The final first teach date for GCSE Drama (J316) is **September 2026**. The final assessment opportunity will be **Summer 2028**. There is no resit opportunity.

Cambridge OCR Level 1/Level 2 GCSE (9-1) in Drama

J316/04 Drama: Performance and response

Sample Question Paper Version 0.19

Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

First name									
Last name									
Centre number						**Candidate number**				

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets **[ ]**.
- Quality of extended response will be assessed in questions marked with an asterisk (*****).
- This document consists of **16** pages.

Section A

You are advised to spend about 55 minutes on this section.

Blood Brothers – Willy Russell
Death of a Salesman – Arthur Miller
Find Me – Olwen Wymark
Gizmo – Alan Ayckbourn
Kindertransport – Diane Samuels
Missing Dan Nolan – Mark Wheeller
Misterman – Enda Walsh

State the performance text you have studied: .....

1 Select **one** line from the list below. Explain how it has an impact on this character in the performance text you have studied.

Blood Brothers

‘Edward: Well, my mummy doesn’t allow me to play down here actually’

Death of a Salesman

Line redacted due to third party copyright restrictions.

Find Me

‘Jean: Other mothers cope. I feel so inadequate’

Gizmo

‘Rust: I’m walking away now. I suggest you do the same, eh’

Kindertransport

‘Evelyn: You’ve made a commitment to moving into that place. Stick by it’

Missing Dan Nolan

‘Pauline: …I just delegated it… Ask your father’

Misterman

‘Thomas: It all began from a Nothing. This loud crashing all began as a whisper…’

© Cambridge OCR 2026

……

……

……

……

……

……

……

……

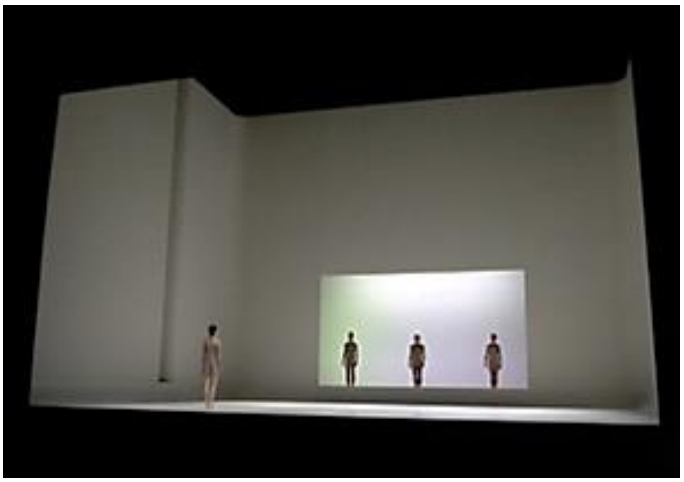
……

……

……... **[4]**

2 Select **one** stage design from the photographs below. Justify why this could be suitable for a production of the performance text you have studied.

Set 1.



Set 2.

Set 3.

Set 4.

© Cambridge OCR 2026

Set 5.

Set 6.

……

……

……

……

……

……

……

……

……

……

……

…… **[4]**

3 Select the character from the performance text you have studied:

Blood Brothers	Mrs Lyons	***Death of a Salesman***	Linda
Find Me	Jean	***Gizmo***	Bernice
Kindertransport	Faith	***Missing Dan Nolan***	Greg
Misterman	Mrs Cleary		

Complete the table below by listing **three** ways in which an actor could use their voice to portray this character. Justify your choices with examples from the performance text you have studied.

Use of Voice	Justification

[6]

4 Explain, using examples from the performance text you have studied, how stage directions can be used to support the actors in communicating their role to the audience.

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……... **[6]**

5 Compare the advantages and disadvantages for an actor when presenting the performance text you have studied 'in the round'.

……

……

……

……

……

……

……

……

……

……

……

……

……

……

……

…… **[6]**

6 Discuss how a director could stage the opening of the performance text you have studied to engage the audience from the start. You may refer to the direction of the performers and/or design of the scene in your answer.

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

.... **[8]**

© Cambridge OCR 2026

7 Describe **one** suitable costume for a character from the performance text you have studied. Justify why your choices are appropriate.

In your answer, name the character from the performance text you have studied. You may include a sketch of your design with annotations in your answer.

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

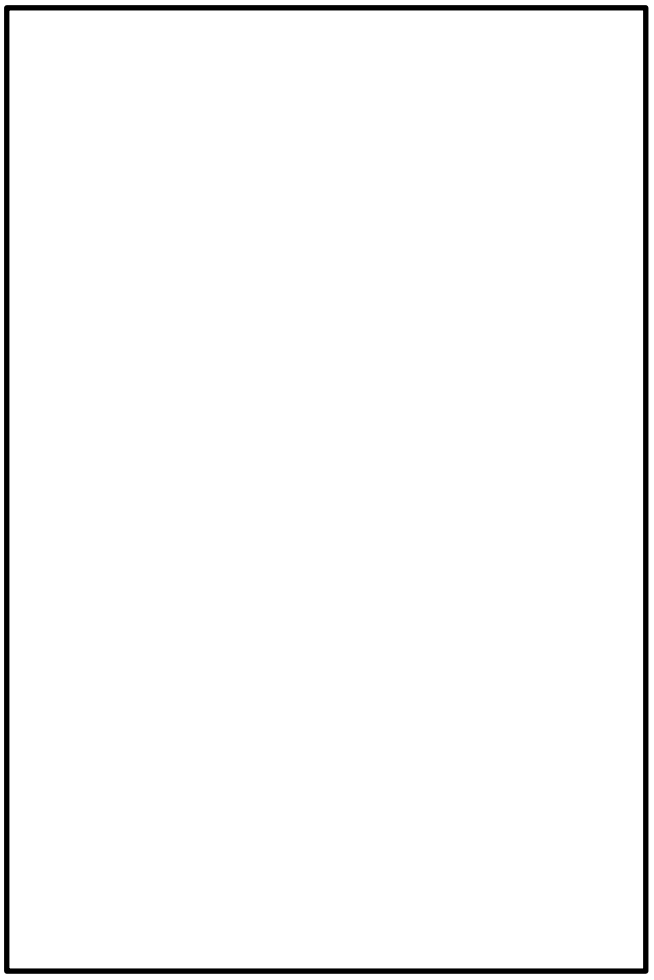
....

....

....

.... **[8]**

You may use this page for a sketch and annotations. No marks are available for the quality of the sketch.



8 Explain, using **two** examples, how the social and/or historical context can be seen in the performance text you have studied.

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

....

.... **[8]**

© Cambridge OCR 2026

Section B

You are advised to spend about 35 minutes on this section.

You must answer this question referring to a different performance text to the one you have studied for Section A.

9* Evaluate the visual impact a live production had on you as an audience member.

You must include examples from the live performance you have seen in your answer. At the start of your answer state the name, venue and date (month and year) of the live performance you have seen. **[30]**

.....

.....

.....

.....

.....

.....

.....

.....

.....

Summary of updates

Date	Version	Details
August 2021	0.17	Updated copyright acknowledgements.
March 2026	0.18	Withdrawal information of qualification including final first teach date and final assessment opportunity date.
April 2026	0.19	Copyright updated.

Copyright Information:

© Willy Russell, 2001, Blood Brothers, Methuen Drama, an imprint of Bloomsbury Publishing Plc.
© Diane Samuels, 2010, Kindertransport, Nick Hern Books
© Mark Wheeller, 2004, Missing Dan Nolan, Salamander Street
© Olwyn Wymark, 1980, Find Me, London: Samuel French Ltd
© Alan Ayckbourn, 2000, Gizmo, London: Samuel French Ltd
© Enda Walsh, 2012, Misterman, Nick Hern Books
Set 1: Richard Davies, 'Chroma', set design, 2007. www.dezeen.com. Reproduced with permission from Richard Davies.
Set 2: Cliff Simon, 'The House of Bernada Alba', Sirote Theatre, University of Alabama at Birmingham, 2007.
http://cliffcakes.com/sets/alba_production4 Reproduced with permission from Cliff Simon.
Set 3: Fichandler stage, Mead Arts Center.
Set 4: Image of Death of Salesman Theatre Design, reproduced by kind permission by Stuart Marshall,Oct 1998.
homepage.ntlworld.com/stumarsh/SALESMAN.htm
Set 5: Set © Berkeley Repertory Theatre. Set by Kevin Berne, 2014.
https://www.instantencore.com/contributor/photos/tagged.aspx?CId=5165368&PhotoId=129376
Set 6: MD. net Clinic Akasaka by Nendo. https://www.dezeen.com/2010/02/13/md-net-clinic-akasaka-by-nendo/

Cambridge OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.
Cambridge OCR is a Company Limited by Guarantee and an exempt charity. Registered in England.
Registered office: The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number: 3484466.
We operate academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers.
We are committed to providing a fully accessible experience across all our products, platforms, and websites. Find out more about our accessibility standards.
© Cambridge OCR 2026. All rights reserved. We retain the copyright on all our publications. However, our registered centres are permitted to copy and distribute our material for their own internal use, in line with any specific restrictions detailed in the publication. Find out more about our copyright policies. We update our publications regularly so please check you have the most up-to-date version.
We cannot be held responsible for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and do not guarantee that any content on such websites is, or will remain, accurate or appropriate.
When we update our specifications, you'll see a new version number and a summary of the changes. While we do our best to reflect these changes in all associated resources on Teach Cambridge, if you notice any discrepancies, please refer to the latest specification on our website and let us know.
Our resources do not represent any teaching method we expect you to use. We cannot be held responsible for any errors or omissions in our resources.

Oxford Cambridge and RSA

…day June 20XX – Morning/Afternoon

Cambridge OCR Level 1/Level 2 GCSE (9-1) in Drama

J316/04 Drama: Performance and response

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 80

This document consists of 28 pages

PREPARATION FOR MARKING SCORIS

MARKING INSTRUCTIONS

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log–in to scoris and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

   YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
   a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
   b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. There is an NR (No Response) option. Award NR (No Response)
   - if there is nothing written at all in the answer space
   - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
   - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

   Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
   If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e–mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. **Annotations**

Annotation	Meaning

Subject–specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the performance text(s) which candidates have studied
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co–ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co–ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. **In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited.** You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co–ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co–ordination Meeting.

2 The specific task–related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. **The notes are neither prescriptive nor exhaustive:** candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

MARK SCHEME: SECTION A

All questions in Section A assess AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

Question	Answer Please bear in mind that other content may be equally valid and should be credited.		Marks
1	**Text**	**Example explanations and impacts**	4
	Blood Brothers	Not allowed to play together. (1) Not allowed to see Mrs Johnstone. (1) Shows class divide. (1) Results in Mickey and Eddie becoming 'Blood Brothers'. (1)	
	Death of a Salesman	Happy has to lower his ideal to keep up with the world. (1) He is consumed with the idea of the American Dream. (1) Refuses to see anything else other than the American Dream. (1) Pressure from the American Dream. (1)	
	Find Me	All she does is complain to Edward about Verity. (1) She can't pacify Verity. (1) She thinks she will go mad and wants to get away from her own child. (1) Feels she is failing as a mother to Verity. (1)	
	Gizmo	Rust doesn't understand what the watch is needed for. (1) He threatens to hurt Ben with a knife for not walking away. (1) Then Tiz gets involved and threatens to knife Ben too. (1) Ben being threatened by the gang and losing his watch. (1)	
	Kinder–transport	Impact derives from her continuous uncertainty as a child as to whether or not her mother would return for her. (1) This uncertainty followed by the death of her father and her mother not coming to Britain forced her to change everything about her and deny her roots. (1) She is baptised and called herself Evelyn rather Eva to sound more English. (1) Shows Evelyn's dislike of uncertainty. (1)	
	Missing Dan Nolan	Pauline doesn't want the responsibility of making the decision. (1) Forces Greg (Dan's dad) to give his consent to let him go. (1) Criticism comes at the family. Pauline didn't solely make the decision. (1) Greg has to live with giving permission to let him go for the rest of his life. (1) Gives the responsibility of allowing him to leave onto his dad. (1)	

Question	Answer Please bear in mind that other content may be equally valid and should be credited.		Marks
	Misterman	The OCD obsession with recording conversations. (1) Thomas lacking social skills and Edel being dared to visit him. (1) Thomas reacting badly and then hurting Edel. (1) Thomas' mental health spiralling out of control. (1)	

<table>
<tr><th>Question</th><th colspan="3">Answer</th><th>Marks</th></tr>
<tr><td>2</td><td colspan="3">Guidance
Any set can be linked to any text.
A maximum of 2 marks can be awarded for stating how the set is suitable for a performance.
Full marks can only be awarded where the suitability is also justified for the candidate's chosen text.
Underlined content demonstrates creditable extension marks.
Please bear in mind that other content may be equally valid and should be credited.</td><td>4</td></tr>
<tr><td></td><td>Set</td><td>Suitability</td><td>Justification example</td><td></td></tr>
<tr><td></td><td>Set 1</td><td>White blank canvas stage (1)
Proscenium arch stage (1)
Allows for projections (1)
Use of lasers (1)
Items can be hung on the set (1)
Set can be added/changed to signify different rooms (1)
Use of lighting to symbolise rooms/time of day (1)</td><td>For a performance of Misterman this would work well as a blank canvas space which could be dressed or projected on it to look like a warehouse. (+1)

The cables etc. could be hanging over the flats, it would be possible to also project the image of tapes scrolling when voiceover is playing. (+1)

This could also be used for Find Me, as the first stage direction indicates a bare stage (+1) and 3 actors standing in the surrounding darkness. (+1)</td><td></td></tr>
<tr><td></td><td>Set 2</td><td>Proscenium arch stage (1)
Having an audience that would sit end–on (proscenium arch) with an orchestra pit for the musicians (1)
The hanging down of the lights (1)
The bench in the centre of the stage for when the children play (1)
The balcony section on a higher level (1)
The archways–like doors into houses (1) and the staircase coming down to the stage floor (1)</td><td>For a performance of Blood Brothers this would work well; because it is a musical you would need an orchestra pit for the musicians. (+1)

The hanging of the lights can be dressed to look like street lighting, particularly as a lot of scenes take place outside the houses and they can also be dressed to look like internal lights when needed. (+1)

The bench is versatile for when the children are playing as young children, can be used for the meeting bench in scenes with Eddie, Mickey and Linda and for the school bus and school scenes. (+1)

The balcony allows for a segregation of higher and working class very visibly on stage. (+1)</td><td></td></tr>
</table>

Question	Answer			Marks
			Having the archways as entrances and exits is a good way of forming the doorways to the houses. (+1) The staircase can be used by the Narrator as a place to stand between the two families. (+1)	
	Set 3	A platform raised 'in the round' stage offers flexibility (1) Having the audience all the way around the set (1) Having several entrances and exits keeps the pace of the performance moving (1) The aisles (or staircase) coming onto to the stage floor (1)	For a performance of *Gizmo*, this could work as a presentation arena at the beginning and end of the performance text. (+1) Having the audience all the way around the set 'in the round' works with the idea of feeling trapped. (+1) The wooden floor could be used to resemble a number of indoor locations (+1), small furnature items (or props) could be brought on and taken off easily. (+1) There are several entrances and exits which would work for the gangs coming off and on. (+1)	
	Set 4	Proscenium arch stage (1) Audience able to sit on 2 sides and observe (1) The grey, depressing concrete surround to the house (1) The staircase and doorway of the ground floor (1) A revolve possible in the floor (1) The broken looking home and shattered fragile structure (1)	For a performance of *Death of a Salesman*, it says that the performance text is 'certain private conversations', having the audience enclose them (+1) allows them to listen in to the private conversations. (+1) The colour and concrete look to the outside wall of the set and the towering angular shapes, represent the solid vault of apartment houses (+1) and how Willy feels trapped and can't get fresh air. (+1) The action that takes place upstairs and in the kitchen can be travelled between, via the staircase or, if the photograph is interpreted as having a revolve in the floor, the staircase could be used to go up and then down on the other side into another room in the house while the stage revolves for the audience. (+1) Having a family home that looks so shattered could be representative of	

Question	Answer			Marks
		The family dining table located in the kitchen (1)	the chased American Dream (+1) or the credit bills racking up against the family. (+1) The fragile structure could also be a symbol of Willy's mind (+1) and the fragility of his relationship with his wife and son because of the way he behaves. (+1) Traditional value of the family home and have the family meal/table central to all of the action. (+1)	
	Set 5	Thrust stage (1) Audience able to sit on 3 sides and observe (1) The wooden frame in the set splitting the space into two rooms (1) A raised stage area separating the performers from the audience (1) Blank canvas above the set which can be used for projections (1)	For a performance of *Missing Dan Nolan*, as he is a boy that went missing following a fishing trip with his friends, it makes sense that this staging is representative of the loving home he left. The action can take place on this setting. (+1) Having a lower / separate area by the audience could be used to separate the action that takes place inside and outside (+1) The canvas above the stage could be lit to show dark weather with the stage in darkness (+1),when the characters are outside which could be used to symbolise when Dan disappeared (+1)	
	Set 6	Proscenium arch stage (1) or site specific venue (1) The action can use various actors positioned on a raised level (1) Scenes take place in a school setting with a teacher and classroom (1)	For a performance of *Find Me* this set would work because of the black and white nature of the stage and the idea of very black and white views around autism and mental health. (+1) The opening action would work with the chairs downstage and the three Veritys positioned on those as a striking first image. (+1) The tables and chairs that are located in the centre of the stage would work for the school and the restaurant scenes. (+1) Although not visible from the photo, you could have in the round, thrust or traverse staging	

Question	Answer			Marks
		The set allows the characters to bring on their own chairs/set/props (1) Doctors' waiting rooms work with the layout of chairs and the door (1)	with this design. (+1) The layout of the chairs and the big doors works for waiting areas, for the GP and also for when Verity is then in the mental hospital. (+1) The random paintings on the wall could be representative of key elements of the performance, (+1) for example a fish with 'Poisson' written underneath which links to her outburst over them selling poison in the French restaurant. (+1) This stage could also be used for *Misterman*, as the different columns and partitions on the stage could be used to represent the locations of the various characters Thomas tells us about throughout the performance text. (+1)	

<table>
<tr><th>Question</th><th colspan="3">Answer
Please bear in mind that other content may be equally valid and should be credited.
A maximum of 3 marks may be awarded for use of voice and a maximum of 3 marks for the justification given.</th><th>Marks</th></tr>
<tr><td rowspan="5">3</td><td>Text (Character)</td><td>Use of Voice</td><td>Justification example</td><td rowspan="5">6</td></tr>
<tr><td>Blood Brothers (Mrs Lyons)</td><td>Upper class accent (1)

Strained (1) and tense (1)

Frantic (1) and loud (1)</td><td>Mrs Lyons is wealthy and lives in the upper class area. (1)

Mrs Lyons is keeping a secret from her husband and at times struggles to conceal this. (1)

She is frantic when she tries to convince Mrs Johnstone to give her a twin. (1)

She is loud and frantic when she is sacking Mrs Johnstone. (1)</td></tr>
<tr><td>Death of a Salesman (Linda)</td><td>Calm (1) and quiet (1)

Stern (1) and firm (1)

Sad (1) and emotional (1)</td><td>She is always patient when Willy is losing his mind. (1)

When she needs to remind the boys to be respectful of their father. (1)

In the requiem at the funeral when no one attends to say goodbye to Willy other than family. (1)</td></tr>
<tr><td>Find Me (Jean)</td><td>Shouting (1) and frustrated (1)

Loss of control (1)

Kind (1) and helpful (1)</td><td>When talking to Edward, total frustration with how Verity behaves towards her. (1)

With Verity when she is insolent and poorly behaved. (1)

When helping Verity, being a protective mother towards her, e.g. taking the wellingtons into school for her and offering to help her put them on. (1)</td></tr>
<tr><td>Gizmo (Bernice)</td><td>Declarative (1), formal tone (1)

Questioning (1) and challenging, (1) going up at the end of questions (1)</td><td>Presents at the hospital lecture about the Gizmo’s recent developments. (1)

When asking Ben and David about Ben’s paralysis and questioning how the Gizmo could help him. (1)</td></tr>
</table>

Question	Answer Please bear in mind that other content may be equally valid and should be credited. A maximum of 3 marks may be awarded for use of voice and a maximum of 3 marks for the justification given.			Marks
		Use of dramatic pause (1)	She pauses during the presentation to build tension to introduce Ben. (1)	
	Kinder–transport (Faith)	Young (1) with a London accent (1) Inquisitive tone/enquiring (1) Shocked (1) and angry (1)	She is Evelyn's only child and was born and brought up in London suburb. (1) Reads letters from the memory box and questions Lil about the Ratcatcher book. Questions her mother about the Ratcatcher book too. (1) When she realises her mother was a Kindertransport child called Eva and that Lil has hidden it. (1)	
	Missing Dan Nolan (Greg)	Shocked (1) and adamant (1) Desperate (1) and saddened (1) Kind and Caring (1)	When Greg is telling Dan that it is going to be a cold night and freezing conditions. (1) Explaining in the opening section about the searches and river search for Dan but nothing found. (1) When stopping Pauline from getting upset thinking about all the things that could have happened to Dan. (1)	
	Misterman (Mrs Cleary)	Flirtatious, (1) high pitched (1) Upbeat (1) and helpful (1) Hot/steamy/sexy (1)	Mrs Cleary flirts with Thomas, dances with him and generally flaunts with him. (1) Mrs Cleary owns a bright and breezy cafe where she meets and greets customers. (1) Mrs Cleary is said to be sultry and tempting which also links with the flirting. (1)	

Question	Answer	Marks	Guidance
4	**Level 3 (5–6 marks)** • At this level the candidate will show an excellent understanding of stage directions and the impact this has on actors and the audience. • They will give developed examples from the script they have studied from the point of view of actors and/or designers/technicians. **Level 2 (3–4 marks)** • Answers at this level show that the candidate can explain the relevance of stage directions in relation to the performance text they have studied, and what the audience will see. • The examples given will be clear but may be lacking depth with basic connection to the audience. **Level 1 (1–2 marks)** • At this level the answer will state examples of stage directions and describe how the actor will use them. • At the higher end of this band the candidate may have given a generic reasoning for why stage directions are written and/or why they support an actor but with limited connection to their performance text. **0 marks** No response or no response worthy of credit.	6	• The question is asking the candidate to explain why stage directions are used in a script to support the actors. • The candidate should also be considering how stage directions have an impact on the actor–audience relationship. • Examples should relate to the text. • Candidates at the higher end may use their practical work from their set text to explain and/or justify how the stage directions have impacted on an audience. • The answer should allow candidates to explore the meaning/interpretation of text. • Candidates may make reference to how stage directions also give circumstances/information to designers and operators if this has an impact on the audience's relationship with the actors. Candidates may write the following as ways to explain how stage directions can support actors: • To know where to stand, e.g. upstage or downstage. • When to enter and exit the stage. • When an aside is needed the stage directions need to state this so that it is portrayed correctly and so that the audience connect with that. • Any dramatic irony is important to be given to the actors in the stage directions so this is known when being performed otherwise the understanding of this irony for the audience will be lost. • Gives guidance within the blocking to help develop a character. • Informs actors, designers about the setting and any props and furniture that are within the

Question	Answer	Marks	Guidance
			scene. • Informing an actor of how to interpret lines given to them or that they are giving for example: Before the delivery of a line it might state in brackets (with sarcasm) this would have a different meaning when said. • Stage directions set a scene, if it is night time, at winter, outside you are going to be acting a lot different to day time, indoors, summer with the heating on. • All of the above naturally has an impact on the understanding and interpretation of the performance text for the audience and candidates should make reference to how they create that relationship. Please bear in mind that other content may be equally valid and should be credited.

Question	Answer	Marks	Guidance
5	**Level 3 (5–6 marks)** • At this level candidates have given both the advantages and disadvantages of staging the performance text in the round and they have drawn comparisons. • The examples and comparisons that are referred are taken from the set text. **Level 2 (3–4 marks)** • At this level candidates have given both the advantages and disadvantages of staging the performance text in the round with a basic comparison drawn from those advantages and disadvantages. • The advantages and disadvantages that are given have been backed up with limited evidence from the set text. **Level 1 (1–2 marks)** • At this level candidates have just given the advantages or the disadvantages of staging the performance text in the round. • Or candidates have just given one example of an advantage and disadvantage with limited or no comparison. **0 marks** No response or no response worthy of credit.	6	• Candidates need to understand the advantages and disadvantages of staging their performance text in the round. • Candidates need to be able to compare so they need to be able to look at the staging from both perspectives. • Candidates should be using drama and theatre specific terminology when comparing. • Candidates may want to make reference to practical work they have undertaken where they have considered the different ways to stage the performance text. • The comparison given should be made in relation to their set performance text throughout. • Candidates may make reference to practical exploration work but it is not a pre–requisite that they have staged a performance of the text to gain an understanding of the advantages and disadvantages. Candidates may write the following in their answer. • Advantages of staging in the round: o engagement with audience more natural o stronger actor audience relationship o more naturalistic lighting needed o acting more naturalistic due to having to turn your back o more versatile seating, not set and raked. o stage can be the same level as the audience o tactile experience with set and props for the audience as you can get that close o several entrances and exits for the director/actors o set has to work from all angles, 3D design

Question	Answer	Marks	Guidance
			for a designer. • Disadvantages of staging in the round: o difficult to block as you can't define DS/US as easily o movement can feel artificial for the actors as they have to keep moving to ensure they don't have their back to an audience for a long period of time o there are no wings as such o you can 'hide' as an actor when in the round o lighting is hard, all from the top o Actors always have the audience in their eyeline because of the top lighting o the intensity of the actor audience relationship can be hard for actors o any set changes have to happen in front of the audience o all props, costumes have to be as realistic as possible (if appropriate to the performance text) as they will be seen much closer up. Please bear in mind that other content may be equally valid and should be credited.

Question	Answer	Marks	Guidance
6	**Level 3 (7–8 marks)** • At this level candidates are showing understanding from various perspectives, giving consideration to the actors and/or designers in detail, discussing the direction decisions made. • Candidates will have discussed an approach (or approaches) for only the opening scene and each approach will discuss how this can engage the audience. • Candidates will have used examples from the performance text to justify the decisions made. **Level 2 (4–6 marks)** • Candidates at this level will have used examples from the performance text to show the ways a director can stage the opening scene. • Candidates will have a basic development of how an approach (or approaches) engages the audience though. **Level 1 (1–3 marks)** • Candidates at this level will have limited discussion on how the director can stage the opening of the performance text. • There will be limited or no attempt to discuss the approach. • There will be limited or no argument given as to how the directorial approach will engage the audience. **0 marks** No response or no response worthy of credit.	8	• Candidates should be considering this question from the perspective of a director of their chosen set text. • Candidates should only be referring to the opening scene. • Candidates are not required to link the plot of the opening scene to plot developments in later scenes of the performance text. • Candidates need to be thinking of how, as a director, they are going to engage the audience. Candidates may write the following in their answer. • How the director may direct the actors to use physical and/or vocal techniques to have an impact on the audience. • How a director may want the design elements to be created in order to engage the audience. • How semiotics can be used to convey meaning to set the scene. Please bear in mind that other content may be equally valid and should be credited.

Question	Answer	Marks	Guidance
7	**Level 3 (7–8 marks)** • At this level the candidate will have a developed concept of the costume for a character from their chosen performance text; the period, garments and colour will all have been described with justification why, as interpreted from the performance text. **Level 2 (4–6 marks)** • The candidate at this level has clearly given a description of the period, garments and colours for the character's costume. • They will also have competently selected how the costume emphasises the character with basic reasons given. • References to the performance text should be used at the higher end of the band to justify the comments made. **Level 1 (1–3 marks)** • At this level a candidate will have listed costume ideas, e.g. a blazer, but this makes no reference to the performance text studied and why the character would wear this. • At the higher end of this band the candidate may have expanded on the list by deciding on a choice of colour for a garment and/or a time period or style for example, but they will make limited or no reference to the performance text or give a limited reason to justify this choice. **0 marks** No response or no response worthy of credit.	8	Candidates may write the following in their answer: • The question is asking the candidates to describe a suitable costume for a character of their choice from the performance text they have studied. • Candidates must make it clear which character they are describing and justifying the costume choices for. • The costume should be considered in relation to the knowledge and understanding they have developed about the character and the performance text itself. • It is possible that the answer could include sketches of a design, with annotations outlining justifications for ideas. Clear annotations should be rewarded as if written in prose. Sketches may be considered as a means of exemplification of the written answer. No credit is available or should be given for the quality of design work as this is not within the scope of the question. Candidates may write the following in their answer. • Examples should be given to support any decisions made, this will help to show that it is 'suitable' and give the justification for the choice. • Candidates should only describe the costume for **one** character. • Candidates may consider the visual communication of costume and how theatre makers (costume designers) communicate through their design choices in a broader sense. • The most successful responses will consider

Question	Answer	Marks	Guidance
			the genre, style and/or content from the performance text to create their costume suggestions. • The answer could also comment on makeup and hair if this is appropriate, e.g. a hat that signifies status which means a certain hairstyle would need to be designed to fit/sit with that hat. Please bear in mind that other content may be equally valid and should be credited.

Question	Answer	Marks	Guidance
8	**Level 3 (7–8 marks)** • Candidates at this level will have explained in detail how the social and/or historical context of the performance text can be seen in the performance text they have studied. • Candidates will have used two specific examples from the performance text to justify the explanation made. **Level 2 (4–6 marks)** • Candidates at this level will have offered some explanation of how the social and/or historical context of the performance text can be seen in the performance text they have studied. • Candidates will have used two examples from the performance text linked to the explanation made. **Level 1 (1–3 marks)** • Candidates at this level will have limited explanation of the social and/or historical context of the performance text they have studied. • Candidates will have used one or two examples from the performance text relevant to the explanation made. **0 marks** No response or no response worthy of credit.	8	• Candidates should be referring to the social and/or historical context of the performance text. • Social context is defined as: The relationships and interactions between the characters and the events in the text. • Historical context is defined as: The time/period the text was written in and the playwright was writing AND the context within the text of when and where the narrative is set. • Candidates need to give two examples of how context is shown in the performance text to support their explanation. Candidates may write the following in their answer. • How the actors use physical and/or vocal techniques to show their characterisation, relationships and interactions. • How the director will block the scene to show relationships and interactions between characters on stage. • How the design elements are described in the text to show elements of the social and or historical context. • How semiotics can be used to convey meaning to an audience. Responses that contain less than two examples can only achieve a maximum of 3 marks. Please bear in mind that other content may be equally valid and should be credited.

MARK SCHEME: SECTION B

Candidates are awarded two marks for this question; one for AO3 out of 10 and one for AO4 out of 20.

Level 5: **9–10 marks** **AO3**	The use of specialist drama and theatre terminology will be highly developed and will be integrated throughout the response. Highly developed understanding of how meaning is communicated to an audience in a live performance. *There is a well–developed and sustained line of reasoning which is coherent, relevant and logically structured.*
Level 4: **7–8 marks** **AO3**	The use of specialist drama and theatre terminology will be used with confidence throughout the response. Developed understanding of how meaning is communicated to an audience in a live performance. *There is a well–developed line of reasoning which is clear and relevant.*
Level 3: **5–6 marks** **AO3**	The use of specialist drama and theatre terminology will be clear and will be used competently in the response. Competent understanding of how meaning is communicated to an audience in a live performance. *There is a line of reasoning presented which is mostly relevant and which has some structure.*
Level 2: **3–4 marks** **AO3**	The use of specialist drama and theatre terminology will be basic and used in some of the response. Basic understanding of how meaning is communicated to an audience in a live performance. *There is a line of reasoning which has some relevance and which is presented with limited structure.*
Level 1: **1–2 marks** **AO3**	The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. Limited understanding of how meaning is communicated to an audience in a live performance. *The information is communicated in a basic/unstructured way.*
0 marks	No response or no response worthy of any credit.

Level 5: 17–20 marks AO4	• The evaluation will present both negative and positive impacts on them as an audience with specific and detailed reference to the production. • Answers in this band would show that the candidate has a highly developed understanding of the visual impact of the production on them as an audience member. • Examples used will be supported, explored and relevant to the performance seen and not the script. • Reference will be made to the visual impact from a wide range of elements of the production. • The candidate will discuss the visual impact on the audience and may draw conclusions or show an interpretation about the deeper meaning for the audience. • At this level there should be a clear distinction between the actor and the character.
Level 4: 13–16 marks AO4	• The evaluation will present both negative and positive impacts on them as an audience with specific reference to the production. • Answers in this band will show that the candidate has a confident understanding of the impact of the visual elements in the production on them as an audience member. • Examples used will be supported and rooted in the performance. • Reference will be made to the visual impact from a range of elements of the production. • The candidate will discuss the visual impact on the audience. • At this level there should be a distinction between the actor and the character.
Level 3: 9–12 marks AO4	• The evaluation will present negative and/or positive impacts of the production with some reference to themselves as an audience. • Answers in this band will show that the candidate has a clear understanding of the visual elements in the production. • There will be evidence of understanding performance and the candidate will give some evidence/examples in support of comments. • Reference will be made to the visual impact from some of the elements of the production. • The candidate may emphasise the text or characters in theory rather than discuss the performance they have seen.
Level 2: 5–8 marks AO4	• The evaluation will be basic and present a few negative and/or positive impacts of the production. • Answers in this band will show that the candidate has a basic understanding of the visual elements in the production. • The candidate will give a few examples in support of comments. • The examples given will lack detail specific to the performance seen. • There may be a basic link between the performance impact and the audience's response.
Level 1: 1–4 marks AO4	• The evaluation will be limited and answers in this band will be heavily descriptive. • Answers in this band describe a range of the elements from the performance seen including those not relevant to the question. • The candidate will give limited or ineffective examples which are not specific to the performance they have seen. • There may be limited or no reference to the audience.
0 marks	No response or no response worthy of any credit.

Question	Guidance	Marks
9*	**Evaluate the visual impact a live production had on you as an audience member.** **You must include examples from the live performance you have seen in your answer. At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.** **INSTRUCTION TO CANDIDATES: You must answer this question referring to a different performance text to the one you have studied for Section A.** The question is asking the candidate to evaluate the visual impact of a production and its impact on the performance as a whole. *Quality of extended response is assessed in this question.* The visual impact should be considered in relation to the audience and the communication of the theatrical ideas. The visual impact should be evaluated from a personal perspective while demonstrating that the candidate understands live theatrical performance. Examples should be given to support any evaluative statements about the performance, they should focus on the visual impact. Candidates may have seen a minimalist performance but there is still scope through performance style and costumes. Discussing how the lack of design elements (e.g. set, props etc.) has an impact is a valid approach to the question. There are a number of ways that the candidate may develop a response. The idea of theatre engaging the audience through visual means is at the centre of the question and therefore should encourage candidates to consider the visual communication of theatre and how theatre makers communicate in a broad sense. The most successful responses are likely to be those rooted in the question and which use the performance seen as the starting point for the response and offer examples alongside this, rather than simply listing all aspects of the production with no evaluation. The response needs to be balanced by (a) seeing the candidate's understanding of how Drama and Theatre are developed and performed with (b) evaluating the work of the others. Appropriate use of drama and theatre terminology is expected and credited **only** for AO3. Candidates may refer to the following in their answers. • All visual aspects – lighting, special effects, costume, projection, makeup. • The acting including any physically visual elements e.g. physical theatre/dance/choreography/stage fighting that also impacted on the production.	**30** **(10 marks for AO3, 20 marks for AO4)**

Question	Guidance	Marks
	• The impact of the genre(s) on how meaning has been communicated to the audience during the performance. • The positive and/or negative impacts of the visual aspects of the production. • The impact this had on the candidate as an audience member. • Examples must be used to support the evaluation. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well–focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.	

Assessment Objectives (AO) grid

Question	AO1	AO2	AO3	AO4	Marks
1			4		4
2			4		4
3			6		6
4			6		6
5			6		6
6			8		8
7			8		8
8			8		8
9			10	20	30

BLANK PAGE