover her brother' (1) • gestures towards CCTV area (1) to emphasise his attitude to the Gods (1) or his warning to Creon (1) • stillness during the duologue with Tyresias (1) to show his loyalty to Creon (1) or physical reactions (1) to show his agreement with Tyresias (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play Tyresias. He is giving a warning. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
3(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • use of tone when challenging Creon (1) to vocally indicate his intention (1) • use of pitch (1) or pace (1) in attempting to convince Creon to follow his advice (1) • use of posture (1) or facial expression (1) indicating his strong beliefs (1) • use of space (1) to reinforce his predictions (1) or gesture (1) to heighten the warning (1) • movement on exit (1) to show his conviction that Creon has doomed himself (1). <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound
<p>3(b)(i)</p>	<p>A03 (9 marks)</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to reflect changes of mood, VIP area created using spotlights/neons/coloured gels/chases or use of working lights</p> <p>set: use of levels, specific examples of how the location might be created for audience, e.g. use of projection, set items such as bars, flats, levels e.g. the CCTV, the VIP area, consideration of the transition and Tyrese’s exit</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. sounds to indicate movement of CCTV cameras, use of silence, sounds of music, underscore.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary adaptation of classical text, first performed at the festival of Dionysus in 440 BC. There may also be links made to exploring gang culture in contemporary society.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>Creo becomes angry. As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
3(b)(ii)	<p>A03 (12 marks)</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: tone and pitch when addressing Tyrese and/or the CCTV 'Gods' to show he is angered rather than intimidated by the confrontation. Changes in volume and pace when he admits reluctant defeat to Soldier Two • physicality: strong posture and physicality used to support his high status and stubborn rage, movement to reflect his interaction with Tyrese, the CCTV and then his soldiers • stage directions and stage space: positioning in the space and how this is used to heighten the sense of Creo as increasingly angry at the way he is being forced to act. Physical use of the space and response to stage directions e.g. his gestures and glances towards the Gods/CCTV cameras. <p>Creo is a powerful character who frequently demonstrates anger, particularly in confrontation with other characters, such as Tyrese. In this scene he is increasingly angry about the pressure brought to bear on him, although his rage develops into despair at the end of the play. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Question Number	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
3(c)	<p>A03 (14 marks)</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours and textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate character and/or status, Symbolic/representational or naturalistic costume with possible coordination with other chosen elements. Modern or futuristic style to suggest a contemporary 'other world' Thebes. Awareness of audience, with a difference in status between Creon, Tyresias, the Soldiers and the Boy through colour, fabric or choice of garment</p> <p>props/stage furniture: reference to props within the space and/or personal props e.g. mobile phone. Use of specific items of stage furniture e.g. leather chairs, table, bars, CCTV, to create the location. Consideration of the transition</p> <p>staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. thrust stage, sight lines, use of levels or staging devices, staging to support the transition and to place appropriate focus on the CCTV.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

Section A: Bringing Texts to Life

Government Inspector

Question Number	There are specific choices in this extract for performers. You are going to play the Waiter. Explain two ways you would use physical skills to play this character in this extract.	Mark
4(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• movement (1) to show how he appears (his entrance) (1) or to indicate his exit (1)• gesture (1) or action (1) used to show his reaction to 'Hey you down there' (1)• use of posture (1) or movement (1) to show his role as a waiter (1)• changes in facial expression (1) to show his reactions to Khlestakov (1) or to reflect the comedy of the situation (1) <p>Look for other reasonable marking points.</p>	(4)

Question Number	You are going to play the Mayor. He is being insincere. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
4(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> • change of position on specific lines (1) or use of movement (1) to indicate his response to Khletakov (1) • volume (1) or pitch (1) used to reinforce his insincerity (1) • change of tone (1) or pitch (1) to show that he is lying to Khlestakov (1) • use of emphasis (1) to reinforce the comedy of his asides (1) • use of facial expression (1) or eye contact with the audience (1) to show his two-faced attitude clearly (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</p> <p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound.
<p>4(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere e.g. stylised lighting representing artifice, or stark white light to expose the characters, shadows used to create the squalor of Khlestakov’s room or to indicate the door opening</p> <p>set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic/naturalistic. Naturalistic set to reflect Khlestakov’s chaotic situation or minimalist style as a counterpoint to other elements</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds from outside, music playing from time period.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. was first performed in front of the Emperor of Russia who approved it, was considered a daring production. It can be satirical/light hearted/comedic/farcical so the production elements may reference this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Khlestakov is complaining.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>4(b)(ii)</p>	<p>AO3 = 12 marks</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage direction and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Khlestakov's complaints through tone, pitch and pace. Use of pause and volume to build comedic reactions to the Waiter and the Mayor • physicality: gesture and posture at specific moments during the extract to heighten the humour of his list of protests and his instant relief when the Mayor responds to his complaints • stage directions and stage space: his reactions to the other characters in particular the Mayor. Use of space to heighten his list of complaints. Physical use of the space and response to stage directions e.g. the Waiter's entrance and exit. <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 uses a litany of complaints to take full advantage of this situation; he later leaves the town in a hurry to avoid the consequences of his actions. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
<p>4(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. official uniform that may be period or contemporary for the Mayor, the Waiter, contrasting use of colour and style for Khlestakov to indicate character/status</p> <p>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. door, furniture to show Khlestakov’s room at the inn e.g. bed, table, empty bottle, suitcase, slippers</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborate, exaggerated aspects, minimalist approach, choice of stage space to support this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject specific language.

Section A: Bringing Texts to Life

The Crucible

Question Number	There are specific choices in this extract for performers. You are going to play Betty. Explain two ways you would use physical skills to play this character in this extract.	Mark
5(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• facial expression (1) used to show that she is terrified (1)• gesture (1) or movement (1) used to show her building panic (1) or fear (1)• posture (1) or stillness (1) as she listens to Abigail (1)• changes in physicality (1) or positioning (1) embodying or responding to stage directions (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play John Proctor. He is stern. As a performer, give three suggestions of how you would use performance skills to show this. You must provide reasons for each suggestion.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none">• posture (1) or gesture (1) when scolding Mary Warren (1)• movement (1) to show his attitude to the girls (1) or his determination be stern with Abby (1)• use of pause (1) or tone(1) to show that he is trying to remain firm (1)• use of pace (1) to build tension (1)• his physical reactions throughout the scene (1) to the girls collectively (1) or to Abby specifically (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</p> <p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound.
<p>5(b)(i)</p>	<p>AO3 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour or intensity in lights to enhance and/or indicate location/mood/atmosphere, use of projection, e.g. to focus on the confrontation, coloured gels to heighten tension between Abigail and Proctor, indication of light from outside e.g. gobo, spotlight</p> <p>set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show the location within Parris' home, positioning of key set items for example the bed, small table, chair, chest, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound effects from downstairs and outside, music to heighten the drama of the confrontation between Proctor and Abigail.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Abigail is desperate.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>5(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage direction and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: use of voice to demonstrate Abigail’s desperate attitude to Betty, Mercy and Mary and her very different sense of desperate longing towards John Proctor, through tone, pitch and pace. Changes in pace and volume to indicate changes in emotion • physicality: gesture and posture at specific moments during the extract that indicate this emotion, e.g. movement, action and/or gesture used to indicate her reactions (indicated by the stage directions) and building emotions <p>stage directions and stage space: Abigail physically dominates the girls and intimidates Betty physically in this extract. Her position in the space should show this. Her relationship with John Proctor could also be clearly shown through use of space. There are numerous stage directions within the extract both for Abigail and for characters with whom she interacts to support this question.</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. The root cause of her behaviour is revealed in this extract through her desperate need to conceal what happened in the woods and her attraction to John Proctor. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
<p>5(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. appropriate everyday dress for girls, working clothes for John, colours/costume to show status, possible nightwear for Betty</p> <p>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. higher level for the confrontation between Proctor and Abigail, bibles, crosses and religious symbols, use/positioning of bed, small table, candle, chest, etc.</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the space used for confrontation, religious symbols, use of levels to create a focus for the key characters and events, choice of stage space to support this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8–11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. Competent use of technical and subject-specific language.
Level 4	12–14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life

Twelfth Night

Question Number	There are specific choices in this extract for performers. You are going to play Duke Orsino. Explain two ways you would use physical skills to play this character in this extract.	Mark
6(a)(i)	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example.</p> <ul style="list-style-type: none">• posture (1) or facial expression (1) used to show his lovesick attitude (1)• use of stillness (1) to show that he is listening attentively to Valentine (1)• movement (1) or gesture (1) to emphasise his response to Valentine (1)• positioning in the space (1) to show his high status (1) or sense of sadness (1) to the audience <p>Look for other reasonable marking points.</p>	(4)

Question Number	<p>You are going to play the Captain. He is well-informed.</p> <p>As a performer, give three suggestions of how you would use performance skills to show this.</p> <p>You must provide a reason for each suggestion.</p>	Mark
6(a)(ii)	<p>One mark 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"> • posture (1) or physical responses (1) to Viola's questions (1) • gesture (1) to reinforce his explanation (1) or to add weight to his knowledge (1) • use of tone (1) volume (1) or pitch (1) to show that he knows Illyria and its people well (1) • use of facial expression (1) to show his serious but well-informed attitude (1) • position on stage (1) to show his status in relation to Viola (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p>	<p>There are specific choices in this extract for a director.</p> <p>As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • lighting • set • sound.
<p>6(b)(i)</p>	<p>A03 = 9 marks</p> <p>Candidates may refer to the following in their answers:</p> <p>lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, use of projections, e.g. naturalistic, sense of interior/exterior lighting, colour/intensity to the transition between Scene 1 and Scene 2</p> <p>set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic/non-naturalistic, or minimalist to represent original performance context, the locations are a room in Duke Orsino’s palace and the sea coast, consideration of transition</p> <p>sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place e.g. sounds of Duke Orsino’s court, live music, the sea coast, or sounds to indicate the transition between Scene 1 and Scene 2.</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>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>Viola is forming a plan.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
<p>6(b)(ii)</p>	<p>A03 = 12 marks</p> <p>The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should demonstrate an understanding of how a director working with a performer in a specific role might demonstrate status within the given extract. It should also show understanding based on the complete text.</p> <p>Specific examples will be supported by reasons for the decisions made, for example the intention for the performer in relation to the audience at specific times in the extract:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. <p>Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered to show Viola’s ideas forming through tone, pitch and pace, e.g. the long speech towards the end of the extract where she decides to ‘serve this duke’ • physicality: gesture and posture at specific moments during the extract to emphasise her intentions for the Captain and the audience • stage directions and stage space: positioning in relation to the Captain, the audience and the physical indications of the shipwreck/the sea coast to show her thought-process developing. Physical use of the space and response to stage directions e.g. Viola’s entrance, exit and giving the Captain money. <p>In this extract, Viola decides to disguise herself as a man to enter Duke Orsino’s household for her own protection in an alien land. Later in the text she realises that this choice creates complications as others respond to her as man, although by the end of the play, she reveals her true identity to Orsino. Responses may refer to this.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

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

<p>Question Number</p>	<p>There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following:</p> <ul style="list-style-type: none"> • costume • props/stage furniture • staging.
<p>6(c)</p>	<p>A03 = 14 marks</p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • there may be evidence of, e.g. detail of the costume choices and explanation of how these could be used to create impact/characters/relationship e.g. fabric, colour, design/detail, texture, style of costume items, hair, make-up • there may be evidence of how the props/stage furniture, e.g. may create character, location or time, will either be aiming for realism or symbolism, could include the intention for the use of particular colours/textures, as well as the style of props/stage furniture used • 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. <p>costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. period, contemporary, abstract, appropriate costume (colours, fabrics) to show character, role and status, e.g. Valentine’s position in Duke Orsino’s household and/or the Captain and Viola’s situation as having survived a shipwreck, use of costume to ‘conceal me what I am’</p> <p>props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate status, character, time period and location or symbolic meaning, e.g. furniture items, doorways for exits, items to indicate the sea coast, the shipwreck</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of interior of Duke Orsino’s palace and the sea coast, consideration of transition/entrances within the extract, levels/space, choice of stage space to support these.</p> <p>Look for other reasonable marking points.</p>

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none">• Demonstrates limited knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response tends to be mainly narrative and reported, and lacks focus. Use of examples is limited and tentatively relate to the response.• Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4-7	<ul style="list-style-type: none">• Demonstrates basic knowledge and some understanding of the ways a designer might explore and develop the chosen element.• Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience.• Response shows emerging clarity with some detail and focus. Examples used partially support the response.• Basic use of technical and subject-specific language.
Level 3	8-11	<ul style="list-style-type: none">• Demonstrates competent and generally balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion.• Competent use of technical and subject-specific language.
Level 4	12-14	<ul style="list-style-type: none">• Demonstrates assured and balanced knowledge and understanding of the ways a designer might explore and develop the chosen element.• Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience.• Response is assured with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response.• Confident use of technical and subject-specific language.

Section B: Live Theatre Evaluation

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

Question Number	Evaluate how lighting design was used to engage the audience.	
7(b)	<p>AO4 = 9 marks</p> <p>The question is about the use of lighting design to engage the audience and the focus of the response should demonstrate this. Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • an evaluation of the use of lighting in creating for example time period, time of day, mood, atmosphere, or location • examples will demonstrate the effectiveness of specific approaches to lighting in creating impact, e.g. the use of specific lighting states used at key moments to create specific impact e.g. use of coloured gels, specific lighting states and different kinds of lamp, changes in intensity, possible use of projection • an understanding of specific lighting design terms e.g. wash, gobo, Fresnel, lamp, LED, neons, lighting state, intensity • an overall positive or negative view of the lighting design in the production, or a balanced view offering both positive and negative examples. <p>Look for other reasonable marking points.</p>	
Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Basic analysis and uneven evaluation demonstrating basic knowledge and understanding. • Basic response which tends to be mainly narrative and reported. Examples are used but are underdeveloped and do not fully support the evaluation. • Demonstrates an overall lack of engagement with the performance and focus in relation to the specifics of the question. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	4–6	<ul style="list-style-type: none"> • Competent and generally balanced evaluation based on adequate analysis which presents personal conclusions with some justification, demonstrating appropriate knowledge and understanding. • Response is clearly expressed in some detail. Examples used clearly support evaluation and conclusions. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	7–9	<ul style="list-style-type: none"> • Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding. • Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions. • Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question. • Confident use of technical and subject-specific language.

