



Mark Scheme (Results)

Summer 2025

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

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2025

Question Paper Log Number P77013A

Publications Code 1DR0 3B_2506_MS

All the material in this publication is copyright

© Pearson Education Ltd 2025

General Marking Guidance

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

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing Texts to Life 100

Question Number	There are specific choices in this extract for performers. You are going to play the Guide. 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 interaction with Nia (1), Ketu (1) or Sophie (1) • movement (1) to show questioning attitude (1) • facial expression (1) when looking at Sophie (1) • gestures used (1) to heighten his warning (1) or to emphasise his line 'I assure you I don't' (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Sophie's Mother. She is being patient. 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 (1) as she asks what Sophie is doing (1) • use of space (1), e.g. to show she is indulging Sophie's questions (1) • use of facial expression (1) to create a sense of provocation (1) or anger (1) • change in tone (1) or volume (1) to show how she feels (1) • use of gesture at 'lovely' (1) to show her attitude to Sophie (1) • her physicality (1) as she interacts with Sophie (1) or indicates that Sophie should move downstairs (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, e.g. physical theatre style, contrast between costumes for the Guide and Sophie indicating that the Guide belongs in the Void, addition of costume items to suggest change of role to Sophie's mother. Props/stage furniture: use of stage furniture items to create the courtyard location and/or personal props as appropriate to help indicate character, time period and location. Positioning of key items, specific items for use e.g. use of blocks/boxes, bamboo sticks or similar to create the Void, powder, hairbrush and lipstick. 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. ambiguous sounds and/or music to create the dream-like location of the Void, or the 'reality' of the memory, appropriate sounds to suggest the camera flash. The audience should be central to the response and reference should be made to the context in which the text was created, e.g. contemporary text using the 'magic of theatre', blending fantasy/reality seamlessly, exploring important moments in life. 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	Sophie wanted to be special. 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 relaying her memory. Pitch and pace change as in particular as she reflects on the use of the word 'lovely' • physicality: use of gesture and movement within the memory and when narrating, to show her need to be important. Facial expression used to react to the key word 'lovely' • stage directions and stage space: use of stage directions to show use of make-up and interaction with mother. Positioning in the space and how this is used to indicate the transition into the memory and back to the Void. Sophie is a key character whose emotions are explored through both her memories. In this extract audience and characters discover the root of Sophie's insecurity and her ambition to be successful as she can never be 'beautiful'. Later in the play, Sophie achieves a greater understanding of herself through her second memory choice. 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.
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: use of light to enhance mood/atmosphere, changes in lighting states and/or intensity to indicate a change in atmosphere or location; colour in lights to enhance and/or indicate location/mood/atmosphere and to enable audience to see images on screens, subtle use of coloured gels appropriate – e.g. a change of colour for Nia’s entrance or to indicate Sophie’s memory. Set: use of levels, specific examples of how the location is created for the audience, e.g. use of levels and specific set items, boxes/rostra; specific examples of how the otherworldly location might be established for audience and performers, with consideration of style and location, e.g. use of projection/cyclorama to create the Void. Staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, e.g. sight lines, needs to allow the fast changes of scene, physical theatre/multi-role style, blend of fantasy/reality, choice of stage space to support this. 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
1984

Question Number	There are specific choices in this extract for performers. You are going to play Julia. 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: • movement (1) or proxemics used (1) to show her interaction with Winston (1) or as she enters O'Brien's apartment (1) • gestures used (1) to indicate her intense emotions, e.g. at 'unpersoned' (1) or her agreement with Winston (1) or O'Brien (1) • facial expression used (1) to show that she agrees with Winston (1) or she is listening to O'Brien (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Winston. He is taking action. 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 (1) to show his attitude (1) • use of space (1) as he persuades Julia (1) or responds to O'Brien (1) • facial expression (1) to create a sense of anticipation of his choices (1) • change of volume (1) or tone (1) to express his serious intention (1) or inspiring Julia to action (1) • physicality (1) to show his determination (1) • gesture (1) as he reacts to O'Brien (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, e.g. different styles/colours of costume for O'Brien, Winston, Martin and Julia. Costume choices to show change of location, discreet indications of rebellious attitudes. 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. stage furniture which allows a fluid change of location from antique shop to O'Brien's apartment, glasses, decanter, document, handheld device 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. uncomfortable, loud, oppressive sounds, SFX to suggest telescreen or change of location, echo created for key lines, sinister soundtrack. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. references to looking back in time, reference to oppressive regimes in the past and present and how they use symbolism, propaganda and behaviour to control. 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	O'Brien seems to be trustworthy. 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 that he is subtly inviting Winston to rebel. Pitch and pace change once in the apartment to show apparent honesty • physicality: stillness and minimal physicality early in the extract to indicate his apparent awareness of the need for discretion. Facial expression and body language when providing believable detail about the rebellion • stage directions and stage space: proxemics to convince Winston his words are genuine. Physical use of props to respond to the stage directions, e.g. raising a glass to 'our leader Emmanuel Goldstein'. O'Brien is a very high-status character who subtly controls Winston's actions prior to and during this scene by appearing to be on the side of the rebels. Later in the play, he uses his sinister power within Room 101 to confuse, control and ultimately brainwash Winston. 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. to indicate change in location from antique shop to O'Brien's apartment, consideration of lighting to enable use of projection, changes in intensity/use of spotlight to indicate tension heightening towards the end of the extract. Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. use of projection to establish quick location changes, multi-purpose or easily movable set items such as table and chairs used to create different locations. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, use of cameras/walls as screens to emphasise lack of privacy, consideration of the change of locations using multi-purpose staging, choice of stage space to support this. 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
Blue Stockings

Question Number	There are specific choices in this extract for performers. You are going to play Anderson. 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, e.g. leaning forward (1) to show his support of Banks (1) • actions in response to the stage directions (<i>ringing the bell</i>) (1) or to indicate his attitude (1) • facial expression (1) to show that he is trying to warn Banks (1) or is disappointed at the outcome (1) • gestures used (1) to underline his suggestion about 'dropping commitments' (1) or that Banks has misunderstood (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Radleigh. He is arrogant. 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: • posture used (1) to show a dismissive attitude to Banks (1) or the women of Girton (1) • use of facial expression (1) to show his increasing contempt (1) • use of gesture (1) to show he is challenging Banks (1) or patronising him (1) • movement on his exit (1) to show his anger (1) or disdain (1) • use of space (1) to show his response to Banks' rejection (1) or to reflect his high-handed critique of education for women (1) • change of tone (1) to indicate 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, e.g. appropriate period costumes to show different status, use of academic caps/gowns or other historically accurate costume to show status, possible use of coloured accessories to differentiate characters in terms of attitude. Props/stage furniture: reference to props within the space and/or personal props. Use of specific items of stage furniture, e.g. table, chairs, tray, champagne, glasses. 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 from outside on the quad, bell, underscore used to build tension. The audience should be central to the response and reference should be made to the context in which the text was created and first performed, e.g. performed at The Globe, so thrust stage and different audience positioning would have an impact, production could reference the restrictions of education for women at the time. 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	Mr Banks remains loyal. 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 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 his pleasure at the start of the scene as a contrast to his confusion when he realises the conditions of his new appointment. Changes in volume and pace as he responds with incredulity and defends his work at Girton • physicality: use of gesture and movement to show his disbelief and his unwavering support for his female students. Facial expression used to intensify this and express the pressure he feels • stage directions and stage space: subtle changes in movement to reflect his embarrassment and then his anger at the criticisms levelled by Radleigh. Response to stage directions, e.g. <i>He's blown it</i>. Mr Banks is a key character who in this extract is offered a prestigious appointment. Initially oblivious to the implication that he must give up his teaching at Girton, he ultimately rejects the offer as unthinkable, on this basis. His loyalty reflects the passionate commitment he has seen in his female students' work. 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 possibly to enable audience to see images on screens, e.g. use of high-intensity light to create natural sunlight from door – a sense of reality, focus of light on specific areas/moments, e.g. subtle use of spotlight on Banks and/or Radleigh. Set: use of levels, specific examples of how the two locations might be created for audience, e.g. naturalistic, turn-of-century choices, dark woods, flooring, dressing of set to create appropriate location, backdrop, flats, door, etc. Staging: entrances and exits, awareness of audience and choice of staging configuration to create an appropriate space for performers and audience, positioning of the performers so all are visible, awareness of exits/entrances and the need for rapid scene transitions, 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
DNA

Question Number	There are specific choices in this extract for performers. You are going to play Mark. 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 defensiveness (1) or confusion (1) • facial expression (1) to show uncertainty (1) or his denial of any sense of panic (1) • gesture used (1) to indicate his anxiety (1) • physicality used (1) to reflect his panic (1) or his denial of this (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Leah. She doesn't know what to do. 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 confusion (1) or her instinct to ask for direction from Phil • use of space (1) to show her sense of panic (1) • facial expression used (1) to respond to Adam's story with uncertainty (1) • use of intonation (1) to reflect that she is flustered (1) • gesture (1) or action used in response to the stage direction ('she goes to him') (1) showing that she is bewildered (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. contemporary costumes to define personality or location. Outdoor clothing, indication of status through colour/style, contrast with Adam’s costume to indicate his experiences. 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. mobile phones, bags, rostra to create levels and location, items such as tree stumps, benches, 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. sounds of the natural environment, music used to heighten the tension of Adam’s story 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. created for young people to be performed by them, about peer pressure, inability to connect with others, gang culture/status within gangs, belonging and personal responsibility. 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	Adam is telling his story. 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 relaying his experiences, showing his fear and uncertainty. Change of tone at 'Dead?' to show his disorientation • physicality: use of gesture to add a sense of reality to his tale, as though he is reliving the memory. Facial expression to indicate his acceptance ('you can eat anything') and confusion • stage directions and stage space: positioning in the space to focus the audience and the 'gang' on his narration. Proxemics in relation to Leah at the start and the end of the extract, responding to her questions to add detail to his story. Physicalisation of stage direction '<i>ADAM doesn't answer</i>'. Adam is a tragic character who prior to this scene has been bullied and tormented by the group, resulting in his supposed death. His reappearance at this point in the play sparks panic and guilt in the other characters, while Adam himself appears not to blame anyone for his actions, but recounts his experiences with honesty and pathos. 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. use of projection, consideration of Adam reliving his experiences, use of light to generate shadows and indicate menace, confusion and different perspectives, colour used to indicate the growing tension of the situation. Set: use of levels, specific examples of how the location might be established for audience, e.g. naturalistic to indicate time and location, consideration of the setting in '<i>a wood</i>', locations as neutral space as none of the group belongs to these/non-naturalistic that uses symbolic or abstract projection to indicate time, location and/or mood. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, use of rostra/levels to support Adam's story, consideration of the setting '<i>a wood</i>', 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 Free9

Question Number	There are specific choices in this extract for performers. You are going to play Rat. 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: • movement as he enters (1) to tell the others he has brought a visitor (1) • proxemics used in relation to Moon (1) for his introduction of Big Brother (1) • stillness (1) when responding to Moon (1) • facial expression (1) to show he believes Big Brother can help (1) • gestures used (1) to indicate determination (1) or explanation (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play Moon. He is untrusting. 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: • movement (1) to indicate a mistrustful (1) or fearful (1) response • posture (1) to show his watchful reaction to Rat's news (1) • facial expression (1) to indicate suspicion, e.g. at 'You brought someone here?' (1) • change in tone (1) to indicate heightened suspicion (1), e.g. at 'one big mistake' (1) • use of space (1) to reflect his questioning attitude to Rat (1) and to Big Brother (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. casual clothes to indicate travelling, differences in colour/style. Apparent cleanliness to indicate Big Brother's 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. unlit fire, shopping bag, sticks. Bottle of water, broken bottle, possible addition of sleeping bags, rucksacks to indicate journey. 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 underscore, sound to indicate that this is a flashback to the past, sounds of fire. The audience should be central to the response and reference should be made to the context in which the text was created, e.g. contemporary text set in 21st-century North Korea/China, harsh regime, play about hope, escape and difference, blending fantasy and reality seamlessly, exploring important moments in the characters' journey. 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	Big Brother wants to help. 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 suggest his supportive attitude. Varied pace and volume/use of pause to heighten his understanding of and sympathy for the situation of the rest of the Nine • physicality: facial expression to show positive attitude and compassion. Change of body language when offers an alternative 'way' for the others, gesture/action as part of business with the dumplings • stage directions and stage space: physically referring to stage directions, e.g. holding up his hands to show he means no harm. Use of stage space to show his quiet determination to offer help but not impose it. Big Brother is the oldest of the Nine, who is treated as the most adult, even though he is only a little more experienced. In this scene he offers advice and encouragement, as well as a sense of perspective to the Nine, although Ice calls him 'God squad'. Later in the play he reveals a black-and-white attitude to Christianity and 'sin'. 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, needs to reflect the change of location and blend of reality and fantasy, coloured gels appropriate. Changing intensity to create shadows in the <i>derelict building</i>, use of projection, creation of fire with health and safety considered. Set: use of levels, specific examples of how the location might be established for audience, with consideration of e.g. use of projection or simple representational blocks to create the <i>derelict building</i>, specific set items to create a sense of place and indicate that the group are resting on their journey, e.g. sleeping bags, rucksacks. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g., end-on staging (as in first performance) or thrust stage, sight lines, supporting rapid scene changes, interaction with audience, consideration of need for rapid transitions. 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
Gone Too Far!

Question Number	There are specific choices in this extract for performers. You are going to play Ikudayisi 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 he is persuading Yemi (1) or his attempt to help the Old Lady (1) • posture used (1) to show determination (1) • facial expression (1) used to show his attitude towards Yoruba (1) or the Old Lady (1) • gesture used (1) to intensify his intentions (1) or to try to reassure the Old Lady (1). Look for other reasonable marking points.	(4)

Question Number	You are going to play the Old Lady. She is frightened. 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: • her physical response to the boys, e.g. stillness as she 'stops in her tracks' (1) or movement 'edging backwards' (1) to show her fear (1) • tone (1) to indicate she is anxious (1) or pace (1) to heighten her fearful response (1) • use of space (1) to show her desire to get away (1) • proxemics (1) to show her fear increasing (1) • use of facial expression (1) to heighten this (1) • use of gesture (1) to intensify her reaction (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. to indicate character and/or status and 21st-century time period. Naturalistic costume, casual/sports clothes, contrast of style between both the brothers and the Old Lady. 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. bench, bin, shopping bags and shopping. 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. transition music, music in the distance, sounds to create a sense of the estate in the evening and/or to heighten the growing tension of the scene. The audience should be central to the response and reference should be made to the context in which the text was created, e.g. naturalistic, contemporary text set in 21st-century South London, based on writer's experiences, action takes place across one day, explores racial prejudice, knife crime in young people, identity/belonging. 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	Yemi feels frustrated. 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: intonation when reacting to Yemi's persuasion. Increasing pace and volume to heighten this. Further changes to tone/pitch/volume when reacting to the Old Lady • physicality: change of body language to show tension and frustration. Gesture and movement to reinforce increasing exasperation with Yemi and, in the interaction with the Old Lady, anger • stage directions and stage space: use of stage directions, e.g. when he '<i>rolls his eyes</i>' to show his irritation. Positioning in the space as Yemi attempts to help the Old Lady and Ikudayisi tries to stop him. Yemi is a determined character who is irritated by his brother in this extract; he resists the idea that Yoruba is worth learning and is frustrated by his attempts to help the Old Lady. He identifies himself as a fighter and this attitude arguably leads to his brother, Ikudayisi, being stabbed towards 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. needs to create naturalistic location, run-down atmosphere, graffiti, flags. Use of low-intensity washes to create time of day, coloured gels to enhance sense of mood. Set: use of levels, specific examples of how the location might be established for audience, e.g. use of projection, flats or simple representational blocks to create the estate, dressing of the set bench, bin, graffiti; projection used to suggest time of day, e.g. early evening. Staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience, e.g. black box studio, intimate performance space (as in first performance), impact on/connection with audience, consideration of Old Lady's entrance. 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 may be presented 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. • 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)	AO4 = 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 (AO4)
	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.

