



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCSE Drama (1DR0)
1DR0 3A: Theatre Makers in Practice

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General Marking Guidance

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

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life

A Doll's House

Question Number	There are specific choices in this extract for performers. You are going to play Niru. Explain two ways you would use physical skills to play this character in this extract.	Mark
1(a)(i)	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: • proxemics used (1) to show her interaction with Mrs Lahiri (1) • movement (1) as she embraces (1) Mrs Lahiri to show the closeness of the relationship (1) • facial expression (1) to show her changing emotions (1) • gestures used (1) when taking Mrs Lahiri's arm to lead her out (1) or to intensify her feelings (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Mrs Lahiri. She is grateful. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
1(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • her eye contact as she responds to Niru's offer to ask for work (1) to indicate her relief at the opportunity (1) • use of space (1), e.g. to show she is comfortable in Niru's presence (1) • use of facial expression (1) to show concern she has offended Niru (1) or her pride in helping her mother (1) • change in tone (1) or volume (1) to show she thinks Niru has had an easy life (1) or her pride to indicate she is helping her brothers (1) • use of gesture on 'I didn't mean to offend you' (1) to indicate an apology for her assertion (1) • physicality (1) when hugging Niru to indicate the resumption of their close relationship (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
1(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: costume: to indicate time period, character and/or status within the setting. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Use of saris, traditional 19th-century Indian jewellery and accessories for Niru, contrasting with plain costume for Mrs Lahiri, Western suits for Tom and Dr Rank props/stage furniture: use of stage furniture items to create the courtyard location and/or personal props as appropriate to help indicate character, time period and location. Positioning of key items, specific items, e.g. desk, chair, newspaper. Contrast to show two different locations, e.g. courtyard and study sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. sounds of 'birds/parrots', distant street sounds. The audience should be central to the response and reference should be made to the context in which the text was created, e.g. traditional text first performed in 19th-century Norway, feminist themes shocking to original audiences, naturalistic production elements. There may also be links made to Calcutta setting, exploration of colonialism. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Tom is being defensive. 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: • voice • physicality • stage directions and stage space.
1(b)(ii)	A03 (12 marks) 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: tone of voice when stating his perceived benefits of British rule in India. Pitch and pace changes as he responds to Dr Rank and considers his responses • physicality: use of gesture and movement to show his opinion. Facial expression used to react to the controversial nature of Dr Rank's statements • stage directions and stage space: use of stage directions to show interaction with Dr Rank. Positioning in the space and how this is used to underline his considered reaction. Use of physicality in response to stage directions, e.g. sits and writes a letter or looks disturbed. Tom and Dr Rank have a very close, trusting relationship in which they are able to discuss controversial issues without fear of upsetting the other. Tom seems happy to continue to work while his friend reads the newspaper, indicating how relaxed they are in each other's company. His reaction to Dr Rank's contentious opinion is measured and balanced, implying he is relatively forward thinking. However, his reactions towards Niru later in the play reveal he is not quite as progressive as he first appears. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
1(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of, e.g., the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: naturalistic use of light to enhance location/time of day and to create mood/atmosphere, e.g. to create the courtyard in the afternoon – sepia or straw wash to add warmth. Contrasting design to indicate change of location to study, e.g. from outside to inside. Use of spotlight or colour to represent tension between Tom and Dr Rank. Set: use of levels, specific examples of how the location is created for the audience, e.g. flats, projection or naturalistic set items to create the courtyard of the Victorian house in Calcutta, natural colours, scale used to suggest the 'grand' Helmer home, items such as plants, watering can used to indicate courtyard location. Desk, chairs, flats/backdrop to represent a comfortable study, reflecting the status of Tom Helmer. Staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. proscenium arch/end on staging, sight lines, mezzanine level to create balcony, positioning of doors as entrances/exits from the courtyard, e.g. Niru and Mrs Lahiri's exit, contrasting location within the house. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
An Inspector Calls

Question Number	There are specific choices in this extract for performers. You are going to play Mrs Sybil Birling. Explain two ways you would use physical skills to play this character in this extract.	Mark
2(a)(i)	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: • proxemics used (1) to show her interaction with Eric (1), Sheila (1), Mr Birling (1) or the Inspector (1) • gestures used (1) to indicate shock towards Eric (1) • facial expression used (1) to show distress (1) or dismay (1) • movement (1) as she leaves the room with Sheila (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play the Inspector. He is pushing for answers. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
2(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • movement used (1) to show he is in control (1) • use of space (1) as he pressurises Eric (1) or commands Mr Birling (1) • facial expression (1) to create a sense of intimidation (1) • change of volume (1) or tone (1) to express his frustration when asking questions (1) or when contradicting others (1) • physicality (1) to show his status and determination (1) • gesture (1) to control the reactions of others (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
2(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: Costume: to indicate time period, character and/or status within the setting. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers. Costumes for the Birlings to represent wealthy middle-class background, contrast with Inspector's costume, shabbier fabrics, dimmer colours. These may be period or contemporary costume. Props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. appropriate personal props for the Birlings and stage furniture to show wealth and the 'after dinner' setting, decanter and glass for Eric. Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. sound of fire, music playing in the background, appropriate background sounds, symbolic sounds, e.g. ticking clock, tension building. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. class differences, social responsibility and ethics, post-war social comment to show change in society to focus more on welfare of others. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail, with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Eric realises he must tell the truth. 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: • voice • physicality • stage directions and stage space.
2(b)(ii)	A03 (12 marks) 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: tone of voice to indicate resignation. Pitch and pace change as he rebukes Sheila but later becomes defensive towards Mr Birling. • physicality: initial stillness to indicate his defeat. Facial expression and body language when providing detail about his interaction with Eva Smith. Gesture when pouring drink. • stage directions and stage space: proxemics to indicate he is isolated from the family. Physical use of props to respond to the stage directions, e.g. pouring a drink. Eric is often at the fringes of the family and in this scene his isolation becomes obvious. He knows that his actions are known to the Inspector and reluctantly confesses his involvement with Eva. Like Sheila, his opinion undergoes a significant transformation during the play and he realises he holds responsibility for his behaviour. Responses may refer to this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one of the design elements below to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
2(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of, e.g., the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, e.g. soft-mood natural lighting to indicate evening, shadows created by lowering intensity of lights (tension), light from open fire created safely, subtle changes in intensity/lighting state to reinforce the Inspector's authority. Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic elements of the set so the audience has clear indications about the Birling family status; setting should demonstrate this. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, cross-section of house, complete dining room, after-dinner setting, choice of stage space to support this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Antigone

Question Number	There are specific choices in this extract for performers. You are going to play Soldier One. Explain two ways you would use physical skills to play this character in this extract.	Mark
3(a)(i)	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: • proxemics used (1) to show his conflicting opinion with Soldier Two (1) • body language (1) to indicate he believes he is right (1) • facial expression (1) to show his confusion (1) or offence (1) at Soldier Two's argument • gestures used (1) to indicate justification (1) or disagreement (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Tig. She is being stubborn. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
3(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • gesture (1) to show her feelings (1) towards Eamon • use of facial expression (1) to show changing emotions when talking about Eunice (1) or her growing anger (1) • use of gesture (1) to show she is challenging Eamon (1) or provoking his anger (1) • movement away from Eamon (1) to show their growing conflict (1) • use of space (1) to reflect changes in relationship (1) • change of tone (1) or volume (1) to indicate initial tenderness towards Eamon (1) or growing anger (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
3(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: Costume: to indicate character and/or status, symbolic/representational or naturalistic costume with possible coordination with other chosen elements. Modern or futuristic style to suggest a contemporary 'other world' Thebes. Indication of Tig's status as a prisoner through costume choices, contrasting with Eamon's higher status. Uniformity of soldiers through colour, fabric or choice of garment. Props/stage furniture: reference to props within the space and/or personal props. Use of specific items of stage furniture, e.g. leather chairs, table, bars/grille, CCTV, to create the two locations. Consideration of the transition. Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish time and place, e.g. door clanging in the club cellar, slight echo to indicate cellar, use of silence, sounds of music, underscore. The audience should be central to the response and reference should be made to the context in which the text was created, e.g. contemporary adaptation of classical text, first performed at the festival of Dionysus in 440 BC. There may also be links made to exploring gang culture in contemporary society. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail, with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Eamon is trying to understand. 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: • voice • physicality • stage directions and stage space.
3(b)(ii)	A03 (12 marks) The question is specifically about the candidate as director making decisions about characterisation. The focus of the response should show 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: tone of voice to indicate his embarrassment at the start of the scene. Increased volume when getting angry with Tig. Pace changes as he remonstrates with Tig about her actions • physicality: use of gesture and movement to show his anger and frustration towards Tig. Facial expression used to intensify his infuriation and express the pressure he feels • stage directions and stage space: moving away from Tig at the start to show his embarrassment. Then use of proxemics as he provokes her during the argument. Eamon is deeply in love with Tig. However, he feels the pressure of being Creo's son and puts huge pressure on himself to live up to the image he feels he must portray. Tig's actions only add to this conflict and he finds himself pulled in many different directions. Tig's arrest is the catalyst for his decision to rescue her and run away, defying his father and leading to his and Tig's deaths. Responses may refer to this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
3(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, e.g. needs to reflect changes of location/split staging, low-intensity wash combined with spotlight to create the sinister cellar location/heighten conflict between Tig and Eamon; Club VIP area created using spotlights/neons/coloured gels. Set: use of levels, specific examples of how the two locations might be created for audience, e.g. use of projection, set items such as bars, flats, etc. to create the cellar/the CCTV, the VIP area, consideration of the transition, possible split staging. Staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. thrust stage, sight lines, use of levels or staging devices, staging to support the transition from the cellar and to place appropriate focus on the CCTV, possible split staging. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Government Inspector

Question Number	There are specific choices in this extract for performers. You are going to play Lyapkin-Tyapkin. Explain two ways you would use physical skills to play this character in this extract.	Mark
4(a)(i)	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: • proxemics used (1) to show his fear (1) or interaction with Khlestakov (1) • facial expression (1) to show nervousness (1) or his anxiety about holding a bribe (1) • gesture used (1) to indicate dropping the money (1) • physicality used (1) to heighten the comedy of the aside (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play the Postmaster. He is agreeing with everything. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
4(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • physicality used (1) to show deference, such as bowing (1) or sitting down (1) • use of space (1) to show apparent reverence (1) • facial expression used (1) to reflect the exaggerated agreement with Khlestakov (1) • use of intonation (1) or volume (1) to reflect his agreement with whatever Khlestakov says (1) • gesture used (1) to shake hands (1) and hand over the money (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
4(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: Costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. official uniform that may be period or contemporary for Lyapkin-Tyapkin, the Postmaster, contrasting use of colour and style for Khlestakov to indicate character/status. Props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. door, furniture to show a room at the Mayor's house, e.g. chairs, table, etc. Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. music playing from time period, SFX used to create tension as bribes handed over. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. was first performed in front of the Emperor of Russia who approved it, was considered a daring production. It can be satirical/light-hearted/comedic/farcical so the production elements may reference this. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail, with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Khlestakov is taking full advantage of the situation. 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: • voice • physicality • stage directions and stage space.
4(b)(ii)	A03 (12 marks) 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: use of pitch and pace when delivering specific lines to indicate his enjoyment of the situation. Change of tone when addressing Lyapkin-Tyapkin, then the Postmaster and then speaking to himself • physicality: use of gesture when money is dropped, such as pointing and then bending to pick it up. Facial expression to indicate his good fortune when Lyapkin-Tyapkin has left the room • stage directions and stage space: positioning in the space to his perceived high status. Proxemics when asking for money and changes in position to enhance his superiority. Khlestakov is a comic character who begins the play penniless but achieves good fortune due to a case of mistaken identity. In this scene, he is enjoying this; he later leaves the town in a hurry to avoid the consequences of his actions. Responses may refer to this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
4(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, e.g. stylised lighting representing opulence of the Mayor's house, spotlight to emphasise pressure on Lyapkin-Tyapkin when bribing Khlestakov, shadows used to indicate the door opening between scenes. Set: use of levels, specific examples of how the location might be established for audience, e.g. non-naturalistic/naturalistic. Naturalistic set to reflect the opulence of the Mayor's house or minimalist style as a counterpoint to other elements. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, larger than life, elaborate, exaggerated aspects, minimalist approach, choice of stage space to support this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
The Crucible

Question Number	There are specific choices in this extract for performers. You are going to play Herrick. Explain two ways you would use physical skills to play this character in this extract.	Mark
5(a)(i)	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: • proxemics used (1) to show his respect (1) or fear of Danforth (1) • stillness (1) when questioned by Danforth (1) • facial expression (1) to show he has been caught out drinking (1) or his discomfort when asked about Rev Hale (1) • gestures used (1) to indicate fear (1) or respect (1). Look for other reasonable marking points.	(4)
Question Number	You are going to play Parris. He is distressed. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
5(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • his movement (1) to indicate his stress (1) or fear (1) • posture (1) to show his anxiety (1) or reflect his emotional burden • facial expression (1) to indicate desperation (1) or fear when confessing Abigail has vanished (1) • change in tone (1) to indicate reluctance to speak (1) or pleading with Danforth (1) • use of space (1) to reflect his fear of Danforth (1) or when sitting to show exhaustion (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
5(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: Costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. formal dress for Danforth and Hathorne, contrasting with more shabby costume for Herrick, highlighting difference in status. Heavy coats to indicate temperature/time of day. Formal but dishevelled costume for Parris to indicate his stress. Props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate character, time period and location or symbolic meaning, e.g. lantern for Herrick, writing box for Cheever, crosses and religious symbols. Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sound effects from outside or from other parts of the jail, echoing door clanging when being shut, music to heighten the drama of the confrontation between Danforth and Parris. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. text about unjust persecution, hysteria and strong personal belief. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail, with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Danforth is trying to assess the situation. 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: • voice • physicality • stage directions and stage space.
5(b)(ii)	A03 (12 marks) 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: use of tone to maintain status and dismiss the comments and thoughts of others. Pause when considering the implications of the news of Abigail leaving Salem • physicality: facial expression to show impatience and anger. Change of body language when he thinks there is hope of confessions. Gesture when declaring Hale has no authority to enter the jail • stage directions and stage space: physically referring to stage directions, e.g. blows on his hands. Use of stage space to show his independence and authority. Movement/walking when deep in thought at Parris's news. Danforth is the highest-status character in Salem, who condemns members of the community to death. His stubbornness during the trials has left him isolated, with a possibility that the community will rise against him. Therefore, he needs Proctor's confession to help maintain his authority. Responses may refer to this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
5(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: colour or intensity in lights to enhance and/or indicate location/mood/atmosphere, use of projection, e.g. to focus on the questioning, coloured gels to heighten tension between Parris and Danforth, indication of moonlight/dawn from outside, e.g. gobo, spotlight, indications of lanterns and/or candlelight showing consideration of health and safety. Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. naturalistic set to show the location within the jail, positioning of key set items, e.g. the door, window, evidence of Puritan culture through starkness of stage furniture and the use of symbolic items to indicate religious fervour within the town. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of e.g. the space used for questioning, religious symbols, use of levels to create a focus for the key characters and events, choice of stage space to support this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section A: Bringing Texts to Life
Twelfth Night

Question Number	There are specific choices in this extract for performers. You are going to play Sir Toby. Explain two ways you would use physical skills to play this character in this extract.	Mark
6(a)(i)	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: • proxemics used (1) to show his protection of Maria (1) or his challenge to Malvolio (1) • posture used (1) to show bravery (1) against Malvolio's condition • facial expression (1) used to show confusion (1) and changing emotions (1) • gesture used (1) to create a physical barrier (1) to calm Malvolio (1) or when taking the letter (1). Look for other reasonable marking points.	(4)
Question Number	You are going to play Fabian. He is being deceptive. As a performer, give three suggestions of how you would use performance skills to show this. You must provide a reason for each suggestion.	Mark
6(a)(ii)	One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • change of body language (1) to indicate he is delivering an aside (1) • exaggerated movement as he enters (1) to show his apparent fear of Malvolio (1) • tone (1) to indicate he is encouraging Sir Toby (1) or making comments to sustain the joke against Malvolio (1) • use of space (1) to show his fear of Malvolio (1) • proxemics (1) to show his alliance with Maria (1) • use of facial expression (1) to maintain the deception (1) • use of gesture (1) to indicate his apparent worry about Malvolio's reactions (1). Look for other reasonable marking points.	(6)

Question Number	There are specific choices in this extract for a director. As a director, discuss how you would use one of the production elements below to bring this extract to life for your audience. You should make reference to the context in which the text was created and first performed. Choose one of the following: • costume • props/stage furniture • sound.
6(b)(i)	A03 (9 marks) Candidates may refer to the following in their answers: Costume: to indicate time period and/or status. Symbolic/representational costume with possible coordination with other chosen elements. Awareness of audience and ease of use for performers, e.g. period, contemporary, abstract, appropriate costume (colours, fabrics) to show character, role and status, e.g. Maria's place in Olivia's household, Fabian's position and/or Sir Toby's status. Props/stage furniture: reference to props within the space and/or personal props as appropriate to help indicate status, character, time period and location or symbolic meaning, e.g. furniture items, doorways for exits, the letter. Sound: live or recorded sound and/or music to set mood, create atmosphere, punctuate the action, as a counterpoint to the time and place, to help establish the time and place, e.g. sounds of the outside world, or to indicate entrance/exits. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. it is a romantic comedy about mistaken identity. Originally, the play was entertainment for Twelfth Night – merry celebration of the end of Christmas. Look for other reasonable marking points.

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	• Response is limited, demonstrating basic knowledge with limited understanding in relation to the chosen element. • Response tends to be mainly narrative and/or reported, with an overall lack of focus in relation to the specifics of the question. • Examples are used but are underdeveloped or may not relate sufficiently to the extract or the chosen design element. • Reference to context is basic and may not always be appropriate, demonstrating limited knowledge and understanding.
Level 2	4–6	• Response is competent, demonstrating appropriate and generally balanced knowledge and understanding in relation to the chosen element. • Response is clearly expressed in some detail, with consistent focus in relation to the question. • Examples used are developed and clearly supported by reasons that connect the response to the extract and the chosen design element. • Reference to context is effective and appropriate, demonstrating clear and generally balanced knowledge and understanding.
Level 3	7–9	• Response is assured, demonstrating comprehensive and balanced knowledge and understanding in relation to the chosen element. • Response is coherent and detailed, with a high level of focus in relation to the question. • Examples used are well developed and supported by reasons that fully connect the response to the extract and the chosen design element. • Reference to context is embedded and fully supports discussion, demonstrating a secure and balanced knowledge and understanding.

Question Number	Maria is being dishonest. 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: • voice • physicality • stage directions and stage space.
6(b)(ii)	A03 (12 marks) 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. 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: • there may be evidence of e.g. relationships within the extract that demonstrate an understanding of proxemics within the specific focus of the question • the audience should be central to the response. Candidates must consider use of voice, physicality and stage directions and stage space in the response and may refer to the following in their answers: • voice: tone to indicate to the audience she is lying but trying to sound convincing to the character on stage. Using intonation to sound sarcastic or exaggerating her response to enhance the comedy • physicality: change of body language to indicate her apparent fear of Malvolio. Gesture to indicate her supposed worry about Malvolio's reactions. Glances towards Fabian to reinforce the practical joke • stage directions and stage space: use of stage directions to show interaction with Sir Toby and Fabian. Positioning in the space and how this is used to undermine Malvolio. Use of physicality in response to stage directions, e.g. when Malvolio exits. Maria is Olivia's servant and often adds to the comedy of the play. She is intelligent and witty and her sharp comments are often directed and personal. She is a leading figure in the practical joke against Malvolio, forging the letter and sustaining the deception. Her clever strategies appeal to Sir Toby, whom she marries at the end of the play. Responses may refer to this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–4	• Demonstrates basic knowledge, with limited understanding of the ways in which a director might explore and develop use of named elements. • Shows basic knowledge, with limited understanding of how named elements are used in performance to communicate with the audience. • Response tends to be mainly narrative and/or reported, with a lack of focus and uneven consideration of the named elements. • Examples may be used but do not fully support response. • Limited knowledge and understanding of the extract and complete text shown.
Level 2	5–8	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows clear and generally balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is clearly expressed in some detail, with consistent focus on the question and generally balanced consideration of the named elements. • Examples used are developed and clearly support response. • Competent and generally balanced knowledge and understanding of extract and complete text shown.
Level 3	9–12	• Demonstrates comprehensive and balanced knowledge and understanding of the ways in which a director might explore and develop use of named elements. • Shows assured and balanced knowledge and understanding of how named elements are used in performance to communicate with the audience. • Response is detailed and highly focused on the question, with comprehensive and balanced consideration of all elements. • Examples are well developed and fully support response. • Comprehensive and balanced knowledge and understanding of extract and complete text shown.

Question Number	There are specific choices in this extract for designers. Discuss how you would use one design element to enhance the production of this extract for the audience. Choose one of the following: • lighting • set • staging.
6(c)	A03 (14 marks) The focus of the response should demonstrate how the chosen element would be used to enhance the production of this extract. Candidates may refer to the following in their answers: • there may be evidence of e.g. the use of colour in lights to create specific moods or to focus attention on the setting and/or a relationship or a change of time and/or location • understanding of the element showing the use of specific set items such as flats and stage furniture as part of the set to create specific locations, or to focus attention on the setting(s) and/or a relationship or a change of time • 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. Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, use of projections, e.g. naturalistic, exterior location of Olivia's garden, colour/intensity to indicate comedy of the extract and conflict between Sir Toby and Malvolio. Set: use of levels, specific examples of how the location might be established for audience, e.g. naturalistic/non-naturalistic, or minimalist to represent original performance context, use of colour to create Olivia's garden, exits, e.g. the 'garden door'. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, creation of the exterior of Olivia's house, consideration of the exits/entrances within the extract, levels/space for aside, direct address, choice of stage space to support this. Look for other reasonable marking points.

Marking instructions

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

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

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–3	• Demonstrates limited knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows limited knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response tends to be mainly narrative and reported and lacks focus. Use of examples is limited and examples tentatively relate to the response. • Limited use of technical and subject-specific language which may not always be appropriate.
Level 2	4–7	• Demonstrates basic knowledge and some understanding of the ways in which a designer might explore and develop the chosen element. • Shows basic knowledge and some understanding of how the chosen element is used in performance to enhance the production for the audience. • Response shows emerging clarity, with some detail and focus. Examples used partially support the response. • Basic use of technical and subject-specific language.
Level 3	8–11	• Demonstrates competent and generally balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows competent and generally balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is clearly expressed and detailed, with generally consistent focus. Examples are used effectively to support discussion. • Competent use of technical and subject-specific language.
Level 4	12–14	• Demonstrates assured and balanced knowledge and understanding of the ways in which a designer might explore and develop the chosen element. • Shows confident and balanced knowledge and understanding of how the chosen element is used in performance to enhance the production for the audience. • Response is assured, with comprehensive detail and sustained focus throughout. Examples are well developed and fully support response. • Confident use of technical and subject-specific language.

Section B: Live Theatre Evaluation

Question Number	Analyse how costume design enhanced one key moment in the performance.
7(a)	AO4 = 6 marks The question is about costume design and how it enhances the performance and the focus should demonstrate this. Candidates may refer to the following in their answers: • a number of examples or a single extended example, but these will be rooted in the specifics of the chosen moment • an analysis of the effectiveness of specific costume choices within the key moment, e.g. status, character, symbolism • an overall positive or negative view of the costume design in enhancing the performance or a balanced view offering both positive and negative examples • changes in the use of costume, to reflect changing emotions/situations of characters within the chosen moment • an understanding of costume design terms such as naturalistic, symbolic, abstract, material, accessories/adornments, colours, cut, practical use. Look for other reasonable marking points.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	• Limited and uneven analysis demonstrating basic knowledge and understanding of the named elements. • Basic response which tends to be mainly narrative and reported. • Examples are used but are underdeveloped and do not fully support analysis. • Demonstrates an overall lack of engagement with performance and focus in relation to the specifics of the question. Examples are used but are underdeveloped, with the chosen key moment not sufficiently defined. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	3–4	• Competent and generally balanced analysis demonstrating appropriate knowledge and understanding of the named elements. • Response is clearly expressed in some detail. Examples used to clearly support analysis. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	5–6	• Confident, balanced and thorough analysis that demonstrates assured knowledge and understanding of the named elements. • Response is comprehensive and detailed. Examples used are well developed and fully support analysis. • Demonstrates a comprehensive level of engagement with the performance and focus in relation to the specifics of the question. • Confident use of technical and subject-specific language.

Question Number	Evaluate how stage space was used by performers to create atmosphere for the audience.
7(b)	A04 = 9 marks The question is about the use of stage space to engage the audience and the focus of the response should demonstrate this. Candidates may refer to the following in their answers: • this may be a focus on how space was used throughout the performance or at a specific moment/series of moments • consideration of how stage space/proxemics were used to create atmosphere for the audience • evaluation of the use of stage space by performers to reflect changing emotions/reactions or relationships • evidence of an understanding of physical skill terms such as proxemics, stage positioning, posture, eye contact, gaze, direct audience address, gesture, movement • an overall positive or negative view of the use of stage space by the performers or a balanced view offering both positive and negative examples. Look for other reasonable marking points.

Level	Mark	Descriptor (A04)
	0	No rewardable material.
Level 1	1–3	• Basic analysis and uneven evaluation demonstrating basic knowledge and understanding. • Basic response which tends to be mainly narrative and reported. • Examples are used but are underdeveloped and do not fully support the evaluation. • Demonstrates an overall lack of engagement with the performance and focus in relation to the specifics of the question. • Basic use of technical and subject-specific language which may not always be appropriate.
Level 2	4–6	• Competent and generally balanced evaluation based on adequate analysis which presents personal conclusions with some justification, demonstrating appropriate knowledge and understanding. • Response is clearly expressed in some detail. Examples used clearly support evaluation and conclusions. • Demonstrates a competent level of engagement with the performance and focus in relation to the specifics of the question. • Appropriate use of technical and subject-specific language.
Level 3	7–9	• Confident, balanced and thorough evaluation based on effective analysis which presents considered personal conclusions that are fully justified, demonstrating comprehensive knowledge and understanding. • Response is assured and detailed. Examples used are well developed and fully support evaluation and conclusions. • Demonstrates a comprehensive level of engagement with the production and focus in relation to the specifics of the question. • Confident use of technical and subject-specific language.