The final first teach date for AS Level Drama and Theatre is **September 2026**. The final assessment opportunity will be **Summer 2027**. There is no resit opportunity.

Cambridge OCR Level 3 Advanced Subsidiary GCE in Drama and Theatre

H059/05 Exploring Performance

Sample Question Paper

Date – Morning/Afternoon

Time allowed: 2 hours 15 hours

OCR provided materials:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.
- Answer **three** questions: **two** from the theme you have studied in Section A and the question in Section B.
- Write your answer to each question in the answer booklet.
- Write the number of each question you have answered in the margin.

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 **4** pages.

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Section A

Answer **both** questions on **one theme** you have studied in Section A.

Choose **one** performance text for each question. At the start of your answer write the name of the performance text you have chosen.

Theme 1: Conflict

Hamlet – William Shakespeare
Black Watch – Gregory Burke
Necessary Targets – Eve Ensler
The Long and the Short and the Tall – Willis Hall
Oh What a Lovely War – Joan Littlewood

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

1 "I think what makes people fascinating is conflict… Nobody wants to watch perfection".

Discuss modern rehearsal techniques an actor could use to build a role illustrating the imperfections of a character.
Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

2 Explain how a director could make the conflict in the opening scenes of the performance text relevant for a present-day audience.
Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[20]

Theme 2: Family Dynamics

King Lear – William Shakespeare
A Day in the Death of Joe Egg – Peter Nichols
Caucasian Chalk Circle – Bertolt Brecht
House of Bernarda Alba – Federico García Lorca
Live Like Pigs – John Arden

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

3 "My family is my strength and my weakness."

Explain how a present-day director could approach the performance text to emphasise the social attitudes towards family at the time the performance text was written?
Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

CONTINUED ON NEXT PAGE

CONTINUED FROM PREVIOUS PAGE

Theme 2: Family Dynamics

AND

4 Discuss how cultural status could be demonstrated through the creative use of set design for the family environment.
Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

Theme 3: Heroes and Villains

Othello – William Shakespeare
Caligula – Albert Camus
Frankenstein – Nick Dear
The Love of the Nightingale – Timberlake Wertenbaker
Amadeus – Peter Shaffer

Refer to **one** performance text in your answer to each question. Refer to a **different** performance text for each question.

5 "Life is not simple, and people can't be boxed into being either heroes or villains."

Discuss how an actor could use vocal and facial expression in their interactions with others to characterise the complex personality traits of a hero.
Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[20]

AND

6 Explain how an actor could use body language to emphasise the social status of a villain in the opening scenes of the performance.
Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[20]

Please turn over for Section B

Section B

All candidates are required to answer the question in Section B.

7* Evaluate a live performance you have seen, explaining how closely the production reflected the conventions of that performance style of drama.

At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.

[40]

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…day June 20XX – Morning/Afternoon

Cambridge OCR Level 3 Advanced Subsidiary GCE in Drama and Theatre

H059/05 Exploring Performance

SAMPLE MARK SCHEME

Duration: 2 hours 15 minutes

MAXIMUM MARK 80

This document consists of 16 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. Rubric Infringement:
   Candidates may infringe the rubric in one of the following ways:
   - only answering one question
   - answering two questions from Section 1 or two from Section 2
   - answering more than two questions
   - If a candidate has written three or more answers, mark all answers and award the highest mark achieved in that Section paper.

9. 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.

10. 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.

11. 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

12. **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. Coordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the coordination 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 coordination 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' Coordination 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.

4 The question in Section B includes an instruction to candidates to detail the performance name, date and venue. If this is not completed by the candidate, please mark the answer as seen. Where it is not possible to identify the performance or the performance clearly does not meet the guidance specified in Appendix 5f, please submit the script to malpractice.

SECTION A – 20 mark Questions. The Assessment Objective for this section is AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed

Level 5: 17–20 marks	Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed. Highly developed and consistently detailed discussion of how theatrical process and practices could be used to communicate with the audience. Highly developed examples of how creative and artistic choices influence actors and performers. Excellent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Excellent and highly developed understanding of how performance texts are constructed to be performed and convey meaning through performance. Excellent understanding of how performance texts are informed by their social, cultural and historical contexts.
Level 4: 13–16 marks	Confident understanding of text and question; well-structured argument with clear line of development. Confident discussion of how theatrical process and practices could be used to communicate with the audience. Well-developed examples of how creative and artistic choices influence actors and performers. Confident understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Well-developed understanding of how performance texts are constructed to be performed and convey meaning through performance. Well-developed understanding of how performance texts are informed by their social, cultural and historical contexts.
Level 3: 9–12 marks	Competent understanding of text and question; argument has a clear line of development. Discussion of how theatrical process and practices could be used to communicate with the audience is clear. Competent examples of how creative and artistic choices influence actors and performers. Competent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Competent understanding of how performance texts are constructed to be performed and convey meaning through performance. Some understanding of how performance texts are informed by their social, cultural and historical contexts.
Level 2: 5–8 marks	Basic understanding of text and main elements of question; some structured argument evident, lacking development. Basic understanding of text and question; argument may be under-developed.

	Basic discussion of how theatrical process and practices could be used to communicate with the audience. Basic examples of how creative and artistic choices influence actors and performers. Basic understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Basic understanding of how performance texts are constructed to be performed and convey meaning through performance. Some understanding of how performance texts are informed by their social, cultural and historical contexts although it may be under-developed.
Level 1: 1–4 marks	Limited understanding of text and question examples ineffective. Limited discussion of how theatrical process and practices could be used to communicate with the audience. Examples of how creative and artistic choices influence actors and performers are likely to be ineffective. Limited understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Limited understanding of how performance texts are constructed to be performed and convey meaning through performance. Limited understanding of how performance texts are informed by their social, cultural and historical contexts.
0 marks	No response or no response worthy of any credit.

Question			Guidance	Marks
1			**"I think what makes people fascinating is conflict… Nobody wants to watch perfection".** **Discuss modern rehearsal techniques an actor could use to build a role illustrating the imperfections of a character.** **Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.** This answer focuses specifically on how an actor can prepare a character using modern rehearsal techniques. This answer only requires reference to ONE character from ONE performance text and should therefore go into considerable depth. Good answers may refer to practitioner-based rehearsal techniques such as emotion memory, subtext and Actioning, which will ensure the actor understands the motivations behind each character's actions. As the question is about developing an emotionally complex character, it is likely that the techniques used will be of a naturalistic nature. Candidates may also refer to using technology in their answer, including recording rehearsals to view their own performance. Candidates may also outline their own ideas for rehearsing actors. Appropriate examples will be given which clearly	**20** (AO3)

Question			Guidance	Marks
			identify how the understanding gained from these techniques could be shown at specific moments in the performance text. There will be a strong sense of an accurate and detailed understanding of the character. Status is likely to be referred to and there should be a sense of how the chosen character's relationships develop and change throughout the performance text. It would be expected that a strong candidate would refer to three or four techniques in some detail. Top candidates will refer back to the quote and refer to the idea of 'real' characters having flaws. There should be a sense of 'building' up a character and good answers will show a sense of progression through the techniques. The imperfections of the character should be clearly outlined and these may be connected to style and genre e.g. "Hamlet is a typical Shakespearean Hero because he has a fatal flaw." There should be a strong sense that candidates have understood the depth of character and are clear about how the rehearsal techniques used in practice today will help to communicate this to an audience. 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.	
2			**Explain how a director could make the conflict in the opening scenes of the performance text relevant for a present-day audience.** **Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.** The question focuses on how the opening of the performance text could be directed to appeal to a present-day audience. Good answers will make it very clear how the themes and characters relate to the current climate: e.g. "Oh What a Lovely War was written about the First World War but could be made to speak about conflict as a more generic idea by using the image of Nigel Farage as a wanted war criminal." Good answers will refer to acting techniques including characterisation and how the actor's use of voice and movement will communicate to the audience. They might refer to the style of language and how it can be supported to communicate relevantly to the audience. Answers may consider techniques such as direct address or asides to the audience. They may refer to levels and are likely to discuss how the spatial relationships between characters will communicate with the audience with specific examples from moments in the performance text. They may consider how movement can be varied to create a certain effect on the audience with clear examples of how this will communicate the connections between present day and conflicts of the past. It is also likely that answers will refer to set design, props and sound and make relevant comments about how these could be used to resonate to a contemporary audience. Strong answers will suggest ideas which will make connections between the original performance conditions and the current day and justify these in detail. There may be clear examples of how the actors will interact with the set and the message that this will communicate to the audience.	**20** (AO3)

Question			Guidance	Marks
			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.	
3			**"My family is my strength and my weakness."** **Explain how a present-day director could approach the performance text to emphasise the social attitudes towards family at the time the performance text was written?** **Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.** The question focuses on relationships between characters and their strengths and weaknesses. Good answers will provide clear examples that are connected closely to key moments from the text and referenced to the social, cultural, historical context of the performance text. Candidates are likely to refer to specific acting skills including voice and movement which communicate the relationship between characters and may refer to tone, pitch, range, volume or pace to connect ideas to the context of the performance text and reveal the backgrounds of the characters. e.g. "X may use a soft voice in the first scene to show that she respects Y and wishes to win her respect, however later she loses her self-control and becomes more screechy in her tone as she accuses her of …" The answers will be well justified and accurate for an expected interpretation of character. They should give specific examples of how the relationships might have changed and show an awareness of how this connects to the consciousness of the time it was written. Answers may consider acting techniques such as direct address or asides to the audience, where characters take the audience into their confidence. They may refer to levels and are likely to discuss how the spatial relationships between characters will communicate with the audience and they will give specific examples from moments in the performance text. They may consider how movement could be varied to create a certain effect on the audience with clear examples of how this will communicate the theme of family dynamics. There may be examples of how the actors will interact with the set and analysis of the message that this will communicate to the audience. 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.	**20** (AO3)
4			**Discuss how cultural status could be demonstrated through the creative use of set design for the family environment.** **Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.** This answer focuses specifically on how set design can be used to show cultural status within the chosen performance	**20** (AO3)

Question			Guidance	Marks
			text. There should be a sense of awareness of the demands of the performance text and a clear focus on the theme of the family environment. The designs should be practical for the requirements of the actors. Answers may explain how they can be adapted for the different requirements of different scenes/scene changes. It is likely that good answers will refer to the symbolism in the design or colour, image and materials used. There will be strong connections to the family home and should be a strong sense of how the design connects to their lives. Good answers will give examples of how the set will transition to meet the demands of the performance text and how these changes could be worked by the actors or crew. Good answers will suggest key moments that the design could be brought to life and may refer to how actors could interact with the set. The cultural context should be clearly considered and justified to reveal a clear awareness of the period and genre of the setting of the performance text. There should be a strong idea of the performance space that the performance text would be performed in and justifications of how this communicates with the audience. 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. 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.	
5			**"Life is not simple, and people can't be boxed into being either heroes or villains."** **Discuss how an actor could use vocal and facial expression in their interactions with others to characterise the complex personality traits of a hero.** **Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.** This answer requires a detailed understanding of the character and an awareness of how this understanding could be communicated during performance through voice and facial expression. Good answers may refer to rehearsal techniques such as emotion memory, units and objectives and inner monologue and subtext which will ensure the actor understands the motivations behind the character's actions. They will give examples of these and identify how this could be shown at certain moments of the text. The use of facial expression including eye contact will be clearly outlined and relevant. e.g. "Iago's super objective is to bring Othello down, I would show this by	**20** (AO3)

Question			Guidance	Marks
			having him look at Othello with envy and hatred, but would add dimension to this by showing at other moments that he looks saddened by the lack of satisfaction he finds from his own life, perhaps particularly in his own relationship with Emilia." Successful answers will draw clear links between the rehearsal techniques and the actual theatre practices used on stage. Good answers will show a strong understanding of the whole text and how the character fits in to the plot. There will be references to key moments within the performance text and a clear sense of understanding how the character changes and develops. Good answers will consider how pitch, tone, range, volume and accent can be varied to create a certain effect on the audience with clear examples of how this will communicate the theme of Heroes and the 'human' qualities of the character. 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.	
6			**Explain how an actor could use body language to emphasise the social status of a villain in the opening scenes of the performance.** **Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.** This answer requires candidates to show a strong understanding of a villain character and the social context of the performance text. Answers should demonstrate this understanding and make relevant suggestions about how this could be communicated in the opening scenes the performance text. Gesture should be referred to and examples given which connect movements to key moments from the performance text. There may be an awareness of traditional villain actions such as sweeping cloaks and raising hands up in triumph. These will connect to an understanding of how the character may change and develop throughout the performance text and how body language will communicate these changes. Strong answers may make reference to proxemics and how the villain uses body language in relation to other characters and how this connects to their social status. Answers may connect body language to costume, set or props by referring to how an actor may interact with these elements to communicate their social status. e.g. "Othello gripping on to a sword to show that his prowess as a soldier." 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.	**20** (AO3)

SECTION B – 40 mark question.

The Assessment Objectives for this section are AO3 (10 marks) and AO4 (30 marks). Candidates are awarded a mark for AO3 and AO4 which are combined to create their mark for the question.

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO3 Level 5: 9–10 marks	There is a highly developed and sustained technical discussion, which is accurate, detailed and makes appropriate usage of all relevant vocabulary. Excellent and highly developed understanding of how meaning is communicated to an audience in a live performance. *There is a highly developed and sustained line of reasoning which is coherent and logically structured.*
AO3 Level 4: 7–8 marks	There is a confident and well-developed technical discussion, which is mostly accurate, detailed and makes appropriate usage of relevant vocabulary. Well-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 logically structured.*
AO3 Level 3: 5–6 marks	There is a clear and competent technical discussion, which is broadly accurate and makes appropriate usage of a much relevant vocabulary. Competent understanding of how meaning is communicated to an audience in a live performance. *There is a clear line of reasoning presented with some structure.*
AO3 Level 2: 3–4 marks	There is a basic but under-developed technical discussion, which is sometimes accurate and makes appropriate usage of some appropriate vocabulary. Basic understanding of how meaning is communicated to an audience in a live performance.

	The information has some relevance and is presented with a basic structure.
AO3 Level 1: 1–2 marks	There is an ineffective technical discussion, which is rarely accurate and draws on a limited range of vocabulary. Limited understanding of how meaning is communicated to an audience in a live performance. *The information has some relevance, but is communicated in an unstructured way.*
0 marks	No response or no response worthy of any credit.

AO4: Analyse and evaluate their own work and the work of others.

AO4 Level 5: 25–30 marks	Excellent interpretation of the performance style, and an excellent evaluation of how creative and artistic choices made by the director convey meaning to an audience. Highly developed evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
AO4 Level 4: 19–24marks	Confident interpretation of the performance style, and a skilful evaluation of how creative and artistic choices made by the director convey meaning to an audience. Confident evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
AO4 Level 3: 13–18 marks	Clear interpretation of the performance style, and a clear evaluation of how creative and artistic choices made by the director convey meaning to an audience. Competent evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.

AO4 Level 2: 7–12 marks	Basic interpretation of the performance style, and an basic evaluation of how creative and artistic choices made by the director convey meaning to an audience. Basic evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
AO4 Level 1: 1–6 marks	Limited interpretation of the performance style, and a limited evaluation of how creative and artistic choices made by the director convey meaning to an audience. Limited evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
0 marks	No response or no response worthy of any credit.

Question			Guidance	Marks
7*			**Evaluate a live performance you have seen, explaining how closely the production reflected the conventions of that performance style of drama. At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.** *Quality of extended response is assessed in this question.* The focus of the question is on the candidate's understanding of the conventions of a particular style of drama, and the extent to which these could be seen in the live performance they attended. The question asks the candidate to evaluate the success of that production in working within the stylistic conventions of this style of drama. The stylistic elements of the production may be outlined separately and then evaluated, or referred to entirely within an evaluative context. There should be a broad coverage of both performance and production elements. Specific examples should be given to support to support any evaluative statements about the performance.	**10** (AO3) **30** (AO4)

Question			Guidance	Marks
			The most successful responses are likely to be those that link understanding of performance conventions with evaluation as to how well they were used in performance, offering specific examples rather than simply listing all aspects of the production. **Responses are likely to include:** The professional context of the live performance that the candidate has seen, and the production values evident in the performance. The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style. Any aspects that appeared at odds with received approaches to the live performance and any specific interpretation evident in the production seen. The impact the live performance had on the candidate as an audience member. The positive and/or negative impacts of the live performance seen. 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.	