

Set Text: DNA Exemplar Marks and Commentary



GCSE (9-1) Drama

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Drama (1DR0)

Component 3: Theatre Makers in Practice – mark scheme

Section A: Bringing the Text to Life *DNA*

Question Number	You are going to play Phil. Explain two ways you would use non-verbal communication to play this character in this extract.	Mark
5(a)(i)	<p>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.</p> <p>Facial Expression</p> <ul style="list-style-type: none">• moves head to one side (1) or remains impassive (1) in reaction to Leah's initial statement (1)• raises eyebrows (1) in acknowledgement of Leah's appearance (1)• gaze at food (1) or audience (1) rather than Leah to show that he does not want to get involved (1) <p>Gesture/Movement</p> <ul style="list-style-type: none">• slow and deliberate business with waffle (1) to demonstrate his detachment (1)• stillness when considering the waffle (1) to show he is deliberately ignoring Leah (1)• gestures (1) to build tension for the audience and Leah (1) <p>Look for other reasonable marking points.</p>	(4)
Question Number	You are going to play Leah. She says that she is 'running away'. As a performer, give three suggestions of how you would use performance skills to show Leah's intentions. You must provide a reason for your suggestions.	Mark
5(a)(ii)	<p>One mark for each suggestion and one mark for each appropriate reason:</p> <ul style="list-style-type: none">• indicate understanding of her intentions, e.g.• movement in relation to Phil throughout the extract (1) to show her feelings towards him (1)• use of space in relation to Phil being static (1) to indicate the strength of her feelings (1)• use of volume (1) in order to show Leah's attempts to get a reaction from Phil (1)• use of pace to show her growing frustration (1)• use of tone in reaction to Phil's silence (1) to show her feelings (1)• vocal pacing/tone pitch in reaction to Phil's continuing silence• use of facial expression (1) to show that she is planning to leave (1)• use of gesture (1) to show how she is feeling (1) <p>Look for other reasonable marking points.</p>	(6)

<p>Question Number</p> <p>5 (b) (i)</p>	<p>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.</p> <p>Choose one of the following:</p> <ul style="list-style-type: none"> • props/stage furniture • lighting • sound. <p>AO3 = 9 marks</p>
	<p>Candidates may refer to the following in their answers:</p> <p>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, Phil's food items, rostra to create levels and location, consideration of managing stage furniture across the scene transition.</p> <p>Lighting: colour in lights to enhance and/or indicate location/mood/atmosphere, use of projection, e.g. used to generate lots of shadows to indicate menace, secrecy, concealment, confusion and different perspectives, consideration of using lighting to manage the scene transition.</p> <p>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 such as a park, wood, or urban environment sounds, like traffic noise, sirens.</p> <p>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.</p> <p>Look for other reasonable marking points.</p>

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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<p>Jan repeatedly questions events.</p> <p>As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play. You must consider:</p> <ul style="list-style-type: none"> • voice • physicality • stage directions and stage space.
5(b)(ii)	<p>A03 = 12 marks</p> <p>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.</p> <p>Candidates must consider use of voice, physicality and stage space in the response and may refer to the following in their answers:</p> <ul style="list-style-type: none"> • voice: how specific lines may be delivered in order to demonstrate Jan's questions and hesitancy through tone, pitch and pace, e.g. throughout exchange with Mark. Consideration of silence other than where indicated by stage directions, e.g. where Jan's lines tail off with parentheses. • physicality: body shape, gesture and posture at specific moments during the extract that indicate both his anxiety about the topic of discussion and his relationship with Mark which is balanced and intimate as Mark often mentally finishes Jan's lines e.g. <i>Jan: This is... Mark: Yeah.</i> <p>stage directions and stage space: his initial lines as the first to speak, his differing emotion from Mark who is more definite and closed, positioning in the space in relation to Mark and whether this would change during the extract and why – use of levels, e.g. moving along or across the street. Stillness or movement when the stage directions indicate <i>Beat</i> or <i>Pause</i>.</p>

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 (AO3)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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.

<p>Question Number</p> <p>5(c)</p>	<p>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:</p> <ul style="list-style-type: none"> • set • staging • costume. <p>A03 = 14 marks</p>
	<p>The response should demonstrate how the chosen element would be used to enhance the production of this extract</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • 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 <p>Set: use of levels, specific examples of how the location might be established for audience e.g. naturalistic to indicate time and location, e.g. a natural environment that is a neutral space as none of the group belongs to it/non-naturalistic that uses symbolic or abstract projection to indicate time, location and/or mood</p> <p>staging: entrances and exits, awareness of audience and creating an appropriate space for performers and audience with consideration, e.g. sight lines, indicate they are outside in natural setting, some indication of menace, possible use of projection, consideration of the transition from <i>A street</i> to <i>A Field</i>.</p> <p>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. Strong similarities between costume of Jan and Mark, outdoor clothing especially for Leah who is 'running away'.</p> <p>Look for other reasonable marking points.</p>

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 (AO3)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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 J

Question 5a: 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**

Question	Comments	Mark
5 (a) (i)	Two suggestions offered for the use of non-verbal communication (lack of eye contact, use of food) with brief but connected reasons provided for each.	4
5 (a) (ii)	More than three specific uses of performance skill are suggested, including posture, pitch/ tone and pace. Reasons are well-justified.	6

Question 5b: 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 5a. There are two parts to the question:

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

Question	Comments	Mark
5 (b) (i)	A basic response which offers two very simple ideas (suitcase, food) but presents no detail of these, although the text does offer detail which could have been developed. There is some simple justification of ideas. The response drifts away from this question into repetition of ideas from 5ai.	3
5 (b) (ii)	The response is written from the director's perspective, and does largely connect to the statement. The examples	4

	presented are all vocal and there is a sense that the candidate has chosen one skill area rather than responding to all three. Two of the three key areas of the question have not been addressed so the work must remain in level 1. There is also no link to the whole play-text.	
--	---	--

Question 5c: 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

Question	Comments	Mark
5 (c)	This response drifts away from the extract and lacks a sense of overall staging choices for the designer e.g. staging style, entrances, exits, levels. The focus is on proxemics/ positioning. There is some grasp of how the stage would be used and some technical understanding but this is as a director not a designer, showing <i>isolated without linked understanding</i> .	5

Candidate K

Question 5a: 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**

Question	Comments	Mark
5 (a) (i)	Two very clear suggestions for the use of non-verbal communication (slouched back and neutral facial expression) and linked reasons, which show understanding, although in fact more justification than needed is offered.	4
5 (a) (ii)	A clear and full response which offering three detailed suggestions and reasons, all clearly linked to the statement that Leah says she is running away. Again more detail is offered than needed to gain the 6 marks available.	6

Question 5b: 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**

Question	Comments	Mark
5 (b) (i)	Prop and stage furniture ideas are identified but no detail is offered e.g. of the food. The mobile phone comment does link to context but is not otherwise linked to a specific positive idea. There is some detail of chair positioning but not the appearance of the chairs or any consideration of the scene transition in terms of stage furniture.	6
5 (b) (ii)	The response is written clearly from the director's perspective, and offers ideas for directing in Jan terms of all three bullet points. Ideas are reasonably balanced and detailed and link to the specifics of the extract but not the whole play-text. There is a very secure grasp of the extract and of using the elements of performance as a director.	8

Question 5c: 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

Question	Comments	Mark
5 (c)	Some clear ideas for costume with a range of costume items presented for all the characters on stage within the extract. A single piece of information about each item is offered but there is a lack of design detail e.g. colour, and fabric and style. However, the chosen items are well justified. Overall this is a broadly competent response which lacks consistent depth/ detail.	9

Candidate L

Question 5a: 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**

Question	Comments	Mark
5 (a) (i)	Two skills are suggested and defined. Examples are not specific or justified.	2
5 (a) (ii)	Three specific uses of performance skill are suggested, including tone, movement, and vocal pace. Two of the reasons are clearly justified with reference to the statement that Leah says she is running away.	5

Question 5b: 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 5a. There are two parts to the question:

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

Question	Comments	Mark
5 (b) (i)	Basic ideas are presented but not explored or explained in terms of how these would be achieved, e.g. the red/ orange/ white light. Justification shows knowledge of colour and the extract but not of the use of lighting as production element.	3
5 (b) (ii)	This answer begins with consideration of Jan's character which is then connected to the whole play in the second paragraph. Voice and physicality are considered across the two paragraphs but without clear consideration of stage directions/ space. Ideas are explored competently but not developed.	7

Question 5c: 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

Question	Comments	Mark
5 (c)	There is a consideration of costume style and of individual costume characteristics for Leah, Jan and Mark with some helpful justification. Style and costume item is considered with some reference to colour. Some suggestions show a lack of considered understanding of the costume designer in terms of impact on audience e.g. how will the watch be seen by the audience members. Other examples lack detail.	8