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Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Drama and Theatre (9DR0)

Component 3 – Theatre Makers in Practice

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## General Marking Guidance

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

<b>Question Number</b>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p>‘Live theatre should make an audience laugh, not think.’</p> <p>Your answer should:</p> <ul style="list-style-type: none"><li>• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li><li>• offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li></ul>
<b>1</b>	<p><b>AO4 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience.</p> <p>At the heart of the statement is the debate that live theatre should make an audience laugh rather than think. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.</p> <p>Candidates <b>might</b> refer to the following in their response:</p> <ul style="list-style-type: none"><li>• arguments that agree, disagree or offer a balanced reaction to the statement</li><li>• why they think laughter is more important than thinking in response to the performance they’ve seen</li><li>• analysis and evaluation of how the performance may or may not have been funny and/or thought provoking</li><li>• analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience</li><li>• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li><li>• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li><li>• consideration of performance style, influence and theatrical interpretation</li><li>• analysis of, and reference to, key moments</li><li>• analysis of audience and audience reaction</li><li>• references to other art forms and the role of theatre in society</li><li>• analysis and evaluation of the overall aims and intentions of the production.</li></ul>

### Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the work of others. Responses must show *balanced consideration* between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Limited</b> <ul style="list-style-type: none"><li>• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.</li><li>• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.</li><li>• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.</li></ul>
<b>Level 2</b>	5–8	<b>General</b> <ul style="list-style-type: none"><li>• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.</li><li>• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.</li><li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.</li></ul>
<b>Level 3</b>	9–12	<b>Competent</b> <ul style="list-style-type: none"><li>• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.</li><li>• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li><li>• Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.</li></ul>

Level	Mark	Descriptor (AO4)
<b>Level 4</b>	13–16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.</li> <li>• Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.</li> </ul>

<p><b>Question Number</b></p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p><b>‘There should be more emphasis on technology rather than actors when creating a live performance today.’</b></p> <p>Your answer should:</p> <ul style="list-style-type: none"> <li>• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li> <li>• offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li> </ul>
<p><b>2</b></p>	<p><b>AO4 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience.</p> <p>At the heart of the statement is the debate that the production they’ve seen had a balance in terms of performers and designers, one didn’t dominate the other. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers</p> <p>Candidates <b>might</b> refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• arguments that agree, disagree or offer a balanced reaction to the statement</li> <li>• examples of how design/technology did/didn’t support the performance seen</li> <li>• examples of how design/performance elements used dominated the performance</li> <li>• possible examples of how the imbalance in design/performance elements impacted on the performance seen</li> <li>• analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience</li> <li>• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li> <li>• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li> <li>• consideration of performance style, influence and theatrical interpretation</li> <li>• analysis of, and reference to, key moments</li> <li>• analysis of audience and audience reaction</li> <li>• references to other art forms and the role of theatre in society</li> <li>• analysis and evaluation of the overall aims and intentions of the production.</li> </ul>

**Marking instructions**

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of the work of others. Responses must show *balanced consideration* between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.</li> <li>• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.</li> <li>• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.</li> <li>• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.</li> <li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.</li> <li>• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.</li> </ul>

Level	Mark	Descriptor (AO4)
<b>Level 4</b>	13-16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.</li> <li>• Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.</li> </ul>

<p><b>Question Number</b></p>	<p><b>Section B: Page to Stage: Realising a Performance Text</b></p>
	<p>As a <b>performer</b> outline how <b>vocal skills</b> can be used to <b>enhance meaning</b> for one or more of the characters in this extract.</p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
<p><b>3</b></p>	<p><b>AO3 = 18 marks</b></p> <p>This question is about acting and specifically asks the candidate to outline how they would use vocal skills to support their portrayal of one or more characters. The question is about the candidate's response from the viewpoint of a performer of one character or several characters. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates <b>might</b> refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• use of their voice in particular, but also this may be in conjunction with gestus, tempo, poise, stillness, body language, facial expressions, mime and other physical forms</li> <li>• how vocal skills are used to enhance meaning</li> <li>• use of the available stage space in relation to scenery, props and furniture and how this may have connected to the vocal skills of the performer</li> <li>• proxemics and the movement and gesture between other characters and what it might mean</li> <li>• use of space, levels and proxemics in relation to vocal skills</li> <li>• entrances and exits</li> <li>• performance style and theatrical influence</li> <li>• intended audience impact.</li> </ul>

**Marking instructions**

- 6 marks for demonstration of knowledge and understanding of how theatre is *developed*.
- 12 marks for demonstration of knowledge and understanding of how theatre is *performed*.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

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

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO4)</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li><li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>
<b>Level 2</b>	4–7	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li><li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li><li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li></ul>

Level	Mark	Descriptor (AO3)
<b>Level 3</b>	8-11	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li> <li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li> <li>• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li> </ul>
<b>Level 4</b>	12-15	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li> <li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>• Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>
<b>Level 5</b>	16-18	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li> <li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>

<b>Question number</b>	<p>As a <b>designer</b>, outline how the use of <b>theatrical space</b> could be developed to <b>create impact</b> in this extract.</p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
<b>4</b>	<p><b>A03 = 18 marks</b></p> <p>This question is about design and specifically asks the candidate to outline how the use of <b>theatrical space</b> could be developed to create impact in the extract. The question is about the candidate's response from the perspective of the designer. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates <b>might</b> refer to the following in their response:</p> <ul style="list-style-type: none"><li>• how <b>theatrical space</b> can be developed to <b>create impact</b> for an audience</li><li>• candidates may select a very specific named space or refer to space in a broader sense, either is acceptable</li><li>• some elements will naturally compliment each other particularly i.e. space with scenery</li><li>• overall performance style and influence</li><li>• designer/actor/audience relationship</li><li>• use of theatrical venue, space, levels, proxemics and other design elements</li><li>• entrances and exits</li><li>• the visual/aural impact of specific technical and creative choices</li><li>• designing to reflect the style and atmosphere of the performance text</li></ul>

**Marking instructions**

- 6 marks for demonstration of knowledge and understanding of how theatre is *performed*.
- 12 marks for demonstration of knowledge and understanding of how theatre is *developed*.

Responses that demonstrate knowledge and understanding of how theatre is performed only without discussing how this it is developed can only achieve a maximum of 6 marks.

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

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
<b>Level 1</b>	1-3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li><li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>
<b>Level 2</b>	4-7	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li><li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li><li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li></ul>

Level	Mark	Descriptor (AO3)
<b>Level 3</b>	8-11	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li> <li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li> <li>• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li> </ul>
<b>Level 4</b>	12-15	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li> <li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>• Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>
<b>Level 5</b>	16-18	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li> <li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>

**Section C: Interpreting a Performance Text**

**Question  
Number**

**5** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to highlight the use of voice and gesture in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

5

**AO3 = 24 marks**

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be use of voice and gesture by one or more characters.

The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

Candidates **might** refer to the following in their response:

- relevant practitioner theory, research or influence
- reference to other practitioners and theatre makers (though marks awarded for one practitioner only)
- overall performance style(s)
- ways and means that voice and gesture has been understood and demonstrated in performance
- characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication
- the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience
- the overall acting style(s) and interpretation of key roles
- use of theatrical venue, stage space, levels and proxemics
- entrances and exits
- the relationship between characters
- the relationship between actors and audience.

The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.

**Antigone**

Candidates exploring this named section might refer to:

- the relationship between Antigone and Creon

The delivery of the soldier's long speech

The placement and reaction of the Chorus

**Doctor Faustus (Text A)**

Candidates exploring this named section might refer to:

- the relationship between Faustus and the sins

The playing of Lucifer and his reaction

The entrance of Wagner

**Hedda Gabler**

Candidates exploring this named section might refer to:

- the relationship between Hedda and Miss Tesman

The playing of Tesman and his reaction to the two women

The use of furniture and props within the drawing room

**Lysistrata**

Candidates exploring this named section might refer to:

- the relationship between Stratyllis and the Men's leader

The interaction between the women and the men

The entrance of the Magistrate

**The Maids**

Candidates exploring this named section might refer to:

- the relationship between Claire and Solange

The interaction with the set, the window, the paper flowers, the jewels

The use of the dress

**The School for Scandal**

Candidates exploring this named section might refer to:

- the relationship between Sir Oliver and Charles (Mr Premium)

The dramatic irony that Charles is unaware of who Sir Oliver really is

The use of the table, wine etc within the scene

**The Tempest**

Candidates exploring this named section might refer to:

- the relationship between Sebastian and Antonio the portrayal of the invisible Ariel the characters asleep on the stage

**Waiting for Godot**

Candidates exploring this named section might refer to:

- the relationship between Vladimir and Estragon

The placement and role of Lucky within the extract

The reaction to Pozzo and his use of props

**Woyzeck**

Candidates exploring this named section might refer to:

- the relationship between Woyzeck and Marie

Woyzeck's interaction with the Captain and the Doctor

The change of scenes

### Marking instructions

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is *developed* and how theatre is *performed*.

Responses must show *balanced consideration* between these elements.

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

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Limited</b> <ul style="list-style-type: none"><li>• Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.</li><li>• Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.</li><li>• Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.</li><li>• Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.</li></ul>
<b>Level 2</b>	5–9	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding.</li><li>• Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience.</li><li>• Clear knowledge and emerging understanding of the practitioner’s methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question.</li><li>• Generally adequate research applied in relation to the original performance conditions; however connections may not be made to the production concept.</li></ul>
<b>Level 3</b>	10–14	<b>Competent</b> <ul style="list-style-type: none"><li>• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.</li><li>• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.</li><li>• Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.</li><li>• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.</li></ul>

Level	Mark	Descriptor (A03)
<b>Level 4</b>	15–19	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.</li> <li>• Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.</li> <li>• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.</li> <li>• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.</li> </ul>

<b>Question Number</b>	<p><b>6</b> As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively use sound elements in your production concept.</p> <p>Your answer must focus on the named section listed above for your chosen performance text.</p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"><li>• the overall aims of your production concept in response to the play as a whole</li><li>• how your practical ideas will work in performance</li><li>• the original performance conditions of your chosen performance text.</li></ul>
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6

**A03 = 24 marks**

This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be the effective use of sound and aural elements.

The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.

Candidates **might** refer to the following in their response:

- ways and means that sound has been understood and demonstrated in performance, sound could be live music, recorded, made by the actors, sung, hummed, percussion,
- diegetic and non-diegetic sound  
\*diegetic sound can be heard by the actors on the stage e.g. a bell rings whereas non-diegetic sound could be music to create atmosphere, the audience hear it, the actors don't
- relevant practitioner theory, research or influence
- reference to other practitioners and theatre makers (though marks awarded for one practitioner only)
- overall performance style(s)
- the use of sound elements to communicate ideas and meaning to an audience
- the overall acting style(s) and interpretation of key roles
- use of theatrical venue, stage space, levels and proxemics
- entrances and exits
- the relationship between characters
- the relationship between actors and audience.

The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.

**Antigone**

Candidates exploring this named section might refer to:

· the relationship between Antigone and Creon

The delivery of the soldier's long speech

The placement and reaction of the Chorus

**Doctor Faustus (Text A)**

Candidates exploring this named section might refer to:

- the relationship between Faustus and the sins

The playing of Lucifer and his reaction

The entrance of Wagner

**Hedda Gabler**

Candidates exploring this named section might refer to:

- the relationship between Hedda and Miss Tesman

The playing of Tesman and his reaction to the two women

The use of furniture and props within the drawing room

**Lysistrata**

Candidates exploring this named section might refer to:

- the relationship between Stratyllis and the Men's leader

The interaction between the women and the men

The entrance of the Magistrate

**The Maids**

Candidates exploring this named section might refer to:

- the relationship between Claire and Solange

The interaction with the set, the window, the paper flowers, the jewels

The use of the dress

**The School for Scandal**

Candidates exploring this named section might refer to:

- the relationship between Sir Oliver and Charles (Mr Premium)

The dramatic irony that Charles is unaware of who Sir Oliver really is

The use of the table, wine etc within the scene

**The Tempest**

Candidates exploring this named section might refer to:

- the relationship between Sebastian and Antonio

the portrayal of the invisible Ariel

the characters asleep on the stage

**Waiting for Godot**

Candidates exploring this named section might refer to:

- the relationship between Vladimir and Estragon

The placement and role of Lucky within the extract

The reaction to Pozzo and his use of props

**Woyzeck**

Candidates exploring this named section might refer to:

- the relationship between Woyzeck and Marie

Woyzeck's interaction with the Captain and the Doctor

The change of scenes

**Marking instructions**

Marks are equally distributed for demonstration of knowledge and understanding of how theatre is *developed* and how theatre is *performed*.

Responses must show *balanced consideration* between these elements.

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

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
<b>Level 1</b>	1-4	<b>Limited</b> <ul style="list-style-type: none"><li>• Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.</li><li>• Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.</li><li>• Superficial references made to practitioner's methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.</li><li>• Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.</li></ul>
<b>Level 2</b>	5-9	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding.</li><li>• Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience.</li><li>• Clear knowledge and emerging understanding of the practitioner's methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question.</li><li>• Generally adequate research applied in relation to the original performance conditions; however connections may not be made to the production concept.</li></ul>

<b>Level 3</b>	10–14	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.</li> <li>• Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.</li> <li>• Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Competent research applied in relation to the original performance conditions with clear connections made to the production concept.</li> </ul>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A03)</b>
<b>Level 4</b>	15–19	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.</li> <li>• Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.</li> <li>• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.</li> <li>• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.</li> </ul>