

**GCE**

**Drama and Theatre**

Unit **H059/05**: Exploring performance

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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**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

<p><b>Level 5:</b> <b>17–20</b> <b>marks</b></p>	<p>Excellent response: clear understanding of text and question; well structured, coherent argument consistently developed. Extensive use of examples to illustrate all points. Sophisticated discussion of how theatrical process and practices could be used to communicate with the audience. Wide range of examples of how creative and artistic choices influence actors and performers. Thorough knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Extensive understanding of how performance texts are constructed to be performed and convey meaning through performance. Thorough knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 4:</b> <b>13–16</b> <b>marks</b></p>	<p>Accomplished response: broad understanding of text and question; well-structured argument with examples to support all points made. Detailed and effective discussion of how theatrical process and practices could be used to communicate with the audience. A range of examples of how creative and artistic choices influence actors and performers. Sustained knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Developed understanding of how performance texts are constructed to be performed and convey meaning through performance. Secure knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 3:</b> <b>9–12</b> <b>marks</b></p>	<p>Competent understanding of text and question; argument has a clear line of development with examples to evidence most points made. Clear, competent discussion of how theatrical process and practices could be used to communicate with the audience. Relevant examples of how creative and artistic choices influence actors and performers. Secure knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Secure 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.</p>

<p><b>Level 2:</b> <b>5–8</b> <b>marks</b></p>	<p>Basic understanding of text and main elements of question; some structured argument evident, with some examples to support points Sufficient understanding of text and question to construct an argument may be pedestrian, with some development. Plain, workable discussion of how theatrical process and practices could be used to communicate with the audience. Some relevant examples of how creative and artistic choices influence actors and performers. Some knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Some understanding of how performance texts are constructed to be performed and convey meaning through performance. Some evidence of understanding of how performance texts are informed by their social, cultural and historical contexts is shown.</p>
<p><b>Level 1:</b> <b>1–4</b> <b>marks</b></p>	<p>Limited understanding of text and question examples ineffective, few or no examples to support points. Limited evidence of understanding of how theatrical process and practices could be used to communicate with the audience. May show some awareness of how creative and artistic choices influence actors and performers. May show some awareness that conventions, forms and techniques are used in drama and live theatre to create meaning. May show some awareness of how performance texts are constructed to be performed and convey meaning through performance. Little or no understanding of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
1	<p><b>'Without conflict there is no Drama':</b>  <b>Discuss how stage action could communicate dramatic conflict in one play you have studied.</b>  <b>Give examples from at least <u>three</u> scenes from the play.</b></p> <p>This question focuses upon how conflict is presented on stage at three moments or scenes/sections of scenes. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant.</p> <p>Good answers are likely to consider how the action in the chosen scenes relates to the theme of conflict across the play as studied, how the given text can be interpreted and realised; whether the conflict is internal or external, or both; how a character may struggle with issues personally; and/or how characters may be similar or contrasting to generate conflict; and how these moments are significant in the play.</p> <p>Good answers will refer to acting techniques, using voice - eg pace, pause, tone, volume, silence; physicality - eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics</p> <p>Good answers will link the attempts of character context and discuss how the performance can make the ideas about conflict relevant to their audience; how the military context to the plays in this section may impact on emotions, attitudes and actions</p> <p>A good answer might explore the idea of conflict in terms of a character's motives and how an actor communicates these motives. They may consider how conflict can be linked to an individual character's motives and desires, or arising from interpersonal conflict or situational strife, such as involvement in war. They may explore how these motives and desires affect how a character behaves and interacts with those around them.</p> <p>A good answer might explore how performance communicates conflicts both external and inner, and how conflicts, including memory, can impact on a character's thinking. A good answer could explore how performance can convey the complexity of the character's emotions.</p> <p>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.</p>	

Question	Guidance	Marks
2	<p><b>Explain how the use of lighting and sound would enhance the sense of conflict at a key point in the play you have studied. Identify clearly where this key point occurs.</b></p> <p>This answer requires understanding of how lighting and sound may support and enhance the acting on stage for dramatic effect and/or the spectacle of particular moments which may be dependent in the original text on specific lighting/sound for dramatic effect. This is particularly relevant to <i>Black Watch</i> where explosions occur at specified moments in the play. Any insertion in responses seen of spectacular moments for dramatic effect not specified in the text should be judged on their relative merit, ie the relevance to the text that can be justified in the candidate's answer.</p> <p>Although the use of multi-media technology that may combine light, sound and images is not specifically included in the terms of the question, marking should accept ideas where this is included although not specified in the text should be judged on their relative merit, ie the relevance to the text that can be justified in the candidate's answer.</p> <p>Music may be of particular relevance in some texts, particularly <i>Oh What A Lovely War</i>, which uses song, as does <i>Black Watch</i>. The use of military marching music which drives characters' movement may also be included. Music may also be evocative, such as the use of folk song/melodies to evoke a lost past in <i>Necessary Targets</i>; the use of echo, reverb, and sound distortion for impact may also be creditable where relevantly justified.</p> <p>There are many lighting effects which could be cited, from simple spot effects to complex lighting patterns. Marking should take into account the candidate's selection of particular moments and awareness of their significance, and how these may credibly be enhanced by lighting. At this level of examination the basic use of colour washes to illustrate emotion may be somewhat limited in value. Some relatively simple devices such as lighting intensity, shadowing and areas of darkness around a focal point can be used for significant dramatic effect.</p> <p>Good answers are likely to show understanding of how the use of light and sound can enhance the sense of conflict in the stage action, and can explain and justify how this can be achieved. Sketches of lighting designs, with annotations outlining justifications for ideas should be credited where understanding is shown which meets the marking criteria. 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 sketches as this is not within the scope of the question.</p> <p>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.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
3	<p><b>How is the idea of 'home' is made significant in the family situation(s) at the opening of the play you have studied?</b>  <b>Discuss how the actors could communicate this to an audience. Give examples from the opening scenes from the play.</b></p> <p>This question draws the candidate towards the issue of family dynamics as they are driven by need for security in living circumstances and the dramatic circumstances that are generated by the specific circumstances; so for <i>King Lear</i> the division of kingdom divides the family; in <i>A Day in the Death of Joe Egg</i> the home is both a sanctuary for the disabled daughter and a psychological battleground; In the <i>Caucasian Chalk Circle</i>, depending on whether the centre interprets The Struggle for the Valley or The Noble Child as the 'opening' of the play, the 'home' of the valley, or the collapsing city as a 'home' that shows the qualities of its citizens when it has to be abandoned and the idea forming in Grusha's head that there will be a home where she will be waiting when Simon returns; the claustrophobic location of <i>The House of Bernada Alba</i> dominated by Bernada; or the initial bemusement followed by chaotic and anarchic treatment of the council house by its occupants in <i>Live Like Pigs</i>.</p> <p>A good answer might explore the idea of how 'home' is a dramatic focus as a place of peace and to be aspired to for those who have none or who have lost or are losing theirs, as in <i>Lear</i>, <i>Caucasian Chalk Circle</i>; or for those whose home has become becomes a place of struggle, as in <i>Joe Egg</i> and <i>Bernada Alba</i>; all conventional ideas of what 'home' signifies is inverted in <i>Live Like Pigs</i> where the house has been given to those who have little sense of the meaning of 'home'.</p> <p>Good answers are likely to consider how the action in the chosen scenes relates to the theme of family dynamic across the play as studied, how the the given text can be interpreted and realised; whether the issues generated are internal or external, or both; how characters may struggle with issues of 'home'; and how such moments are significant in the play. Good answers will also consider how deeper messages are conveyed to the audience through the establishment of power and power shifts within a setting considered 'home' and how such messages are relevant today, for example, Brecht's political stance in the opening of <i>Caucasian Chalk Circle</i>. The answer may explore how these more serious messages can affect pace.</p> <p>Good answers are likely to refer to acting techniques, using voice - eg pace, pause, tone, volume, silence; physicality - eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>Good answers will link the attempts of character context and discuss how the performance can make relevant to the audience the ideas about family dynamics as they relate to 'home'; how the context and idea of 'home' may impact variously on characters' emotions, attitudes and actions.</p> <p>Responses may consider attitudes to 'home' in terms of a character's motives and how an actor communicates these motives. They may consider how attitudes arise from an individual character's motives and desires.</p> <p>A good answer might explore how performance communicates issues relating to 'home' both external and inner. A good answer could explore how performance can convey the complexity of the character's emotions.</p> <p>Good answers may refer to practitioner-based rehearsal techniques to aid actors in understanding the motivations behind each character and how they differ between family members. As the question is about exploring the attitudes to 'home', the rehearsal techniques may involve perhaps exposing differing or contrasting attitudes within the family.</p> <p>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.</p>	

Question	Guidance	Marks
4	<p><b>Explain how the actors could bring out the consequences of family ties in the play. Justify your ideas with examples from the at least <u>three</u> scenes in the play.</b></p> <p>This question focuses upon how the family ties lead to situations arising from events that have happened earlier within or to the family; the candidate may be able to discuss how there may have been some changes or shifts of power within a family setting across the scenes studied in the play chosen.</p> <p>There is scope to consider crisis situations, such as in the storm on the heath in <i>Lear</i>, and <i>Edgar's</i> appearance in the guise of Poor Tom; the urges of some characters to leave house and go back on the road in <i>Live Like Pigs</i>; the dramatically repressive build-up of <i>The House of Bernada Alba</i>, which becomes for Adela ultimately a family trap from which she can only escape by suicide.</p> <p>Responses may consider consequences in terms of how a character's motives and desires have led to particular situations for their family, and how an actor communicates these motives. They may consider how situations arise from an individual character's motives and desires.</p> <p>Good answers will explore a variety of ways acting could show the development of situations within the family or within a family setting by exploring performance aspects such as the rate of delivery of dialogue between family members and how this may alter throughout the opening, the pace and variance of rapidity of characters' actions and reactions, gestures and movements; the use of pause and silence and how these features affect the pace of the opening and show shifts of power within family hierarchies. This may have a particular relevance in study of <i>The Caucasian Chalk Circle</i> where Grusha passes through a number of family households, finding no secure place for herself in any of them, effectively without a real family or security until she is reunited with Simon. The true 'consequences' of family ties are of course ultimately established in the play in the Chalk Circle test.</p> <p>A good answer might explore how performance communicates issues relating to family situations, both external and inner.</p> <p>A good answer could explore how performance can convey the complexity of the character's emotions as they are generated by what has happened within the family.</p> <p>Good answers may refer to practitioner-based rehearsal techniques to aid actors in understanding the motivations behind each character and how they differ between family members. As the question is about exploring the outcomes from family ties, and the rehearsal techniques may involve perhaps exposing differing or contrasting attitudes within the family.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>Good answers will explore a variety of ways a director could explore the alterations in situation in a family setting by exploring performance aspects such as the rate of delivery of dialogue between family members and how this may alter within or across the scenes; the pace and variance of rapidity of characters' actions and reactions, gestures and movements; the use of pause and silence and how these features affect the pace of the action and show shifts of power within family hierarchies.</p> <p>A good answer will explore the idea that pace can be dictated by the style of the play and the dramatic conventions demanded by the playwright. As seen in <i>A Day in the Death of Joe Egg</i>, a performer may step out of their character, and/or act out other characters to comment on what has happened in the family; this may also affect pace. Such performance methods may not necessarily be naturalistic and may require a different creative interpretation.</p> <p>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.</p>	

Question	Guidance	Marks
5	<p><b>'Heroes and villains are stereotypes from fairytales'. Choose a <u>leading</u> character from the play you have studied. As a director, what advice would you give the actor playing this role to make the character more than just a stereotype? Give examples from at least <u>three</u> scenes from the play.</b></p> <p>The expectation of the question is not that candidates should argue that a character should not have any recognisable heroic or villainous qualities, rather that they should be more developed than a stereotype to be credible in performance. This by implication suggests a mixture of personal aspects communicated on stage that will make them complex, possibly even contradictory and not necessarily consistently recognisable as heroic or villainous. This may address the complexities of character motivations and desires as is evident in <i>Frankenstein</i>, for example; or that in a performance of a work in Brechtian style characters should not be consistent or sympathetic.</p> <p>Good answers might also consider the idea of power, rank or status within the interactions of characters and to what extent characters fulfil the expectations of their roles, such as Othello's comfortable authority in the early scenes of the play; this can be juxtaposed with his more personal insecurities which Iago exploits. An effective Iago may accordingly be likeable and personable, even in stating his intentions openly in the early scenes.</p> <p>Good answers may refer to rehearsal techniques that are intended to explore and create complex depth of character. This should identify how this rehearsal work can inform a performance by referring to certain moments of their chosen play. The answer may also be practitioner-based and link to ideas about physical performance styles, for example exploring the practices of Stanislavski, Brecht, Lecoq, Grotowski.</p> <p>Good answers will refer to acting techniques, using voice - eg pace, pause, tone, volume, silence; physicality - eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and will explore how these physical expressions can be used to communicate complexity of character. A good answer might explore the idea of conflict in terms of a character's motives and how an actor communicates these motives. They may consider how conflict can be linked to an individual character's motives and desires, or arising from interpersonal conflict or situational strife, such as involvement in war. They may explore how these motives and desires affect how a character behaves and interacts with those around them.</p> <p>A good answer might explore how performance communicates contradictions, and how the inner world, including memory, can impact on a character's thinking. A good answer could explore how performance can convey the complexity of the character's emotions and intentions.</p> <p>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.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
6	<p><b>AND</b>  <b>6. In the play you have studied, how should the presentation of suffering contribute to the overall stage effect of the Drama?</b>  <b>Explain how this can be achieved with examples from at least two critical situations in the play.</b></p> <p>This question acknowledges that there is suffering in all the plays in this section. The nature of suffering is at least in part for the candidate to define, and to establish their own terms by which they prioritise aspects of suffering they opt to discuss in the response. Some forms of suffering are clearly more prominent than others in the works in this section, and there may be moments of extreme action as well as extended painful existence that may be considered.</p> <p>Suffering may be emotional and physical, subject to oppressive internal action, such as Othello's jealousy; the extended emotional torment of Philomele in <i>The Love of the Nightingale</i>; Mozart's emotional struggles in <i>Amadeus</i>; the existential torment of the creature in <i>Frankenstein</i>, and of his maker in living with the consequences; and the dualistic world of suffering Caligula creates to mirror and ultimately to bring on his own urge for self-destruction.</p> <p>Good answers may discuss how rehearsal techniques chosen also suit the performance style of the play or the playwright's intentions as they may communicate suffering. For example, how Brecht's requirement of actor objectivity requires that the rehearsal techniques chosen for <i>The Caucasian Chalk Circle</i> should develop the actor's understanding when exploring their role's relationships with others. Equally <i>Gestus</i> is a Brechtian device specifically intended to show extreme emotion.</p> <p>This answer requires a detailed understanding of the nature of suffering they interpret and intend to discuss in their response and an awareness of how this understanding could be communicated during performance through vocal features.</p> <p>Good answers may also refer to rehearsal techniques which will ensure the actor understands the motivations behind a character's actions which either inflict suffering or draw it down upon them by their actions, which may be unwitting or wilful; They will give examples of these and identify how this could be shown at certain moments of the text.            Good answers will refer to acting techniques, using voice - eg pace, pause, tone, volume, silence; physicality - eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics.</p>	<p><b>20</b>            (AO3)</p>

Question	Guidance	Marks
	<p>Good answers are likely to link the attempts of character context and discuss how the performance can make the ideas communicated to the audience regarding suffering relevant to that audience; A good answer may explore the more subtle aspects of character and consider how an actor could expose or conceal villainous intent or desire to make others suffer. 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.</p>	

**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.**

<p><b>AO3</b> <b>Level 5:</b> <b>9–10 marks</b></p>	<p>There is a sophisticated and sustained technical discussion, which is accurate, detailed and makes appropriate usage of all relevant vocabulary. There is extensive use of examples to illustrate all points.</p> <p>Excellent and highly developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a highly developed and sustained line of reasoning which is coherent and logically structured.</i></p>
<p><b>AO3</b> <b>Level 4:</b> <b>7–8 marks</b></p>	<p>There is an accomplished and well-developed technical discussion, which is mostly accurate, detailed and makes appropriate usage of relevant vocabulary and with examples which support all points made.</p> <p>Well-developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p><b>AO3</b> <b>Level 3:</b> <b>5–6 marks</b></p>	<p>There is a competent technical discussion, which is clear and broadly accurate and makes appropriate usage of a much relevant vocabulary and with examples which evidence most points made.</p> <p>Competent understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a clear line of reasoning presented with some structure.</i></p>
<p><b>AO3</b> <b>Level 2:</b> <b>3–4 marks</b></p>	<p>There is a basic discussion of technical elements which may be pedestrian or is sometimes accurate, showing usage of some appropriate vocabulary with some examples to support points made.</p> <p>Some understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>The information has some relevance and is presented with a basic structure.</i></p>
<p><b>AO3</b> <b>Level 1:</b> <b>1–2 marks</b></p>	<p>Limited technical discussion, which is rarely accurate and draws on a limited range of vocabulary with few, if any examples.</p> <p>Minimal understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>The information has some relevance, but is communicated in an unstructured way.</i></p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

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

<b>AO4 Level 5: 25–30 marks</b>	<p>Sophisticated interpretation of the performance style, and an excellent evaluation of how creative and artistic choices made by the director convey meaning to an audience. There is extensive use of examples to illustrate all points.</p> <p>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.</p>
<b>AO4 Level 4: 19–24marks</b>	<p>Accomplished interpretation of the performance style, and a skilful evaluation of how creative and artistic choices made by the director convey meaning to an audience, and with examples which support all points made.</p> <p>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.</p>
<b>AO4 Level 3: 13–18 marks</b>	<p>Secure interpretation of the performance style, and a clear evaluation of how creative and artistic choices made by the director convey meaning to an audience with and with examples which evidence most points made.</p> <p>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.</p>
<b>AO4 Level 2: 7–12 marks</b>	<p>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. vocabulary with some examples to support points made.</p> <p>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.</p>
<b>AO4 Level 1: 1–6 marks</b>	<p>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 with few, if any examples.</p> <p>Little or no 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.</p>
<b>0 marks</b>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
7*	<p><b>Evaluate a live performance you have seen, explaining how the production drew out the key themes of the play in the way it was delivered.</b></p> <p><i>Quality of extended response is assessed in this question.</i></p> <p>The focus of the question is on the candidate's understanding of the themes a particular performance piece and the extent to which these could be seen in the live performance they attended.</p> <p>The question asks the candidate to evaluate the success of that production in communicating those themes as part of the action in this style of drama.</p> <p>The elements of the production as they relate to themes may be outlined separately and then evaluated, or referred to entirely within an evaluative context.</p> <p>There should be a broad coverage of both performance and production elements.</p> <p>Specific examples should be given to support to support any evaluative statements about the performance.</p> <p>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.</p> <p><b>Responses are likely to include:</b></p> <p>The professional context of the live performance that the candidate has seen, and the production values evident in the performance.</p> <p>The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>Any aspects that appeared at odds with received approaches to the live performance and any specific interpretation evident in the production seen.</p> <p>The impact the live performance had on the candidate as an audience member.</p>	<p><b>10</b> (AO3)</p> <p><b>30</b> (AO4)</p>

Question	Guidance	Marks
	<p>The relative impacts of the aspects and qualities of the live performance seen.</p> <p>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.</p>	

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