

**GCE**

**Drama and Theatre**

**H459/31: Analysing performance**

A Level

**Mark Scheme for June 2022**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.  
  
YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### 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 RM Assessor 50% and 100% (traditional 40% 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 or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

#### **Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### **Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

### **Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### **Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### **Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:

- there is nothing written in the answer space

Award Zero '0' if:
















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **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 RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

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

## 11. Annotations

Annotation	Meaning
	Blank page
	Unclear
	Just/Justification
	Knowledge
	Knowledge and understanding
	Not answered question
	Poorly expressed
	Repetition
	Tick
	Relating to question
	Expandable vertical wavy line
	Odd or incorrect grammar
	VG
	Effective evaluation
	Point being made

## 12. 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.

<p><b>Level 5:</b> <b>13-15</b> <b>marks</b></p>	<p>Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed.</p> <p>Highly developed and consistently detailed discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Highly developed examples of how creative and artistic choices influence actors and performers.</p> <p>Excellent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Excellent and highly developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p><b>Level 4:</b> <b>10-12</b> <b>marks</b></p>	<p>Confident understanding of text and question; well-structured argument with clear line of development.</p> <p>Confident and well-developed discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Well-developed examples of how creative and artistic choices influence actors and performers.</p> <p>Confident understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Well-developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p><b>Level 3:</b> <b>7-9</b> <b>marks</b></p>	<p>Competent understanding of text and question; argument has a clear line of development.</p> <p>Discussion of how theatrical process and practices could be used to communicate with the audience is clear.</p> <p>Competent examples of how creative and artistic choices influence actors and performers.</p> <p>Competent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Competent understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>

<b>Level 2: 4-6 marks</b>	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.
<b>Level 1: 1-3 marks</b>	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.
<b>0 marks</b>	No response or no response worthy of any credit.

1	<p><b>As an actor, explain how you would show conflict with other characters in at least three scenes of your chosen performance text.</b></p> <p>This question focuses on how an actor could physically show a range of conflicts he/she is experiencing in at least three scenes. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant.</p> <p>Techniques may and/or are likely to include:</p> <ul style="list-style-type: none"><li>* acting, vocal and physical skills</li><li>* movement and gestures</li><li>* costumes and props</li><li>* settings</li><li>* stage furniture</li><li>* entrances/exits</li><li>* physical relationships</li><li>* proxemics, actor/audience</li><li>* performance space(s)</li><li>* status, hierarchy, rank</li><li>* stage design</li><li>* lighting and sound design to support the actors</li><li>* direct address and sharing with audience, when appropriate</li><li>* semiotics and signposting for the audience</li></ul> <p>There may be reference to the collaborative role of the director, but the prime focus is the actor. Reference may be made to rehearsing.</p> <p>Responses must be well justified from examples in their chosen text.</p> <p>Examples might include Hamlet himself in the opening, Cammy in <i>Black Watch</i>, (note that the opening of <i>Black Watch</i> could be referenced i.e. Tattoo, a military display drill performance accompanied by powerful pipe and drums, highly choreographed and theatrically intimidating in its display) Melissa in <i>Necessary Targets</i> or any of the soldiers in <i>The Long, The Short and the Tall</i>. <i>Oh What a Lovely War!</i> is likely to be presented in a Brechtian style where psychological tensions may be demonstrated in a more distancing way.</p> <p>It is worth noting that not only is <i>Oh What a Lovely War!</i> about the First World War is seen through the prism of a society that had survived the Second World War, and was living in fear of a third, a nuclear one to wipe out the planet; it's also full of brief moments of character conflicts, rather than developed ones. Actors are also likely to multi-role in a performance of this text.</p>	15 (AO3)
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Good answers may and/or are likely to include:

- \* Reference to practitioners who have informed their thinking/learning.
- \* 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; how internal conflict is externalised; 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.
- \* A wide range of 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 relationship with the audience.
- \* The context of the characters, the story, the play and 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.
- \* An exploration of psychological tensions 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.
- \* Discussion of how performance communicates conflicts both external and inner, and how conflicts, including memory, can impact on a character's thinking.
- \* Understanding of how performance can convey the complexity of the character's emotions.
- \* Discussion of proxemics, staging, setting, design elements, costume and specific lighting.
- \* There may be understanding of the role of the director is working with the actor(s) to explore psychological tensions.
- \* Semiotics and signposting for the audience.

**Excellent** responses will demonstrate an explicit grasp of the actor's techniques and performance skills and how they work with the director fully to explore psychological tensions and convey comprehensive meaning to an audience through a performance, using perceptive examples.

**Confident** responses will demonstrate a sustained understanding of the actor's techniques and performance skills and how they may work with the director to explore in some detail psychological tensions and convey wide meaning to an audience through a performance, using appropriate examples.

**Competent** responses will demonstrate secure understanding of the actor's techniques and some performance skills, possibly directed, to discuss a few aspects of psychological tensions that convey some meaning to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the actor's techniques and a few performance skills and refer to one or two psychological tensions and some sense of meaning being conveyed to an audience through a performance, using some relevant examples.

*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	<p><b>As a director, explain how you would focus the audience's attention on important moments of conflict. Refer to either the opening scenes or the closing scenes of your chosen performance text.</b></p> <p>This question focuses specifically on the work of the director, in conjunction and collaboration with performers and designers. It suggests a response from a contemporary director and production, though it is acceptable to refer to any relevant historic productions that may have been studied.</p> <p>Responses may refer to characters and contexts in EITHER the opening scenes OR the closing scenes from their text, which are well-justified and connected to the theme of conflict. However, if candidates refer to both opening and closing scenes, do not penalise – treat as if they had answered the usual ‘at least three scenes’ rubric.</p> <p>Responses may also identify what they believe are ‘significant moments’ during their discussions; they are not required to consider the whole of the opening or closing scene(s). There may be reference to rehearsing.</p> <p>There may be detailed discussion of how directors not only enable actors to focus, explore characters and use both space and proxemics to draw out the conflict(s) and sustain them in the light of the directorial vision, but also highlight them for the benefit of the audience. This could be through design attributes, heightened acting techniques or in some other way.</p> <p>There might be examples of directorial decision making from text evidence and justification for how contexts may be interpreted to support characters. Evidence from text should support discussion and ideas and be related to the theme of conflict.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"><li>* Reference to practitioners who have informed their thinking/learning.</li><li>* acting, vocal and physical skills</li><li>* movement and gestures</li><li>* costumes and props</li><li>* lighting effects and/or music</li><li>* settings</li><li>* stage space(s)</li><li>* stage furniture</li><li>* entrances/exits</li><li>* physical relationships</li><li>* proxemics, actor/audience</li><li>* performance space(s)</li><li>* status, hierarchy, rank</li><li>* lighting and sound design to support the actors</li></ul>	15 (AO3)
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\* semiotics and signposting for the audience

**Excellent** responses will demonstrate an explicit grasp of the director's and playwright's intentions and how performance skills are shaped by actors, directors and designers to show conflict and convey meaning to an audience through a performance, using perceptive examples.

**Confident** responses will demonstrate a sustained understanding of the director's and playwright's intentions and how performance skills are shaped by actors, directors and design to show conflict and convey meaning to an audience through a performance, using appropriate examples.

**Competent** responses will demonstrate secure understanding of the director's and possibly also of the playwright's intentions and how performance skills are shaped by actors, directors and perhaps design to show conflict and convey some meaning to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the director's or playwright's intentions and how performance skills are shaped by actors and directors to show conflict and convey a small sense of meaning to an audience through a performance, using some relevant examples.

*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	<p><b>As an actor explain how you would create tension within the family dynamic if you were playing a role in your chosen text. Refer to at least three scenes.</b></p> <p>This question focuses on the role of the actor using physical and intellectual/emotional expression to demonstrate tension in at least three scenes. Candidates are expected to explore how that might work through specific examples and may refer to one or more roles.</p> <p>The response may cover rehearsal techniques and exercises, blocking, improvisation, hot-seating as well as using the skills of acting (movement, voice). It may also refer to design elements which can have a big influence on how an audience reacts to what is conveyed on stage and is of immediate concern of the director. Good or bad design may also affect the performance skills of the actors.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"><li>* Reference to practitioners who have informed their thinking/learning.</li><li>* Comprehensive understanding of the range of methods of playing a character the actor may develop in the production process to use in performance.</li><li>* A grasp of the extent to which the style and genre of the production may influence both actors.</li><li>* Ideas for using relevant music, technical effects, lighting, costuming and props to support the production where and if relevant.</li><li>* Proxemics and staging.</li><li>* Style and genre of both the production and the time the play was written/created.</li><li>* Discussion of how rehearsal techniques to suit the performance style of the play or the playwright's intentions may communicate changing loyalties based on actions.</li><li>* Understanding of how actors work with other actors (and directors) to explore the motivations behind a character's actions, which may be unwitting or wilful, with examples.</li><li>* Grasp of 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.</li><li>* Understanding of relevant historical, cultural and social contexts.</li></ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's techniques and performance skills and how they work with the director fully to explore psychological tensions and convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's techniques and performance skills and how they may work with the director to explore in some detail psychological tensions and convey wide meaning to an audience through a performance, using appropriate examples.</p>	15 (AO3)
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**Competent** responses will demonstrate secure understanding of the actor's techniques and some performance skills, possibly directed, to discuss a few aspects of psychological tensions that convey some meaning to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the actor's techniques and a few performance skills and refer to one or two psychological tensions and some sense of meaning being conveyed to an audience through a performance, using some relevant examples.

*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.*



4

**Explain how you could use design elements to convey the family dynamics of your chosen text. Refer to the opening scenes.**

This question focuses on how design elements could support the director and actors in demonstrating aspects of family life and relationships in a variety of forms which the audience needs to see and understand. Responses may refer to characters/contexts in the opening scenes which are well-justified and connected to the theme of family dynamics.

If candidates are discussing set for the opening scenes – this should not preclude reference to set changes to be made later in the play, but the focus should be on the opening scenes as stated in the question.

The type and shape of the staging is relevant, as is the proximity and placing of the audience in relation to the performance space and the impact this may have; how the actors use the spaces, entrances/exits and stage furniture, backdrops and props, if any.

Sketches of a set design with annotations outlining justifications for ideas may 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 nor should be given for the quality of sketches as this is not within the scope of the question.

Good answers may and/or are likely to include:

- \* Reference to practitioners who have informed their thinking/learning.
- \* Understanding of how design elements may support and enhance acting at specific moments to achieve a particular effect for the audience.
- \* Exploration of how design communicates themes and issues relating to family dynamics.
- \* How the design elements can be used to support the work of the director and actors on stage to convey meaning and atmosphere to the audience.
- \* How such a collaboration of use of space, directing and acting can convey the complexity of the character's emotions as they are generated by events.
- \* Design experimentation away from the given settings of the original text will be credited.
- \* Discussing how naturalistic or other styles may best be served by complementary lighting or settings.
- \* How performing/movement may be influenced by the use of design.
- \* Semiotics and signposting for the audience.

**Excellent** responses will demonstrate an explicit grasp of the playwright's and director's intentions and how design elements work hand in glove with acting and direction to convey family dynamics and comprehensive meaning to an audience through a performance, using perceptive examples.

**Confident** responses will demonstrate a sustained understanding of the playwright's and director's intentions and how design elements work together with acting and direction to convey dynamics and cohesive meaning to an audience through a performance, using appropriate examples.

**Competent** responses will demonstrate secure understanding of the playwright's and director's intentions and how design elements work with acting and direction to convey family dynamics and some of the meaning to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the playwright's and/or director's intentions and how design elements accompany acting and direction to convey some sense of family dynamics and a little of the meaning to an audience through a performance, using some relevant examples.

*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	<p><b>As an actor, explain how you would show the heroic and/or villainous qualities of one character in the opening scenes of your chosen performance text.</b></p> <p>This answer should focus specifically on the work of the actor in the opening scenes of the text, though there may also be reference to the role of the director in collaborating with the actors, but it is essentially about the physical skills and acting techniques performers employ on stage to present the hero and/or villain or one character displaying some heroic and/or villainous qualities.</p> <p>There may be discussion about how far a character's inward motivation matches external actions, whether 'heroic qualities' may be an assumed role, a façade, a face, a front, a mask or a public face. Could Iago be one such character, outwardly loyal, obedient and caring?</p> <p>Candidates may debate how many heroic qualities a character perceives he/she possesses, such as Salieri for instance, as well as how others and an audience may view them.</p> <p>Villains are arguably easier to portray, so discussion of acting skills and how other people/characters relate to them will be useful. An evil person may be measured such by comparison with a good person, and vice versa. There is a debate to be had there, so markers should accept any definition candidates justify with examples.</p> <p>As in previous sessions it has been noted that either the Creature or Frankenstein may be validly argued as either the hero or the villain. In <i>Othello</i>, it's not till Act 1 Scene 2 that we actually see the protagonist, and well after his character has been thoroughly maligned by Roderigo and Iago. In <i>Caligula</i> candidates may argue that anybody other than Caligula himself may display heroic qualities. Provided the argument is justified from text examples, it is valid.</p> <p>While villains are more clear-cut in the other texts, heroes/heroic qualities are less obvious but present. The main point is that the question asks about acting skills in conveying those heroic traits to an audience. Responses should refer to characters and contexts in the opening scenes which are well-justified and connected to the theme of heroes and villains.</p> <p>There should be detailed discussion of how actors employ physical, acting and vocal skills to handle themselves on stage, to convey the purpose of their part and so need to understand something of the playwright's and director's intentions. There may be reference to rehearsing.</p> <p>There should be clear examples of acting and directorial decision-making from text evidence and justification for how contexts may be interpreted physically to support characters.</p> <p>Higher level responses will recognise that an actor demonstrating strong heroic and/or villainous qualities will be collaborating with the director and that frequently design elements such as light, staging and sound effects may support the actor, too.</p>	15 (AO3)
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Good answers may and/or are likely to include:

- \* Reference to practitioners who have informed their thinking/learning.
- \* acting, vocal and physical skills
- \* movement and gestures
- \* costumes and props
- \* settings
- \* stage furniture
- \* entrances/exits
- \* physical relationships
- \* proxemics, actor/audience
- \* performance space(s)
- \* status, hierarchy, rank
- \* stage design
- \* lighting and sound design to support the actors
- \* direct address and sharing with audience, when appropriate
- \* semiotics and signposting for the audience

**Excellent** responses will demonstrate an explicit grasp of the actor's performance skills and how they can be shaped by actors and directors to demonstrate the heroic and/or villainous qualities to an audience.

**Confident** responses will demonstrate a sustained understanding of how good performance skills are shaped by actors and directors to show some heroic and/or villainous qualities to an audience through a performance, using appropriate examples.

**Competent** responses will demonstrate secure understanding of how reasonable performance skills are shaped by actors and directors to illustrate one or two heroic and/or villainous qualities to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of how a few elementary performance skills are shaped by actors to mention one or two observations of heroic and/or villainous qualities to an audience through a performance, using a few relevant examples.

*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.*

<b>6</b>	<p><b>Explain how you would use lighting and sound design to create heroic and/or villainous qualities in your chosen performance text. Refer to at least three scenes.</b></p> <p>This question focuses on how light and sound could support the director and actors in creating heroic and villainous qualities; there may be recognition that characters in an oppositional situation can or may show both heroic or villainous qualities; the quality of the justification will determine the level of marks that can be awarded. Responses should refer to use of lighting and sound in at least three scenes, justifying their choices clearly and relating these to the theme of heroes and villains.</p> <p>Where appropriate to the text, the deployment of multi-media technology combining light, sound and images may also be discussed, especially if it is to achieve a particular and stated effect. Marking should be careful not to infer an intended effect which has not been overtly identified by the candidate.</p> <p>Lighting effects which may be cited include using simple spot effects right up to complex lighting patterns. Markers should take into account the candidate's selection of particular moments (scenes) and awareness of their significance, and how these may credibly be enhanced by lighting. The basic use of colour washes to illustrate emotion may be the limit of the lighting inventiveness, although some relatively simple devices such as increasing/decreasing intensity, shadowing and pools of darkness around a focal point can be used for significant dramatic effect.</p> <p>Sound effects may include the use of live or recorded music, noises, climate/weather, echoes, whispers, screaming, voiceovers and human choral sounds.</p> <p>The type and shape of the staging may be relevant, as is the proximity of the audience, entrances/exits and stage furniture, backdrops and props, if any and costumes may also be discussed, in so far as they impact on particular lighting and/or sound.</p> <p>Sketches of lighting and sound, or an LX or sounds SM sheet, 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 nor should be given for the quality of sketches as this is not within the scope of the question.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"><li>* Reference to practitioners who have informed their thinking/learning.</li><li>* Understanding of how lighting and/or sound may support and enhance acting at specific moments to achieve a particular effect for the audience.</li><li>* Exploration of how lighting and sound communicate themes and issues relating to heroes and villains, both external and internal.</li><li>* How lighting and/or sound and/or technical effects can be used to support the work of the director and actors on stage to convey meaning and atmosphere to the audience.</li></ul>	<b>15</b> (AO3)
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- \* How such a collaboration of light/sound can convey the complexity of the character's emotions as they are generated by events.
- \* How experimenting away from the given settings of the original text might be helpful in exploring characters.
- \* Discussing how naturalistic or other styles may best be served by complementary lighting or settings.
- \* How performing/movement may be influenced by design elements, staging, costume and props, settings, proxemics, space and light.
- \* Semiotics and signposting for the audience.

**Excellent** responses will demonstrate an explicit grasp of the playwright's and director's intentions and how lighting and sound convey heroic and/or villainous qualities and comprehensive meaning to an audience through a performance, using perceptive examples.

**Confident** responses will demonstrate a sustained understanding of the playwright's and director's intentions and how lighting and sound convey heroic and/or villainous qualities and cohesive meaning to an audience through a performance, using appropriate examples.

**Competent** responses will demonstrate secure understanding of the playwright's and director's intentions and how lighting and sound convey heroic and/or villainous qualities and some of the meaning to an audience through a performance, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the playwright's and/or director's intentions and how lighting and sound elements convey some sense of heroic and/or villainous qualities and a little of the meaning to an audience through a performance, using some relevant examples.

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

<p><b>AO4 Level 5: 25–30 Marks</b></p>	<p>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.</p> <p>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.</p> <p>Excellent use of technical language.</p> <p><i>There is a highly developed and sustained line of reasoning which is coherent and logically structured.</i></p>
<p><b>AO4 Level 4: 19–24 Marks</b></p>	<p>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.</p> <p>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.</p> <p>Confident use of technical language.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p><b>AO4 Level 3: 13–18 marks</b></p>	<p>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.</p> <p>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.</p> <p>Competent use of technical language.</p> <p><i>There is a clear line of reasoning presented with some structure.</i></p>
<p><b>AO4 Level 2: 7–12 marks</b></p>	<p>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.</p> <p>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.</p> <p>Basic use of technical language.</p> <p><i>The information has some relevance and is presented with a basic structure.</i></p>

<b>AO4 Level 1: 1–6 marks</b>	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. <i>The information has some relevance, but is communicated in an unstructured way.</i>
<b>0 marks</b>	No response or no response worthy of any credit.



7*	<p><b>Evaluate the ways two contrasting roles were played in the live performance you have seen.</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 effectiveness of two actors in the live performance they attended and how they communicated their dramatic roles and intentions to the audience. The roles should be contrasting in some way but candidates are not required to explore that contrast although such a discussion may be worthy of credit.</p> <p>Candidates should evaluate the performance skills with relevant reference to other elements, including directing, costumes, props, levels, lighting, entrances/exits, proxemics and semiotics as appropriate. Viewpoints should be justified by examples from the piece.</p> <p>Higher level responses may recognise connections between the artistic/dramatic intentions of the writer/devisers/directors of the piece and the performance on stage from the actors.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>* the professional context of the live performance and the production values evident in the performance.</li><li>* the performance skills of the actors in the production</li><li>* specific examples of performance skills</li><li>* how effective or not they were</li><li>* the dramatic intention of the piece, as perceived or told about</li><li>* how the stylistic elements of the piece relate to the actor's performance</li><li>* how the performer might interact with the staging</li><li>* how performers might relate to music, dance, mime, special effects, other art forms, if appropriate</li></ul> <p>Responses might include:</p> <ul style="list-style-type: none"><li>* consideration of the director's overall concept</li><li>* social, cultural and historical contexts relevant to the production</li><li>* comparison with other productions seen, other or same actors and practitioners</li><li>* anything unusual or probably unplanned</li></ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of both the performance techniques and how effective the acting was in communicating intention and meaning to the audience, using appropriate examples.</p>	30 (AO4)
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**Confident** responses will demonstrate a sustained understanding of performance techniques and how effective the acting was in communicating intention and meaning to the audience, using several appropriate examples.

**Competent** responses will demonstrate secure understanding of both the performance elements and how effective the acting was in communicating intention and meaning to the audience, using generally adequate examples.

**Basic** responses will demonstrate variable understanding of the performance elements and how effective some elements of the acting was in communicating intention and meaning to the audience, using a few appropriate examples.

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