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## Mark Scheme (Results)

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Pearson Edexcel Level 3 GCE Drama  
(9DR0) Paper 3

Component 3: Theatre Makers in Practice

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## General Marking Guidance

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

<p><b>Question Number</b></p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p>'Theatre in the 21st century is out of touch with its audience.'</p> <p>Your answer should:</p> <ul style="list-style-type: none"> <li>• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li> <li>• offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li> </ul>
<p><b>1</b></p>	<p><b>AO4 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that live performance has no relevance or interest to a 21<sup>st</sup>-century audience. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• arguments that agree, disagree or offer a balanced reaction to the statement</li> <li>• analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience</li> <li>• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li> <li>• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li> <li>• consideration of performance style, influence and theatrical interpretation</li> <li>• analysis of, and reference to, key moments</li> <li>• analysis of audience and audience reaction</li> <li>• references to other art forms and the role of theatre in society</li> <li>• analysis and evaluation of the overall aims and intentions of the production.</li> </ul>

**Marking instructions**

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

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

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

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

<p><b>Question Number</b></p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:</p> <p>'Actors are nothing without Designers.'</p> <p>Your answer should:</p> <ul style="list-style-type: none"> <li>• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li> <li>• offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li> </ul>
<p><b>2</b></p>	<p><b>AO4 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that actors and designers should really work collaboratively together and one is not more important than the other. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by different theatre makers</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• arguments that agree, disagree or offer a balanced reaction to the statement</li> <li>• analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience</li> <li>• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li> <li>• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li> <li>• consideration of performance style, influence and theatrical interpretation</li> <li>• analysis of, and reference to, key moments</li> <li>• analysis of audience and audience reaction</li> <li>• references to other art forms and the role of theatre in society</li> <li>• analysis and evaluation of the overall aims and intentions of the production.</li> </ul>

**Marking instructions**

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

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

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

<b>Level 3</b>	9–12	<b>Competent</b> <ul style="list-style-type: none"> <li>• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.</li> <li>• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Clear personal response with consistent and generally balanced analysis and evaluation, showing secure reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO4)</b>
<b>Level 4</b>	13–16	<b>Assured</b> <ul style="list-style-type: none"> <li>• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level 5</b>	17–20	<b>Sophisticated</b> <ul style="list-style-type: none"> <li>• Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.</li> <li>• Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.</li> </ul>

**Section B: Page to Stage: Realising a Performance Text**

<b>Question Number</b>	<p>As a performer, outline how you would use performance skills to interact with at least one other character in this extract.</p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
<b>3</b>	<p><b>AO3 = 18 marks</b></p> <p>This question is about acting and specifically asks the candidate to outline how they would use performance skills to interact with one or more characters in the extract. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"><li>• vocal intonation, pitch, volume, inflection, clarity, pace, pause, accent and other vocal variations</li><li>• use of gesture, gestus, tempo, poise, stillness, body language, facial expressions, mime and other physical forms of non-verbal communication</li><li>• characterisation and the relationship between other characters in the extract</li><li>• the relationship between movement and speech</li><li>• the influence or use of props in relation to gesture and voice</li><li>• use of space, levels and proxemics</li><li>• entrances and exits</li><li>• performance style and theatrical influence</li><li>• intended audience impact.</li></ul>

**Marking instructions**

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

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

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

Level	Mark	Descriptor(AO3)
	0	No rewardable material.
<b>Level 1</b>	1–3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li><li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>
<b>Level 2</b>	4–7	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li><li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li><li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li></ul>

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

Question Number	As a <b>designer</b> , outline how <b>one</b> theatrical element could be developed to create visual impact in this extract.
4	<p><b>AO3 = 18 marks</b></p> <p>This question is about design and specifically asks the candidate to outline how the use of one theatrical element could be developed to create visual impact in the extract. The question is about the candidate's response from the designer's perspective. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• how the chosen theatrical element can be developed to create impact such as atmosphere, mood, and meaning for an audience</li> <li>• how the chosen theatrical element can be developed to communicate ideas to an audience</li> <li>• how the chosen theatrical element can help develop characterisation</li> <li>• how the impact of their work can be developed as a result of the consideration of alternative ideas</li> <li>• specific references to the chosen theatrical element</li> <li>• the overall performance style and influence</li> <li>• the actor/audience relationship</li> <li>• the use of theatrical venue, space, levels, proxemics and other design elements</li> <li>• entrances and exits</li> <li>• the visual impact of specific technical and creative choices</li> <li>• designing to reflect the style and atmosphere of the performance text</li> <li>• research relating to the context of the text, such as time period, historical, social, and cultural aspects that develop and communicate ideas through their use of the chosen theatrical element</li> </ul>

**Marking instructions**

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

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

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

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
<b>Level 1</b>	1–3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Demonstrates superficial consideration of how theatrical elements can be developed to create mood and atmosphere, communicate meaning and create impact through the extract.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>

<b>Level 2</b>	4-7	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates generally sound consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li> <li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li> </ul>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3)</b>
<b>Level 3</b>	8-11	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates clear consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li> <li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li> </ul>
<b>Level 4</b>	12-15	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates effective consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>

<b>Level 5</b>	16-18	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li><li>• Demonstrates sophisticated consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li><li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li><li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li></ul>
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## Section C: Interpreting a Performance Text

<b>Question Number</b>	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to communicate effectively with the audience in your production concept.</p> <p>Your answer must focus on the named section listed above for your chosen performance text.</p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"><li>• the overall aims of your production concept in response to the play as a whole</li><li>• how your practical ideas will work in performance</li><li>• the original performance conditions of your chosen performance text.</li></ul>
<b>5</b>	<p>AO3 = 24 marks</p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on how they intend to communicate effectively with the audience and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"><li>• relevant practitioner theory, research or influence</li><li>• reference to other practitioners and theatre makers</li><li>• overall performance style(s)</li><li>• the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience</li><li>• the overall acting style(s) and interpretation of key roles</li><li>• characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication</li><li>• use of theatrical venue, stage space, levels and proxemics</li><li>• entrances and exits</li><li>• the relationship between characters</li><li>• the relationship between actors and audience.</li></ul> <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p>

**Antigone**

Candidates exploring this named section might refer to:

- Haemon's reaction to Creon
- the proxemics between Haemon and Creon
- the change of voice and vocal tones used during the extract.

**Doctor Faustus (Text A)**

Candidates exploring this named section might refer to:

- Faustus's state of mind
- Faustus's reaction to the angels
- the proxemics between Faustus and Mephistopheles.

**Hedda Gabler**

Candidates exploring this named section might refer to:

- the change in atmosphere when Tesman leaves the room
- the communication of ambiguity between Hedda and Brack
- the proxemics between Hedda, Tesman and Brack.

**Lysistrata**

Candidates exploring this named section might refer to:

- the body language of Lysistrata and the Magistrate
- the momentum created by Lysistrata and the other women
- the use of posture and body language by the women.

**The Maids**

Candidates exploring this named section might refer to:

- the vocal changes adopted by Madame
- how Claire reacts to the scene when she enters with the tea
- the use of posture and proxemics between Madame and Solange.

**The School for Scandal**

Candidates exploring this named section might refer to:

- the setting up of the trick by the characters in the extract
- the use of vocal tone between Sir Peter and Rowley
- the entrance of Moses.

**The Tempest**

Candidates exploring this named section might refer to:

- the interaction between Ferdinand and Miranda
- the developing relationship between Ferdinand and Miranda
- the placement of Prospero during this scene.

**Waiting for Godot**

Candidates exploring this named section might refer to:

- the entrance of the Boy
- the proxemics between the three characters
- references to the fact that there's nothing to be done.

**Woyzeck**

Candidates exploring this named section might refer to:

- the crowd scene in the tavern
- the change in atmosphere to the guardroom
- the proxemics between Marie and Woyzeck.

**Marking instructions**

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

Responses must show *balanced consideration* between these elements.

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

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

Level	Marks	Descriptor(AO3)
Level 4	15–19	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.</li> <li>• Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.</li> </ul>
Level 5	20–24	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.</li> <li>• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.</li> <li>• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.</li> </ul>

<p><b>Question Number</b></p>	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to explore stage space in your production concept.</p> <p>Your answer must focus on the named section listed above for your chosen performance text.</p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"> <li>• the overall aims of your production concept in response to the play as a whole</li> <li>• how your practical ideas will work in performance</li> <li>• the original performance conditions of your chosen performance text.</li> </ul>
<p>6</p>	<p><b>AO3 = 24 marks</b></p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the stage space of their production and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>The question also asks the candidate to make reference to and demonstrate knowledge and understanding of the original performance conditions of their chosen set text. However, this is a question about the text in performance, it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• relevant practitioner theory, research or influence</li> <li>• reference to other practitioners and theatre makers</li> <li>• how visual elements communicate ideas or create meaning and impact for an audience</li> <li>• overall performance style(s)</li> <li>• the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience</li> <li>• the overall acting style(s) and interpretation of key roles</li> <li>• characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication</li> <li>• use of theatrical venue, stage space, levels and proxemics</li> <li>• entrances and exits</li> <li>• the relationship between characters</li> <li>• the relationship between actors and audience.</li> </ul> <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p>

**Antigone**

Candidates exploring this named section might refer to:

- Haemon's reaction to Creon
- the proxemics between Haemon and Creon
- the change of voice and vocal tones used during the extract.

**Doctor Faustus (Text A)**

Candidates exploring this named section might refer to:

- Faustus's state of mind
- Faustus's reaction to the angels
- the proxemics between Faustus and Mephistopheles.

**Hedda Gabler**

Candidates exploring this named section might refer to:

- the change in atmosphere when Tesman leaves the room
- the communication of ambiguity between Hedda and Brack
- the proxemics between Hedda, Tesman and Brack.

**Lysistrata**

Candidates exploring this named section might refer to:

- the body language of Lysistrata and the Magistrate
- the momentum created by Lysistrata and the other women
- the use of posture and body language by the women.

**The Maids**

Candidates exploring this named section might refer to:

- the vocal changes adopted by Madame
- how Claire reacts to the scene when she enters with the tea
- the use of posture and proxemics between Madame and Solange.

**The School for Scandal**

Candidates exploring this named section might refer to:

- the setting up of the trick by the characters in the extract
- the use of vocal tone between Sir Peter and Rowley
- the entrance of Moses.

**The Tempest**

Candidates exploring this named section might refer to:

- the interaction between Ferdinand and Miranda
- the developing relationship between Ferdinand and Miranda
- the placement of Prospero during this scene.

**Waiting for Godot**

Candidates exploring this named section might refer to:

- the entrance of the Boy
- the proxemics between the three characters
- references to the fact that there's nothing to be done.

**Woyzeck**

Candidates exploring this named section might refer to:

- the crowd scene in the tavern
- the change in atmosphere to the guardroom
- the proxemics between Marie and Woyzeck.

**Marking instructions**

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

Responses must show *balanced consideration* between these elements.

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

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

<b>Level 3</b>	10–14	<b>Competent</b> <ul style="list-style-type: none"> <li>Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.</li> <li>Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.</li> <li>Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.</li> <li>Competent research applied in relation to the original performance conditions with clear connections made to the production concept.</li> </ul>
<b>Level</b>	<b>Mar</b>	<b>Descriptor (AO3)</b>
<b>Level 4</b>	15–19	<b>Assured</b> <ul style="list-style-type: none"> <li>Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.</li> <li>Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>Confident knowledge and understanding of the practitioner’s methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.</li> <li>Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.</li> </ul>
<b>Level 5</b>	20–24	<b>Sophisticated</b> <ul style="list-style-type: none"> <li>Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.</li> <li>Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>Accomplished knowledge and understanding of the practitioner’s methodologies, which are applied perceptively to their production concept, in relation to the specific element identified in the question.</li> <li>Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.</li> </ul>