The final first teach date for A Level Drama and Theatre (H459) is **September 2026**. The final assessment opportunity will be **Summer 2028**. There is no resit opportunity.

Cambridge OCR Level 3 Advanced GCE in Drama and Theatre

H459/31 Analysing performance

Sample Question Paper Version 0.10

Date – Morning/Afternoon

Time allowed: 2 hours 15 minutes

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 **60**.
- 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.

© Cambridge OCR 2026

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 How could the tension between **TWO** characters be communicated to an audience during the opening scenes of a performance?

Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[15]

AND

2 Discuss how conflict could be heightened through the use of props and set design.

Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[15]

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 Explore how actors could portray the nature of their family relationships at the start of a performance.

Justify your ideas with examples from the **opening** scenes of the performance text you have chosen for this question.

[15]

AND

CONTINUED ON NEXT PAGE

CONTINUED FROM PREVIOUS PAGE

Theme 2: Family Dynamics

AND

4 Explain how an actor playing a leading role could communicate tension within the family.

Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[15]

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 Discuss techniques an actor could use to develop the emotional depth of an heroic character.

Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[15]

AND

6 Explain how you could use lighting and sound design to enhance the portrayal of wrongdoing.

Justify your ideas with examples from **at least three** scenes from the performance text you have chosen for this question.

[15]

Please turn over for Section B

Section B

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

7* Analyse a live performance you have seen, outlining the director's interpretation and how effective you think it was.

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

[30]

Copyright Information:

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.

OCR
Oxford Cambridge and RSA

…day June 20XX – Morning/Afternoon

Cambridge OCR Level 3 Advanced GCE in Drama and Theatre

H459/31 Analysing Performance

SAMPLE MARK SCHEME

Duration: 2 hours 15 minutes

MAXIMUM MARK 60

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 – 15 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: 13–15 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.
Level 4: 10–12 marks	Confident understanding of text and question; well-structured argument with clear line of development. Confident and well-developed 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.
Level 3: 7–9 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.

Level 2: 4–6 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 underdeveloped. 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.
Level 1: 1–3 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.
0 marks	No response or no response worthy of any credit.

Question			Guidance	Marks
1			**How could the tension between TWO characters be communicated to an audience during the opening scenes of a performance? Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.** This answer should focus specifically on the relationship between two of the actors and how this could be communicated to the audience at the start of a performance. There should be a detailed explanation of how these characters would use voice and movement to interact effectively on stage with a clear focus on the desired impact these decisions will have. For example, "in camp incoming rising conflict between Cammy and the Sergeant could be shown by them getting closer and closer during the scene. This would develop tension and show Cammy does not have respect for those with authority. Cammy could lead the movement to show that he is not going to follow instruction and the Sergeant could move closer to be intimidating." Answers are likely to consider: • Acting techniques such as direct address or asides to the audience. • How the spatial relationships between characters will communicate with the audience. • How voice and movement can be varied to create a certain effect on the audience.	**15** (AO3)

Question			Guidance	Marks
			• Clear examples of how the tension will be communicated. • The performance space may be referred to with justification about how this supports the relationship between the characters Good answers will refer to characters/opening scenes from their text, which are well justified and connected to the theme of Conflict. Excellent answers will show a clear sense of the playwright's intentions. 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			**Discuss how conflict could be heightened through the use of props and set design. 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 develop the theme of conflict. There should be a sense of awareness of the demands of the performance text and a clear focus on the theme of conflict. The designs should be practical and may show how they can be adapted for the different requirements of scenes. It is likely that good answers will refer to the symbolism in the design or colour, image and materials used. 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. It is expected that the suggestions for design questions will show an awareness of the period and genre of the performance text and could make specific reference to the social, cultural, historical aspects of the performance text although this is not a requirement of the question. 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	**15** (AO3)

Question			Guidance	Marks
			explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.	
3			**Explore how actors could portray the nature of their family relationships at the start of a performance. Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.** The question is asking candidates to consider how the actors can show the relationships between the family members. There should be a sense of coherence in the answer that reflects an overall understanding of the characters relationship through the performance text. Candidates may refer to the relationship of two characters in depth or to a variety of relationships portrayed in the opening scenes. There will be references to proxemics between characters and discussion of the intended messages that this will convey to the audience. Entrances and exits may be referred to as may the use of levels within the performance. Good answers would refer to specific examples from the opening of the performance text. There should be a detailed explanation of how these characters would use voice and movement to interact effectively on stage, with a clear focus on the desired impact these decisions will have on communicating the nature of their relationship. Some candidates will link their answers to set design and describe ideas that are realistic and could practically be achieved within a given theatre space. There will be examples of how the set could be used differently by different characters, e.g. X will stride confidently across the set and jump on the table, whereas B will stand timidly at the edges to show that X has the power at these moments in the performance text. Answers could refer to lighting and how this can be used to cast characters in the light or shade and create connections or distances between them. 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	**15** (AO3)
4			**Explain how an actor playing a leading role could communicate tension within the family. Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.** The question is focused on the actor's use of voice and movement and good answers will provide a balance of examples of both of these skills that are connected closely to key moments from the text.	**15** (AO3)

Question			Guidance	Marks
			For voice candidates may refer to tone, pitch, range, volume and pace and will give clear examples of how these could be used to convey the relationships between characters. The answers will be well justified and appropriate for an expected interpretation of character. For movement answers may consider acting 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. 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 relationship between characters. There may be clear examples of how the actors will interact differently with the set and the message that this will communicate to the audience. Good answers will make strong comments about the interactions between characters from the text which are well justified and connected to the theme. Status is likely to be referred to and there should be a constant focus on how the practical demonstration of the dynamic between characters is communicated. There may be examples of how the relationships change at different moments in the performance text and how this can be shown through the use of voice, movement and proxemics. 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			**Discuss techniques an actor could use to develop the emotional depth of an heroic 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 the actor could communicate heroic qualities to the audience through the use of acting skills and stage space. Good answers will refer to the fact that the hero will be a three dimensional character who is not wholly good. Answers are likely to refer to process and practice and could refer to rehearsal techniques such as emotion memory or units and objectives which would identify the character's motivation. They may discuss how the spatial relationships between characters will communicate with the audience. For example, 'Othello's direct address of the audience would help them to	**15** (AO3)

Question			Guidance	Marks
			understand the motivation and insecurity behind his actions'. They may consider how voice and movement can be varied to create a certain effect on the audience with clear examples of how this will communicate the theme of hero or villain and add depth to the role. For example, if Othello spoke in a sad tone rather than violently the audience would have more sympathy for him. Good answers will refer closely to moments from the text with clear examples about how the language could be interpreted and how voice and movement could communicate to the audience. Candidates should refer to how the stage space could be used to show relationships between characters. Candidates could refer to set design to support answers in this. Levels may be referred to as well as entrances and exits and the use of proxemics. 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 you could use lighting and sound design to enhance the portrayal of wrongdoing. 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 lighting and sound design can be used to develop and enhance the portrayal of actions an audience may consider to be wrong in some way. Good answers will refer to both design aspects equally and will connect their designs closely to the villainous character. Lighting and Sound: Key moments will be described with specific examples of how the lighting will be used to create a certain atmosphere which is relevant to theme, style and character. Technical language will be used to describe lighting states with a clear understanding of the function of different lights as well as an awareness of special effects (e.g. gobos) where relevant. Sound will be relevant and clearly justified with a clear sense of how it will connect to the villain character's actions and develop atmosphere for the audience. It is expected that the suggestions for design questions will show an awareness of the period and/or genre of the performance text and could make specific reference to the social, cultural, historical aspects of the performance text although	**15** (AO3)

Question			Guidance	Marks
			this is not a requirement of the question. 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.	

SECTION B – 30 mark question. The Assessment Objective for this section is AO4: Analyse and evaluate their own work and the work of others

AO4 Level 5: 25–30 marks	Perceptive analysis of how performance texts are interpreted and excellent analysis of the distinctive creative and artistic choices made by a director to convey meaning to an audience. Highly developed analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Excellent use of technical language. *There is a highly developed and sustained line of reasoning which is coherent and logically structured.*
AO4 Level 4: 19–24 marks	Confident analysis of how performance texts are interpreted and well-developed analysis of several creative and artistic choices made by a director to convey meaning to an audience. Confident analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Confident use of technical language. *There is a well-developed line of reasoning which is clear and logically structured.*
AO4 Level 3: 13–18 marks	Clear analysis of how performance texts are interpreted and competent analysis of some creative and artistic choices made by a director to convey meaning to an audience. Competent analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Competent use of technical language. *There is a clear line of reasoning presented with some structure.*
AO4 Level 2: 7–12 marks	Basic analysis of how performance texts are interpreted. Basic analysis of a few creative and artistic choices made by a director to convey meaning to an audience. Basic analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Basic use of technical language. *The information has some relevance and is presented with a basic structure.*

AO4 Level 1: 1–6 marks	Limited analysis of how performance texts are interpreted. Limited analysis of one or two creative and artistic choices made by a director to convey meaning to an audience. Limited analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Limited use of technical language. *The information has some relevance, but is communicated in an unstructured way.*
0 marks	No response or no response worthy of any credit.

Question			Guidance	Marks
7*			**Analyse a live performance you have seen, outlining the director's interpretation and how effective you think it was. 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 style of drama, and the particular approach taken by a director to shaping his/her vision for the production of a performance text that the candidate has seen. The question asks the candidate to set out what they believe to have been the director's vision for the live performance, and then analyse his/her success in creating a personal interpretation of the performance text. There should be a clear understanding of which elements are 'mainstream' and which are distinctive to this production. Specific examples should be given to support any analytical statements about the director's approach. The most successful responses are likely to be those that demonstrate clear understanding of the director's approach and offer extensive analysis on ways this was effective in performance, offering specific examples rather than simply listing all aspects of the production. **Candidates may make reference to the following in their responses.** The style of the live performance the candidate has seen, the conventions usually associated with that style of drama, and any specific interpretation evident in the production seen.	**30** (AO4)

Question			Guidance	Marks
			The professional context of the live performance that the candidate has seen, and the extent to which the directorial concept was distinctive. The impact the live performance had on the candidate as an audience member. The stylistic elements of the production may be outlined separately and then analysed, or referred to entirely within an analytical context. There should be a broad coverage of both performance and production elements. 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.	