



Pearson  
Edexcel

Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCSE

In Drama and Theatre (1DR0)

Component 3B – 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

100

Question Number	You are going to play the Elder. Explain <b>two</b> ways you would use <b>physical skills</b> to play this character in this extract.	Mark
<p><b>1(a)(i)</b></p>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> <li>• stillness (1) when trying to persuade Ketu (1)</li> <li>• gesture (1) or movement (1) used to emphasise the Elder’s authority (1) or to show compassion for Ketu’s bound state (1)</li> <li>• use of facial expression (1) to show anger (1) or urgency (1)</li> <li>• appropriate movement used to emphasise stage directions (1) to e.g. when <i>An Elder comes to talk to him</i> (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<p><b>(4)</b></p>
Question Number	You are going to play the Wife. She is worried. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<p><b>1(a)(ii)</b></p>	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• pace of vocal delivery (1) to show anxiety (1) or fear (1)</li> <li>• tone (1) or pitch (1) used to suggest caution (1) or anger (1)</li> <li>• use of posture (1) to show her reactions to Ketu at different moments (1)</li> <li>• use of movement (1) or stillness (1) to show her anxiety building (1)</li> <li>• appropriate use of facial expression (1) to indicate her sense of worry (1) or desire to change Ketu’s mind (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<p><b>(6)</b></p>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<p><b>1(b)(i)</b></p>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, subtle use of appropriate coloured gels – e.g. a change of colour for the transition, change of intensity for the sunrise, camera flash</p> <p><b>set:</b> use of levels and specific set items e.g. boxes/rostra, specific examples of how the otherworldly location might be established for audience and performers, with consideration of style and location, e.g. use of projection/cyclorama to create Ketu’s village, transition to the Void</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. ambiguous sounds and/or music to create the dream-like location of the Void, or the ‘reality’ of the memory, appropriate sounds to suggest the camera flash.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text using the ‘magic of theatre’, blending fantasy/reality seamlessly, exploring important moments in life.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

<p><b>Question Number</b></p>	<p>Ketu is inspired.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<p><b>1(b)</b></p>	<p><b>A03 = 12 marks</b></p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate Ketu’s passionate realisation through tone, pitch and pace. Possible emphasis and vocal development of repeated phrases e.g. ‘The earth is round like an orange’</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that show Ketu desperately trying to communicate his inspiration and knowledge to characters and audience.</li> <li>• <b>stage directions and stage space:</b> placing of Ketu in relation to the Elder, his Wife and the Villagers. Movement and proxemics to show how carried away he is by his inspiration and response to specific stage directions e.g. Ketu’s arrest</li> </ul> <p>Ketu is a key character whose desire for knowledge is explored through both his memories. In this extract audience and characters witness the consequences of Ketu’s inspiration. He disappears at the end of this memory having chosen correctly. Prior to this, he explains that actions are more important than knowledge. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

<p><b>Question Number</b></p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<p><b>1(c)</b></p>	<p><b>A03 = 14 marks</b></p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate time period and/or status. Minimalist/representational costume with possible coordination with flashback scenes. Awareness of audience and ease of use for performers, e.g. physical theatre style, contrast between costumes for the Guide and Ketu, Wife, Elder, villagers indicating that the Guide belongs in the village</p> <p><b>props/stage furniture:</b> reference to props and stage furniture items within the space and/or personal props as appropriate to help indicate character, location or symbolic meaning, e.g. use of blocks/boxes, bamboo sticks or similar to create the Void</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, needs to allow the fast changes of scene, physical theatre/multi-role style, blend of fantasy/reality, choice of stage space to support this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

Question Number	You are going to play Parsons. Explain <b>two</b> ways you would use <b>physical skills</b> 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"> <li>• movement (1) or action used (1) to show he is in the canteen (1)</li> <li>• appropriate gesture used (1) to emphasise his story-telling (1) and his reactions (1)</li> <li>• use of facial expression (1) to show pride (1) or disapproval (1)</li> <li>• pace (1) at 'There is a war on' (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	You are going to play Julia. She reveals her beliefs. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• tone (1) or volume (1) used when warning Winston (1) or stating her beliefs (1)</li> <li>• pace of vocal delivery (1) to show her emotions (1)</li> <li>• use of movement (1) or stillness (1) in response to Winston's fear (1)</li> <li>• use of gesture (1) to emphasise her defiance (1) or communicate the danger of her words (1)</li> <li>• use of facial expression (1) to show her feelings for Winston (1) or to communicate her opinions to the audience (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<p><b>2(b)(i)</b></p>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location/mood/atmosphere and to enable use of projection, e.g. changes in intensity for canteen/corridor, softer lighting for countryside</p> <p><b>set:</b> use of levels, specific examples of how the location might be established for audience, with consideration of naturalistic/non-naturalistic, e.g. use of projection, multi-purpose set items such as canteen table and chairs, used to create different locations</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. uncomfortable, loud, oppressive sounds, sound of tray dropping, echo created for Julia’s voice, the train whistle, sounds of the countryside, sinister soundtrack.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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Level 2	4-6	<ul style="list-style-type: none"><li>• Response is competent demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is clearly expressed in some detail with consistent focus in relation to the question.</li><li>• Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element.</li><li>• Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.</li></ul>
Level 3	7-9	<ul style="list-style-type: none"><li>• Response is assured demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element.</li><li>• Response is coherent and detailed with a high level of focus in relation to the question.</li><li>• Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element.</li><li>• Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.</li></ul>

<p><b>Question Number</b></p>	<p>Winston is being completely honest.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<p><b>2(b)(ii)</b></p>	<p><b>A03 = 12 marks</b></p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role, within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate Winston’s honesty through tone, pitch and pace.</li> <li>• <b>physicality:</b> body shape, gesture and posture at specific moments during the extract that indicate this as he starts to trust Julia. Movement used to reinforce his truthful reactions.</li> <li>• <b>stage directions and stage space:</b> placing Winston in relation to Julia in the canteen/the train/countryside locations. Movement and proxemics in reaction to Julia as he starts to trust her, physicality used to explore stage directions e.g. nudging the tray off the canteen table.</li> </ul> <p>Winston is the central character within the text and throughout the play he both longs for freedom and is afraid of trusting other characters such as Julia; his secret relationship with Julia which begins with his complete honesty in this extract will later result in his torture in Room 101. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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Level	Mark	Descriptor (AO3)
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Level 2	5–8	<ul style="list-style-type: none"><li>• Demonstrates competent and generally balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is clearly expressed in some detail with consistent focus on the question and generally balanced consideration of the named elements.</li><li>• Examples used are developed and clearly support response.</li><li>• Competent and generally balanced knowledge and understanding of extract and complete text shown.</li></ul>
Level 3	9–12	<ul style="list-style-type: none"><li>• Demonstrates comprehensive and balanced knowledge and understanding of the ways a director might explore and develop use of named elements.</li><li>• Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience.</li><li>• Response is detailed and highly focused on the question with comprehensive and balanced consideration of all elements.</li><li>• Examples are well developed and fully support response.</li><li>• Comprehensive and balanced knowledge and understanding of extract and complete text shown.</li></ul>

<p><b>Question Number</b></p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<p><b>2(c)</b></p>	<p><b>A03 = 14 marks</b></p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. different styles/colours of costume for Parsons, Winston, and Julia, loosening of costume to show that Winston and Julia are in private at the end of the extract, Julia’s red sash</p> <p><b>props/stage furniture:</b> reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. chairs, table, multipurpose stage furniture to create canteen, corridor, countryside. Props e.g. tray, chocolate</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras/walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

## Section A: Bringing Texts to Life

### Blue Stockings

Question Number	You are going to play Ralph. Explain <b>two</b> ways you would use <b>physical skills</b> to play this character in this extract.	Mark
<b>3(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"><li>• facial expression (1) used to show his feelings(1)</li><li>• use of gesture (1) to show his interest (1) pride (1) or to indicate a response to the discussion (1)</li><li>• physical reaction (1) to Mr Banks' words 'Trinity? No, no. Girton.' (1) and the realisation that the essay was completed by a woman (1)</li><li>• use of stillness (1) to show he is listening to Mr Banks (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>
<b>Question Number</b>	<p>You are going to play Holmes. He is passionate.</p> <p>As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.</p>	
<b>3(a)(ii)</b>	<p>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"><li>• vocal expression (1) to show his love for music (1) or sports (1)</li><li>• use of tone (1) or emphasis (1) to show his feelings (1)</li><li>• use of gesture (1) to reinforce his passion (1) and/or to show his response to others in the class (1)</li><li>• use of movement (1) to indicate his emotions (1)</li><li>• use of facial expression (1) to show his reaction to Mr Banks' words (1)</li></ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<p><b>3(b)(i)</b></p>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> colour in lights to enhance and/or indicate location/mood/atmosphere, use of projection e.g. use of high intensity light to create natural sunlight from door – a sense of reality, focus of light on specific areas/moments e.g. subtle use of spotlight on Mr Banks, split scene to show Tess finishing her essay</p> <p><b>set:</b> use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic, turn of century choices, dark woods, flooring, dressing of set to create appropriate classroom location, use of split scene, backdrop, flats, door, desks, chairs etc</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place or to help establish the time and place, e.g. background noises, underscoring for Holmes and Lloyd’s speeches.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education at the time for women.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

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

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

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

<p><b>Question Number</b></p>	<p>Mr Banks wants more from his students.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.</p> <p>You must consider:</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<p><b>3(b)(ii)</b></p>	<p><b>A03 = 12 marks</b></p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> use of voice to demonstrate Mr Banks' attitude through tone, pitch and pace, e.g. when he describes the class essays as 'dry as old soot'.</li> <li>• <b>physicality:</b> gesture and posture at specific moments during the extract that indicate his desire for passion in the men's work and his attempts to get the men to recognise this.</li> <li>• <b>stage directions and stage space:</b> his position in the space to show his authority and how his emotions develop, changes in this positioning as the tension builds throughout the extract. Physicality to show stage directions e.g. the business with the essays.</li> </ul> <p>Mr Banks is a key character who believes in all his students, although in this extract, he is pushing his male students to demonstrate the passionate commitment he has seen in his female students' work. Later in the play he is offered a permanent position on condition he gives up his work at Girton but he chooses to continue teaching the women. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

<p><b>Question Number</b></p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<p><b>3(c)</b></p>	<p><b>A03 = 14 marks</b></p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. e.g. appropriate period costumes to show different status, for example, Mr Banks perhaps costumed in darker formal suit/academic gown to show his status compared with the men in undergraduate gowns.</p> <p><b>props/stage furniture:</b> reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. chairs, desks, essays, pens.</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration e.g. positioning of the performers so all are visible, original location could be a classroom but other neutral locations at Trinity could be selected, awareness of an area for central focus to be used by Mr Banks, positioning of Tess, choice of stage space to support this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

## Section A: Bringing Texts to Life

### DNA

Question Number	You are going to play Phil. Explain <b>two</b> ways you would use <b>physical skills</b> to play this character in this extract.	Mark
<p><b>4(a)(i)</b></p>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> <li>• use of positioning (1) to show that he is uninterested in Richard’s words (1)</li> <li>• use of gesture (1) and action (1) to heighten this e.g. his lack of reaction when Richard shakes him (1)</li> <li>• movement (1) used to indicate diffident reactions to Richard (1) or</li> <li>• use of stillness (1) to emphasise his lack of interest (1) or his generally shut down attitude (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<p><b>(4)</b></p>

Question Number	You are going to play Mark. He is gossiping. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<p><b>4(a)(ii)</b></p>	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• pitch (1) or tone (1) used to communicate information to Jan (1)</li> <li>• changes in volume (1) or pace (1) to show his enjoyment of the gossip (1)</li> <li>• use of space in relation to Jan (1) to show that he is confiding (1) or is communicating interesting details(1)</li> <li>• use of gesture (1) or movement (1) to emphasise the sense of him gossiping (1)</li> <li>• use of facial expression (1) to heighten this (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<p><b>(6)</b></p>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<p><b>4(b)(i)</b></p>	<p><b>A03 = 9 marks</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> colour in lights to enhance and/or indicate location/mood/atmosphere, use of projection, consideration of the transition between two locations, used to generate shadows to indicate menace, confusion and different perspectives, colour used to indicate the atmosphere.</p> <p><b>set:</b> use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, consideration of the setting in '<i>A street</i>' and '<i>A field</i>', awareness of the transition between locations, locations as neutral space as none of the group belongs to these/non- naturalistic that uses symbolic or abstract projection to indicate time, location and/or mood.</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, to help establish the time and place or as a counterpoint to the time and place, e.g. sounds of the natural environment and/or urban environment sounds, like traffic noise, sirens.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture/status within gangs, belonging and personal responsibility.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

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

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

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

<b>Question Number</b>	<p>Richard is insecure.</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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<b>4(b)(ii)</b>	<p><b>A03 = 12 marks</b></p> <p>The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> how specific lines may be delivered in order to demonstrate Richard’s insecurities, e.g. increases in volume and pace to show his sense of isolation building.</li> <li>• <b>physicality:</b> gesture and posture at specific moments during the extract that show how desperately he is trying to get Phil’s attention.</li> <li>• <b>stage directions and stage space:</b> positioning in the space in relation to Phil to show his neediness and how this would change during the extract– response to specific stage directions e.g. walking on his hands, shaking Phil.</li> </ul> <p>Richard is a character who, throughout the play, demonstrates some redeeming characteristics, despite being present when Adam was tortured. He does try to stand up to John Tate and in this extract, he provides Phil with company, even though this may be due to his own loneliness. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

<p><b>Question Number</b></p>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<p><b>4(c)</b></p>	<p><b>A03 = 14 marks</b></p> <p>The response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour/style, subtle or strong contrasts between Jan and Mark, Phil and Richard.</p> <p><b>props/stage furniture:</b> reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. mobile phones, bags, rostra to create levels and location, items such as tree stumps etc.</p> <p><b>staging:</b> entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the setting in 'A street' and 'A field', awareness of the transition between locations, choice of stage space to support this.</p> <p><b>Look for other reasonable marking points.</b></p>

### Marking instructions

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

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

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

**Section A: Bringing the Text to Life**  
**The Free9**

<b>Question Number</b>	You are going to play Moon. Explain <b>two</b> ways you would use <b>physical skills</b> to play this character in this extract.	<b>Mark</b>
<b>5(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> <li>• gesture used (1) to emphasise Moon’s feelings (1)</li> <li>• use of facial expression (1) to show anger (1) or disbelief (1)</li> <li>• action (1) or reaction (1) to show attitude to Mini (1)</li> <li>• stillness (1) or facial reactions (1) used while listening to Jia, Poppy, Mini et al (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

<b>Question Number</b>	You are going to play Mini. She is trying to be positive. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	<b>Mark</b>
<b>5(a)(ii)</b>	<p>One mark each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• appropriate gesture (1) or movement used (1) to emphasise her attitude (1)</li> <li>• use of facial expression (1) to show positive determination (1) or intensity (1)</li> <li>• pace of vocal delivery (1) to show some hesitation (<i>trying to be...</i>) (1) or confident intentions (1)</li> <li>• use of pause (1) to emphasise uncertainty e.g. ‘<i>Seoul is... fabulous</i>’ (1)</li> <li>• posture (1) or position in the space (1) to show how she attempts to convince others as well as herself (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

<b>Question Number</b>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience.</p> <p>You should make reference to the context in which the text was created and first performed.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<b>5(b)(i)</b>	<p><b>A03 (9 marks)</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, needs to reflect the change of location and blend of reality and fantasy (e.g. presence of the Forgotten) so coloured gels appropriate. Changing intensity to create shadows, use of spotlight or gobo to create light fading in the window, reduced intensity to create <i>depressing room</i>, consideration of transition.</p> <p><b>set:</b> use of levels, specific examples of how the locations might be established for audience, e.g. use of projection or simple representational blocks to create the detention centre, specific set items to create a sense of place e.g. portraits, barred window, bucket; consideration of the transition.</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. music underscore Forgotten Two, sound to indicate transition/change in mood/location, possible sound to indicate moving into the past.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. contemporary text set in 21st-century North Korea/China, harsh regime, play about hope, escape and difference, blending fantasy and reality seamlessly, exploring important moments in the characters' journey.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

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

<b>Question Number</b>	<p>Forgotten Two is reassuring. 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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<b>5(b)(ii)</b>	<p><b>AO3 (12 marks)</b></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"> <li>• there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question.</li> <li>• the audience should be central to the response.</li> </ul> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> tone of voice when responding to Blade, to indicate her reassuring attitude which makes him think of his mother. Soft volume and perhaps whispery quality to indicate the uncertain quality of this reassurance.</li> <li>• <b>physicality:</b> ensemble movement, stillness followed by unthreatening quality to movement when creeping out of the shadows. Warm, welcoming physicality used to interact with Blade, movement with birthday cake, and as <i>she gets up and moves back</i>.</li> <li>• <b>stage directions and stage space:</b> use of stage directions e.g. when Blade and Forgotten Two <i>embrace</i> and when looking around the room. How her growing frustration is created by her position within the space and in relation to the audience.</li> </ul> <p>The Forgotten are recurring characters who appear throughout the play representing the struggle of generations; they often want to take characters back in time, as in this extract where Forgotten Two represents Blade's <i>Omoni</i> (Mother). They are also often chorus-like figures who watch and observe The Nine and are onstage throughout the extract. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

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

<b>Question Number</b>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<b>5(c)</b>	<p><b>AO3 (14 marks)</b></p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate character and/or status. Symbolic/representational costume. Awareness of audience and ease of use for performers e.g. possible on-stage costume change. Specific costume items e.g. school uniform, lime green T-shirts, tatty pink jersey dress. Contrast with the dirty tattered costumes of The Forgotten.</p> <p><b>Props/stage furniture:</b> reference to props within the space and/or personal props as appropriate to help indicate character, location, or symbolic meaning. e.g. portraits, barred window, bucket, birthday cake. Positioning of key items.</p> <p><b>staging:</b> entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. end-on staging (as in first performance) or thrust stage, sight lines, supporting rapid scene changes, interaction with audience, consideration of transition.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

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

**Section A: Bringing the Text to Life**  
**Gone Too Far!**

Question Number	You are going to play Yemi. Explain <b>two</b> ways you would use <b>physical skills</b> to play this character in this extract.	Mark
<b>6(a)(i)</b>	<p>One mark for each way identified and an additional mark for each linked explanation. Candidates may refer to the following in their answer, for example:</p> <ul style="list-style-type: none"> <li>• gesture used (1) to emphasise his irritation (1)</li> <li>• use of facial expression (1) to show frustration (1) or anger (1)</li> <li>• change in posture (1) or gesture (1) when reacting to Ikudayisi (1) or the Old Lady (1)</li> <li>• appropriate movement used to react to stage directions e.g. Ikudayisi snatching his phone (1) or to try and force Ikudayisi to listen (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(4)</b>

Question Number	You are going to play Old Lady. She is making assumptions. As a performer, give <b>three</b> suggestions of how you would use <b>performance skills</b> to show this. You must provide a reason for each suggestion.	Mark
<b>6(a)(ii)</b>	<p>One mark each for any three of the following points and one mark for each appropriate reason:</p> <ul style="list-style-type: none"> <li>• her positioning (1) or movement when she enters (1) to show her fearful and prejudiced reaction to Ikudayisi (1) and/or Yemi (1)</li> <li>• her use of gesture, posture and/or facial expression (1) in order to demonstrate her attitude (1)</li> <li>• use of space in the extract (1) to show her increasing fear (1)</li> <li>• her use of physicality at stage directions e.g. <i>drops her shopping</i> (1) to show the assumptions she has made that she is in danger (1)</li> <li>• vocal pacing/tone/pitch to show her emotions developing (1)</li> <li>• a change in tone (1) or volume (1) to show her misplaced fear (1)</li> </ul> <p><b>Look for other reasonable marking points.</b></p>	<b>(6)</b>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would use <b>one</b> of the <b>production elements below</b> to bring this extract to life for your audience.</p> <p>You should make reference to the context in which the text was created and first performed.</p> <p>Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• lighting</li> <li>• set</li> <li>• sound.</li> </ul>
<p><b>6(b)(i)</b></p>	<p><b>A03 (9 marks)</b></p> <p>Candidates may refer to the following in their answers:</p> <p><b>lighting:</b> colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to create naturalistic location, run down atmosphere, graffiti, flags. Use of low intensity washes to create time of day, coloured gels to enhance sense of mood.</p> <p><b>set:</b> use of levels, specific examples of how the locations might be established for audience, e.g. use of projection, flats or simple representational blocks to create the estate, dressing of the set e.g. bench, bin, graffiti; projection used to suggest time of day e.g. early evening.</p> <p><b>sound:</b> live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. transition music, music in the distance, sounds to create a sense of the estate in the evening.</p> <p>The audience should be central to the response and reference should be made to the context in which the text was created e.g. naturalistic, contemporary text set in 21st-century South London, based on writer’s experiences, action takes place across one day, explores racial prejudice, knife crime in young people, identity/belonging.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.

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

<p><b>Question Number</b></p>	<p>Ikudayisi is trying to be helpful. 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"> <li>• voice</li> <li>• physicality</li> <li>• stage directions and stage space.</li> </ul>
<p><b>6(b)(ii)</b></p>	<p><b>A03 (12 marks)</b></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"> <li>• there may be evidence of, e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question.</li> <li>• the audience should be central to the response.</li> </ul> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <b>voice:</b> tone of voice from his first interaction with Yemi re the Old Lady ('Move now'). Pitch and volume changes as the situation escalates to show emotions developing.</li> <li>• <b>physicality:</b> a sense of Ikudayisi trying to reassure when interacting with the Old Lady and ignoring Yemi's contrasting response. Use of gesture and proxemics as the situation develops e.g. 'Ma, let me help you'.</li> <li>• <b>stage directions and stage space:</b> interaction with Yemi and use of the detailed stage directions to create the developing tension and Ikudayisi's emotions. Positioning in the space and how this is used to build his relationship with Yemi and his attempt to help the Old Lady.</li> </ul> <p>Ikudayisi is a helpful character who attempts to reassure and support the Old Lady in this extract, wanting to help her and genuinely not realising that she has assumed that he is dangerous. He is stabbed seriously, but not fatally, towards the end of the play. Responses may refer to this.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

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

<b>Question Number</b>	<p>There are specific choices in this extract for designers. Discuss how you would use <b>one</b> design element to enhance the production of this extract for the audience. Choose <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• costume</li> <li>• props/stage furniture</li> <li>• staging.</li> </ul>
<b>6(c)</b>	<p><b>AO3 (14 marks)</b></p> <p>The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• there may be evidence of how the staging choices create impact/relationship with audience e.g. type of stage space, use of thrust, levels or other particular staging effects at specific moments in the extract.</li> </ul> <p><b>costume:</b> to indicate character and/or status and 21st-century time period. Naturalistic costume, casual/sports clothes, contrast of style between the brothers, possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Key costume items e.g. Yemi’s trainers.</p> <p><b>props/stage furniture:</b> reference to stage furniture within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning. e.g. bench, bin, trainers, mobile phone, shopping bags.</p> <p><b>staging:</b> entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, supporting rapid scene changes e.g. black box studio, intimate performance space (as in first performance), impact on/connection with audience, consideration of Old Lady’s entrance and exit.</p> <p><b>Look for other reasonable marking points.</b></p>

**Marking instructions**

This question requires understanding to be demonstrated through application of relevant and knowledge in the context of the question. Responses should show a balance of understanding and linked knowledge. Marks are equally distributed across knowledge and understanding. Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 5 marks.

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

## Section B: Live Theatre Evaluation

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

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

