## Component 3: Theatre Makers in Practice – mark scheme

### Section A: Bringing the Text to Life *The Crucible*

<table>
<thead>
<tr>
<th>Question Number</th>
<th>You are going to play Elizabeth Proctor. Explain <strong>two</strong> ways you would use <strong>non-verbal communication</strong> to play this character in this extract.</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4(a)(i)</strong></td>
<td>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. <strong>Facial Expression</strong> • fearful (1) or wary reaction to <em>your wife’s name – is mentioned in court</em> (1) • shocked expression (1) to show disbelief that Rebecca has been accused (1) • following exchange between Proctor and Hale (1) to show anxiety/ concern for her husband (1) <strong>Gesture/Movement</strong> • protective (1) or aggressive (1) gesture on mention of Rebecca (1) to show vulnerability (1) or outrage (1) • appropriate gestures as Hale questions Proctor (1) to show support / belief in his goodness (1) • movement towards Proctor (1) to show fear that he will be ‘caught out’ (1)</td>
<td>(4)</td>
</tr>
</tbody>
</table>

**Look for other reasonable marking points.**

<table>
<thead>
<tr>
<th>Question Number</th>
<th>You are going to play Hale. He is determined to discover the truth. As a performer, give <strong>three</strong> suggestions of how you would use <strong>performance skills</strong> to show this. You must provide reasons for each suggestion.</th>
<th>Mark</th>
</tr>
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<tbody>
<tr>
<td><strong>4(a)(ii)</strong></td>
<td>One mark for each suggestion and one mark for each appropriate reason. Candidates may refer to the following in their answer, for example: • physically responding to John and Elizabeth (end of extract) (1) to show his reaction (1) • using gesture (1) to demonstrate his suspicions of the Proctors (1) • use of tone (1) to show his determination to discover the truth (1) • use of pace (1) to create a sense of interrogation (1) • use of space (1) to increase tension (1) and communicate his statue (1) • his physical reactions to Elizabeth’s denials (1) or John’s uncertainty (1).</td>
<td>(6)</td>
</tr>
</tbody>
</table>

**Look for other reasonable marking points.**
| Question Number | 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 refer to the context in which the text was created and first performed. Choose **one** of the following:  
- props/stage furniture  
- lighting  
- sound |

4(b)(i) **AO3 = 9 marks**

Candidates may refer to the following in their answers:

**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. Hale’s papers and lanterns, Proctor’s gun and appropriate kitchen furniture including props such as the cooking pot and ladle, chairs on which Proctor and Elizabeth sit.

**Lighting:** colour or intensity in lights to enhance and/or indicate location/mood/atmosphere, use of projection, e.g. low intensity wash to suggest the fact that night is approaching, and that this is essentially a dark room, main light source from window and/or door and of the fire, possible use of lantern light and/or spotlight to focus on the exchange between Proctor and Hale towards the end of the extract.

**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. crackle of the fire, ticking of the clock or appropriate night-time sound effects as a counter-point to silence/pauses.

The audience should be central to the response and reference should be made to the context in which the text was created and first performed e.g. text about unjust persecution, hysteria and strong personal belief.

**Look for other reasonable marking points.**
### Marking instructions

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

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (AO3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>No rewardable material.</td>
<td></td>
</tr>
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</table>
| 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**
John Proctor defends his position as 'a good man'.

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) AO3 = 12 marks**

The question is about the candidate as director making decisions about characterisation. The response should demonstrate an understanding of a director working with a performer in a specific role within the given extract. It should also show understanding based on the complete text.

Candidates must consider both use of voice and physicality in the response and may refer to the following in their answers:
- **voice**: discussion around the use of voice may offer ideas around how specific lines may be delivered in order to demonstrate Proctor's objective through tone pitch and pace, e.g. defensive attitude to Hale, attempting to conceal his anxiety on 'What’s your suspicion Mr Hale?'. We know he has committed adultery but nonetheless considers himself a good man so this conflict needs to come through
- **physicality**: body shape, gesture and posture at specific moments during the extract that indicate his attitude, e.g. Movement off the chair where he is sitting to indicate strong emotions, building his outrage in the speech about the candlesticks through physical tension and gesture, stillness when asked to recite commandments
- **stage directions and stage space**: movement from the initial seated position in the space could indicate suppressed guilt about Abigail by moving further away from Elizabeth as Hale questions him, or anger moving closest to Hale and/ or audience, eye contact could indicate defiance and/ or guilt as the exchange develops
**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.

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| Level 1 | 1–4 | • Demonstrates basic knowledge with limited understanding of the ways 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 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 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:
| | • set  
| | • staging  
| | • costume. |

4(c) **AO3 = 14 marks**

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:
- use of the element and demonstrate understanding of e.g. 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 and/or a relationship or a change of time and/or location
- reasons for the decisions made, including, e.g. the reasons for type of stage space, relationship with audience and the intention for the use of particular staging effects at specific times in the extract e.g. thrust, levels
- there may be evidence of how the costume design, e.g. may enable performers to indicate status or character, will either be aiming for realism or symbolism, could include the intention for the use of particular colours, textures, fabrics as well as the condition of garments used

**Set:** use of levels, specific examples of how the location might be established for audience, with consideration of e.g., naturalistic set to show simple condition of the Proctors’ home, levels/ stairs, doorway, window, fire place, muted colours or monochrome with no decoration to indicate puritan life-style

**Staging:** entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration of, e.g. the doorway, the fireplace, the kitchen table, the window

**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. appropriate neat clean dress for Elizabeth, rougher working clothes for Proctor, appropriate official costume to show Hale’s status as a witchfinder

**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.

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</tbody>
</table>
| Level 1 | 1–3 | • Demonstrates limited knowledge and understanding of the ways in 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 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 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 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 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. |
The below commentary relates to example work produced by teachers and students of the new specification 1DR0.03 to support the new GCSE Drama specification. While students have been following the planned programme of teaching for Component 3, the work produced is from trial examinations. Students completing these responses had not yet finished the Component 3 course. The paper completed by these students is the Specimen Paper 1DR0.03 published July 2017.

Students and teachers are to be thanked for their time and generosity in completing these responses.

**Candidate A**

**Question 4a:** There are specific choices in this extract for performers.

*This question requires candidates to focus on using performance skills to play specific characters from the extract. There are two parts to the question:*

i) **Total marks available = 4**

ii) **Total marks available = 6**

<table>
<thead>
<tr>
<th>Question</th>
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<tbody>
<tr>
<td>4 (a) (i)</td>
<td>Two suggestions offered for the use of non-verbal communication (pulling away, a frantic glance) with clearly connected and justified reasons provided for each.</td>
<td>4</td>
</tr>
<tr>
<td>4 (a) (ii)</td>
<td>Three specific uses of performance skill are suggested, including stance, proxemics and voice. Reasons are justified however, the 2nd and third reasons are virtually identical.</td>
<td>5</td>
</tr>
</tbody>
</table>

**Question 4b:** There are specific choices in this extract for a director.

*This question requires the candidate to consider the extract from the point of view of the director and is a broader question in scope than 4a. There are two parts to the question:*

i) **3 levels/ total of 9 marks**

ii) **3 levels/ total of 12 marks**

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<tr>
<td>4 (b) (i)</td>
<td>There are several errors made with the date when the play was set here. Production context of the time when the play was created not included. Ideas are clear and suggest some knowledge of the setting but this is not placed in any kind of theatrical context; there is no sense of how the ideas would be achieved. Some basic connection to extract e.g. table, kitchen.</td>
<td>3</td>
</tr>
</tbody>
</table>
**Question 4c**: There are specific choices in this extract for designers.

*The question requires that candidates consider the extract from the point of view of a specific designer. This question will represent a challenge for many candidates due to the need to keep focused for this last question in Section A while leaving time for Section B. There is one part to this question.*

**4 levels/ 14 marks**

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<tbody>
<tr>
<td>4 (c)</td>
<td>Some basic ideas and simple justification in place. There is some consideration of colour/ symbolim of colour but the candidate struggles to keep the chosen approach to costume style consistent. Ideas do show limited understanding at times e.g. the sunhat/cap, the leather jacket but there is some attempt to justify choices.</td>
<td>4</td>
</tr>
</tbody>
</table>
Candidate B

Question 4a: There are specific choices in this extract for performers.

This question requires candidates to focus on using performance skills to play specific characters from the extract. There are two parts to the question:

i) Total marks available = 4
ii) Total marks available = 6

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<tbody>
<tr>
<td>4 (a) (i)</td>
<td>Two detailed suggestions for the use of non-verbal communication (confident smile, laying hand on chest) and clearly linked reasons.</td>
<td>4</td>
</tr>
<tr>
<td>4 (a) (ii)</td>
<td>A clear and full response which offers three detailed suggestions including vocal skills and physicality. Reasons, are clearly linked to the statement that Hale is determined to discover the truth.</td>
<td>6</td>
</tr>
</tbody>
</table>

Question 4b: There are specific choices in this extract for a director.

This question requires the candidate to consider the extract from the point of view of the director and is a broader question in scope than 6a. There are two parts to the question:

i) 3 levels/ total of 9 marks
ii) 3 levels/ total of 12 marks

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<tr>
<td>4 (b) (i)</td>
<td>The suggestions for stage furniture and props show some grasp of audience and stage space. The response links to the setting of the play but does not offer any production context. Some consideration of materials and impact created by the choices made and several connections to the extract.</td>
<td>5</td>
</tr>
<tr>
<td>4 (b) (ii)</td>
<td>The response is written clearly from the director’s perspective, and offers ideas for directing John in terms of all three bullet points. Ideas are reasonably balanced and detailed and link to the specifics of the extract with one connection to the whole play-text. There is a very secure grasp of the extract and of using the elements of performance as a director.</td>
<td>9</td>
</tr>
</tbody>
</table>
Question 4c: There are specific choices in this extract for designers.

The question requires that candidates consider the extract from the point of view of a specific designer. This question will represent a challenge for many candidates due to the need to keep focused for this last question in Section A while leaving time for Section B. There is one part to this question.

4 levels/14 marks

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<td>4 (c)</td>
<td>A broadly competent response which does offer helpful suggestions for this design element, although ideas offered are quite broad. There is no specific link to the extract other than the choice of characters/ costume. Design ideas link to colour and there is an attempt to justify some choices in terms of the puritan setting. Overall this lacks consistent depth/ detail but is secure and competent response.</td>
<td>10</td>
</tr>
</tbody>
</table>
**Candidate C**

**Question 4a: There are specific choices in this extract for performers.**

This question requires candidates to focus on using performance skills to play specific characters from the extract. There are two parts to the question:

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<tbody>
<tr>
<td>4 (a) (i)</td>
<td>Two clear performance skill ideas are suggested (shaking head, laying hands on the table). Clear justified reasons are offered for each idea.</td>
<td>4</td>
</tr>
<tr>
<td>4 (a) (ii)</td>
<td>Three specific uses of performance skills are suggested, including mime (‘pretend to write in a book’) and two different movements/gesture. The reasons are clearly justified with reference to the statement that Hale is determined to discover the truth.</td>
<td>6</td>
</tr>
</tbody>
</table>

**Question 4b: There are specific choices in this extract for a director.**

This question requires the candidate to consider the extract from the point of view of the director and is a broader question in scope than 4a. There are two parts to the question:

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<tr>
<td>4 (b) (i)</td>
<td>The response links to the setting of the play but does not offer any production context. Some simple ideas for stage furniture and simple justification. There is some consideration of impact created by the choices made and connections to the extract in terms of the location explored.</td>
<td>4</td>
</tr>
<tr>
<td>4 (b) (ii)</td>
<td>The response is written from the director’s perspective, and connects competently and clearly to the statement. The examples presented show understanding of character and of the extract. All three key areas of the question have been addressed and a clear link to the whole play-text is provided in the example on space as well as a reference to John and Abigail’s affair. Examples could have been more fully developed.</td>
<td>8</td>
</tr>
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</table>
Question 4c: There are specific choices in this extract for designers.

The question requires that candidates consider the extract from the point of view of a specific designer. This question will represent a challenge for many candidates due to the need to keep focused for this last question in Section A while leaving time for Section B. There is one part to this question.

4 levels/ 14 marks

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<tr>
<td>4 (c)</td>
<td>The response shows simple consideration of costume with simple links to the extract. Style and costume items are described and considered with some reference to colour e.g. black, white but without extended detail of more than one element of each piece of costume e.g. colour and fabric and style.</td>
<td>4</td>
</tr>
</tbody>
</table>