GCE

Drama and Theatre

H459/47: Deconstructing texts for performance: The Visit

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.

MARKING INSTRUCTIONS

PREPARATION FOR MARKING
SCORIS

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

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

10. For answers marked by levels of response: Not applicable in F501
  a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  b. **To determine the mark within the level**, consider the following:

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

11. **Annotations**

Annotation	Meaning
SEEN	Blank page or planning seen
?	Unclear
K	Knowledge
KU	Knowledge and understanding
NAQ	Not answered question
NAR	Lengthy narrative
REP	Repeat
✔	Tick
✖	Cross
EE	Effective evaluation
VG	Vague
GM	Odd or incorrect grammar
NE	No example
Q	Relating to question

12. Subject Specific Marking Instructions

Level Descriptors
Each question is worth **30** marks.
This paper will assess **AO3:** Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

Level 5: 25–30 marks	Excellent and highly developed references to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.
	Excellent and highly developed demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.
	Excellent and highly developed understanding of how the performance text has been constructed and can be performed.
	Excellent and highly developed understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.
Level 4: 19–24 marks	Confident reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.
	Confident demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.
	Confident understanding of how the performance text has been constructed and can be performed.
	Confident understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.
Level 3: 13–18 marks	Clear reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.
	Clear demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.
	Clear understanding of how the performance text has been constructed and can be performed.
	Clear understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.

Level 2: 7–12 marks	Basic reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Basic demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Basic understanding of how the performance text has been constructed and can be performed. Basic understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience
Level 1: 1–6 marks	Limited reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Limited demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Limited understanding of how the performance text has been constructed and can be performed. Limited understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.
0 marks	No response or no response worthy of any credit

Question	Answer	Mark	Guidance	
1	**As a director, describe and justify your vision for directing the actors in this extract to create dramatic intensity and tension. Annotate the script to show how you would do this.** This question asks the candidates to consider. ☐ Their knowledge and understanding of the extract and the play as a whole. ☐ Their role as a director and the methods and techniques they would use in terms of acting, movement, physicality, character relationships, use of voice, lighting, set, costume, sound, music. ☐ How the text has been constructed and how it will be directed. ☐ The actors and how the directorial methods and techniques are used in order to highlight significant parts of the play. ☐ The playwright's intentions in terms of narrative arc, character journey's and structure. ☐ Knowledge and understanding of the original performance context or the social, cultural and historical context.	30	Candidates will give a description of their intended ideas on the significance for the extract, with ideas on how this extract effects the rest of the play. They will explain how the extract is important in terms of plot, structure and characters. Candidates will explore the whole play and how they can highlight the importance of the themes in this extract in the play. Good answers will explore a full range of directing skills in order to convey significance including staging, character relationships, movement, lighting, sound, music, set. Candidates will annotate the script to highlight the significance of the scene and how they would use different techniques to show this to the audience. Good answers will examine the play as a whole and the relationships that develop through the play. Reference to the social, cultural and historic elements with develop candidate's responses. There are sections in the extract that a candidate could highlight for specific moments where as directors they would explore the character's relationships, subtext, how to use voice, movement and staging to	**30 (AO3)**

					have an effect on the audience. Reference could be made to different techniques or directors /practitioners to show how they would bring out the significance of the scene. 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.

Question			Answer	Mark	Guidance
2			**As a director, explain and justify how you could stage a performance of The Visit to highlight the key themes of the play.** This question asks the candidates to consider. ☐ An understanding of the role of director in the interpretation of the stage space and its use. ☐ The key events / structure of the play, how it is constructed and how this will determine the direction. ☐ The director's vision for the staging of the text and its potential impact. ☐ The creative and artistic choices which the director will need to make. ☐ The rehearsal, directorial and performance techniques used by the director. ☐ A blend of traditional techniques of Stanislavski based work combined with more contemporary practices of companies like Complicite, Frantic Assembly in creating physical theatre. ☐ The performance text and how it could be staged in a production with a blend of techniques. ☐ What the stage space will be and where the audience is. ☐ The creative and artistic choices which the director will need to make - how as directors they would use staging, character, voice, movement, props, setting,	30	**(AO3)** Staging can cover the following aspects: stage style, stage space, the actors, setting, using language, movement, voice, mise en scene, lighting, sound, levels, costume, makeup, special effects, video, physical theatre elements. Candidates can explain and justify any of these within their answer. Candidates may focus on any of the above areas and how they would use the key themes in their direction. Answers might cover a blend of naturalistic, experiential based character work with physical theatre and use of video as an example. The use of choreographed movement to stage the intensity of the relationship may also be explored by higher band candidates. Knowledge and understanding of physical theatre techniques and staging should be credited and candidates might explore these in relation to the staging of a modern production. References to the social, cultural and historic element of the play and how they determine the changes in setting are to be rewarded.

			costume, physical theatre etc. ☐ The methods and techniques of staging in order to create the vision. ☐ The playwright's intentions and original performance context. ☐ The social, cultural and historical context of the play.		Candidates are to be rewarded for original concepts based on staging, use of actor /characters, physical theatre and mise en scene. Challenging the theatrical norm to experiment with ideas should also be rewarded. Candidates may well opt for answers that reflect a combination of physical theatre, use of props, lighting, sound, masks, special effects etc. Answers in the higher bands will justify their use in depth. Higher band candidates may identify the differences in staging scenes and locations using directorial techniques to clarify different perceptions of events for the characters. Good answers will highlight how specific rehearsal and directorial techniques have been used to stage the performance. Good answers will highlight specific scenes in detail to help explain their staging of the performance text from one setting to the next. Throughout this candidates will explain and justify the characters and where they will be positioned and moved. Good answers may consider proxemics and how close/far apart characters should stand and be aware of how to use this to create effect when moving settings. 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 |

Question			Answer	Mark	Guidance
1	(a)				
1	(b)				
1	(c)				
1	(d)				
1	(e)				

Question			Answer	Mark	Guidance
2	(a)				
2	(b)				
2	(c)				
2	(d)				
2	(e)				

Question			Answer	Mark	Guidance
3	(a)				
3	(b)				
3	(c)				
3	(d)				
3	(e)				

Question			Answer	Mark	Guidance
4	(a)				
4	(b)				
4	(c)				
4	(d)				
4	(e)				

Question			Answer	Mark	Guidance
5	(a)				
5	(b)				
5	(c)				
5	(d)				
5	(e)				

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