



Oxford Cambridge and RSA

**GCE**

**Drama and Theatre**

**H059/05: Exploring performance**

AS 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  
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
- 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



**12. Subject Specific Marking Instructions**

**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.</p> <p>Sophisticated discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Wide range of examples of how creative and artistic choices influence actors and performers.</p> <p>Thorough knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Extensive understanding of how performance texts are constructed to be performed and convey meaning through performance.</p> <p>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.</p> <p>Detailed and effective discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>A range of examples of how creative and artistic choices influence actors and performers.</p> <p>Sustained knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p> <p>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.</p> <p>Clear, competent discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Relevant examples of how creative and artistic choices influence actors and performers.</p> <p>Secure knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p>



	<p>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>
<b>Level 2: 5–8 marks</b>	<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>
<b>Level 1: 1–4 marks</b>	<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>
<b>0 marks</b>	No response or no response worthy of any credit.

Question	Guidance	Marks
1	<p>This question focuses on how an actor could physically show the internal conflict he/she is experiencing in the opening scenes/sections of scenes. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant.</p> <p>In <i>Hamlet</i>, Horatio for example is first seen in the middle of a bitter winter night; there is the encounter with the ghost and minds are troubled, particularly his. The scene sets the atmosphere for all that follows, so physicality (including movement, pace, gesture, breathlessness, vocal tone and speed) will demonstrate inner conflict externally.</p> <p>In <i>Black Watch</i>, Cammy is a good example with his first appearance as reluctant narrator followed by the scene in the pub and then the scene in the camp. The character is gradually revealed through individualistic traits from just being a soldier, so his physicality should show that this is a man with feelings ranging from acceptance to loyalty, to doubt and despair – <b>reflecting his inner conflict.</b></p> <p>Melissa in the opening of <i>Necessary Targets</i> is talking candidly to a shrink, so gradually her past experiences and her ways of coping with what she lived through are revealed <b>reflecting her inner conflict.</b> The character's depth is layered gradually through her actual words and her physical response to them.</p> <p>Act One of <i>The Long and The Short and The Tall</i> opens with action, soldiers in a battle finding a brief moment or respite with a chance to draw breath and refocus. The characters are militarily ranked so relationships between them, their attitudes to authority and their own private thoughts/hopes/fears are drawn out through physicality, movement, voices, gestures and looks <b>which can all reflect conflict within themselves and the group.</b></p> <p>The MC in <i>Oh What a Lovely War</i> is the character who is on stage more than others, so he/she might develop a relationship with the audience through Brechtian style nods and winks, private jokes and physically passing comment on the stage action and other characters <b>and demonstrating his inner thoughts.</b></p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* 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.</li> <li>* 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.</li> </ul>	20 (AO3)

Question	Guidance	Marks
	<p>* 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.</p> <p>* An exploration 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>* Discussion of how performance communicates conflicts both external and inner, and how conflicts, including memory, can impact on a character's thinking.</p> <p>* Understanding of how performance can convey the complexity of the character's emotions.</p> <p><i>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.</i></p>	
2	<p>This question focuses on the role of the director in guiding actors to demonstrate conflict on stage in at least three scenes. It implies that there should be a collaboration between actor(s) and director(s) and invites candidates to explore how that might work through examples.</p> <p>Awareness of moral implications, comic moments, tragic events, dramatic climaxes and the depth (humanity) of the characters may be relevant <b>if linked to conflict effectively.</b></p> <p>The response may cover rehearsal techniques and exercises, blocking, improvisation, hot-seating as well as using the skills of acting (movement, voice).</p> <p>Some candidates may refer to the impact of design features <b>in relation to the creation of conflict</b> for the actors, particularly if worked in conjunction with the director, but this should not be extensively developed nor be the main thrust of the response.</p> <p>In <i>Hamlet</i>, it may be that a particular period is settled on, so costumes and props may be a contributory factor in how the director can assist the actors shape their characters. The status of particular characters is important for both director and actors in conveying meaning <b>and demonstrating conflict.</b></p> <p><i>Black Watch</i> – about volunteer, professional soldiers - is full of moments of tension and conflict based on rank, status, orders, understanding of the function and dangers of the unit and how these are conveyed throughout the text. The final, 'Future' scene may serve as effective contrast to earlier scenes.</p>	20 (AO3)

Question	Guidance	Marks
	<p>In <i>Necessary Targets</i>, stage directions are quite detailed, but still allow a great deal of scope for variation in significant details, positioning on stage and ways of presenting for both actors and director(s).  <i>The Long and The Short and The Tall</i> – about mainly conscripted soldiers - is full of moments of tension and conflict based on rank, status, orders, understanding of the function and dangers of the unit and how these are conveyed throughout the text. The author’s Production Note may be referenced and is certainly helpful. The conflicts within the soldiers’ unit may be contrasted effectively with the conflict with the Japanese soldier. There is also humour in the play which is relevant to director and actor.  <i>Oh What a Lovely War</i> lends itself to a Brechtian approach in direction and acting. The many songs are integral and should be referenced in the responses where they appear in the chosen scenes as they advance and comment on the story, convey the period, social, historical and cultural contexts and provide entertainment.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Comprehensive understanding of the role of the director throughout the production process.</li> <li>* A grasp of the extent to which the style and genre of the production may influence both director and actors.</li> <li>* <b>Directorial</b> ideas for using relevant music, technical effects, lighting, costuming and props to support the production where relevant to support/guide the actors in conveying conflict.</li> <li>* Proxemics and staging if relevant.</li> <li>* Style and genre of both the production and the time the play was written/created.</li> <li>* <b>A range of techniques employed by the director to support/guide the actor in order to enhance conflict within the performance.</b></li> </ul> <p><i>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.</i></p>	
3	<p>This question focuses on how actors <b>could show the tension created by the family dynamics in at least three scenes</b></p> <p>The question is phrased to mean that there could be one actor in three scenes or three different actors.</p>	20 (AO3)

Question	Guidance	Marks
	<p>It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant. It is accepted that the definition of family dynamics may be interpreted differently depending on the text and this is acceptable as long as ideas are justified clearly.</p> <p>In <i>King Lear</i> the tensions between Lear and his daughters is a developing theme linked with what may be interpreted as the man's increasing loss of grip on reality/sanity. There are extremes of cruelty, loyalty, suffering and self-sacrifice which require acting with some heightening of physicality and vocal range to convey full meaning to an audience. Lear is not a fragile old man but an almost demonic carrier of energy.</p> <p>From <i>A Day in the Death of Joe Egg</i>, Joe, Bri and Sheila will be the most selected characters to demonstrate family tensions. The husband and wife tension occurs in every scene where they are together. There are also moments of comedy alongside those of touching emotion which the actor can and should tap into.</p> <p><i>The Caucasian Chalk Circle</i> will be seen as in invitation by many candidates as an opportunity to describe a range of Brechtian techniques and theories about theatre. This approach is entirely valid as long as it is supported by examples from the text and there is focus on the creation of tension.</p> <p><i>The House of Bernard Alba</i> offers a variety of family permutations to demonstrate tensions for an actor to develop. Stage directions give a certain amount of guidance for the actor and the Spanish atmosphere is probably key (or some other setting, if justified) in helping actors shape and develop their roles within the family dynamic.</p> <p>In <i>Live Like Pigs</i>, the notion of family may be a little stretched in arriving at a response, but that is acceptable if justified with examples from the text. The dynamic between the two families is considered highly relevant to the question.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* How the action in the chosen scenes relates to the tensions in family dynamics 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 tension; and how these moments are significant in the play.</li> <li>* 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.</li> <li>* The context of the characters, the story and the play.</li> <li>* Style and genre of both the production and the time of the play was written/created.</li> </ul>	

Question	Guidance	Marks
	<p><i>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.</i></p>	
4	<p>This question focuses on how the work of the designer (sound, costume, lighting, set or technical) could support the director and actors in showing the theme of family dynamics in a variety of forms in the opening scenes, from anger to despair, from love to loyalty and mistrust to amusement. The definition of designer should be interpreted widely to allow one or more design roles to be discussed, provided each is justified by text examples. Although the use of multi-media technology that may combine light, sound and images is not specifically included in the terms of the question, markers should accept ideas where this is included although not specified in the text and 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 <i>Caucasian Chalk Circle</i>.</p> <p>There are lighting effects which could be cited, from simple spot effects to complex lighting patterns. Markers 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. 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>In <i>King Lear</i> the opening is perhaps unlikely to be set in bright, searching light. An air of darkness and pervading gloom may be chosen to foreshadow events to come. An open stage, thrust of traverse is arguable, but so is a stage with spotlights of light/pedestals for the daughters, leaving Lear to roam manically. There is scope for imaginative interpretation of what would enhance and emphasise the family tensions.</p> <p>In <i>A Day in the Life of Joe Egg</i>, the opening of Act One is spelled out with stage directions for the actor's monologue/direct address in an unspecified place. The next scene is behind it in the family living room, which is the crucible of the relationship between Bri and Sheila. It is possible to argue for a cramped, over-dressed living space or a Brechtian style space. Lights and different staging arrangements can all be justified.</p>	20 (AO3)

Question	Guidance	Marks
	<p><i>Caucasian Chalk Circle</i>, naturally, suggests some bare stage Brechtian suggestions of furniture, props, lighting (if any) and costumes. The movement/actions of Singer and Chorus are fairly tightly defined by Brecht in stage directions, but the creative use of lights, sound, staging or costume is justifiable from the opening scenes. For <i>The House of Bernarda Alba</i>, Lorca advised the scenes were intended as a photographic document which could inspire a stage/lighting design. Scene settings, images and sounds are spelled out and an atmosphere is described that a designer could make his/her own to support the complications of family dynamics. <i>Live Like Pigs</i> opens in the new council house and levels and rooms and stairs are suggested by Arden which in turn determined lighting. The period of the piece might also settle props and costume. It is possible to design in a more open, flexi-stage way and justify it from the text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Understanding of how lighting and sound may support and enhance acting at specific moments to achieve a particular effect for the audience.</li> <li>* Exploration of how design communicates themes and issue relating to family dynamics, both external and internal.</li> <li>* How lighting and/or staging 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> <li>* How such a collaboration of space, directing and acting can convey the complexity of the character's emotions as they are generated by what has happened within the family.</li> <li>* How experimenting away from the given settings of the original text might be helpful in exploring family dynamics.</li> <li>* How costumes, props, stage dressing and entrances/exits emphasise the dynamnics.</li> <li>* Discussing how naturalistic or other styles may best be served by complementary lighting or settings.</li> </ul> <p>Sketches of lighting and other 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><i>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.</i></p>	

Question	Guidance	Marks
5	<p>This question invites discussion of how an actor might be directed to portray the inner selfishness of the role on stage. The character selected does not need to be either a villain or a hero but does need to display qualities which might be considered selfish.</p> <p>It offers opportunities for candidates to discuss any and all aspects of performance skills and theatrical conventions which can be used to convey meaning through performance. The focus of the creative and artistic choices made by the actor will be on the inner selfishness of the chosen role.</p> <p>Reference to rehearsed work will be accepted but must be focused on the characteristic of selfishness. Other characteristics which work alongside selfishness may be discussed.</p> <p>In <i>Othello</i>, the automatic villain is Iago, infused with a single purpose – to achieve the power he feels is his by right and destroy the usurper and foreigner, Othello. The part requires a wide range of acting skills to present on stage, enabling a fairly nuanced and fully-rounded character to stir emotion and convey meaning, and in some interpretations a degree of sympathy for his rage. The plotting, playing people off, manipulating information and setting a plan into motion starts as the play opens and develops onwards. Iago exploits Othello's comfortable authority in the early scenes. An effective Iago may be likeable and personable, even in stating his intentions openly in the early scenes <b>but is clearly selfish.</b></p> <p><i>Caligula</i> is also nuanced in its villain and it's fair to argue that while Caligula himself is obvious, to avoid the stereotypical black hat baddie, a range of dramatic skills are needed which will also make the audience feel that the man is the victim of his destiny. Others set up the entrance of Caligula through fearful reporting of his impromptu actions and his actual entrance is to an empty stage, creeping in. The actor needs a range of techniques including some physical signs of insanity to project the inner selfish demon that drives the dictator who actually attempts to control events rather than be controlled by them.</p> <p>In <i>Frankenstein</i> it's reasonable to argue that either Frankenstein or the Creature is the villain (or indeed, they both are in their own ways) and the actor playing either needs to command the despair, frustrations and rage that drives them, from the opening of the creation scene through the ever darker scenes that follow the journey to death. Both are inherently selfish, the one through the passions of his scientific pursuit, the other through the impotence of the situation he has been created in.</p> <p><i>The Love of the Nightingale</i> has Tereus as the obvious villain with little to recommend his behaviour in a sympathetic way so the argument that he is selfish and driven by lust, ambition, power and control is valid and justified. He often speaks lines near the opening which contradict his mindset and allow the actor to develop performance techniques that let the audience know what is beneath his exterior.</p>	20 (AO3)



Question	Guidance	Marks
	<p><i>Amadeus</i>' villain is probably Salieri, driven by jealousy, power and an inflated sense of his own abilities. The range of acting skills need to be used fully to prevent him being seen as a stereotype – there is some subtlety as the play opens with some direct address, exposition and explanation of situations that reveal his inner selfishness. His control of events is, like many villains, soon beyond him which deepens his character for the actor to explore.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Comprehensive understanding of the role of the actor throughout the production process.</li> <li>* A grasp of the extent to which the style and genre of the production may influence the actor.</li> <li>* Ideas for using relevant music, technical effects, lighting, costuming and props to support the production where 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 rehearsal techniques that are intended to explore and create complex depth of character, linking rehearsal to performance.</li> <li>* Some practitioner discussion on techniques, such as Brecht, Lecoq, Grotowski, Stanislavski.</li> <li>* Reference 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.</li> <li>* Discussion of actions in terms of a character's motives and how an actor communicates these <b>motives in relation to inner selfishness.</b></li> <li>* Understanding of how performance communicates contradictions, and how the inner world, including memory, can impact on a character's thinking.</li> <li>* Discussion of how performance can convey the complexity of the character's emotions and intentions</li> </ul> <p><i>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.</i></p>	
6		20 (AO3)

Question	Guidance	Marks
	<p>This question focuses on the role of the director in guiding actors to communicate empathy in at least three scenes. It implies that there should be a collaboration between actor(s) and director(s) and invites candidates to explore how that might work through examples. It is likely that candidates will understand that the audience can feel empathy for characters and a situation as well as characters feeling empathy for other characters within the play.</p> <p>The response may cover rehearsal techniques and exercises, blocking, improvisation, hot-seating as well as using the skills of acting (movement, voice). Some candidates may refer to the impact of design features on the actors, if the design elements help to communicate empathy, particularly if worked in conjunction with the director, but this should not be extensively developed nor be the main thrust of the response.</p> <p>In <i>Othello</i>, the audience's knowledge and understanding of the characters changes during the play- the audience's sympathy and the character's empathy switch. Iago's actions from his lies and mis-directions to the handkerchief episode are all acts of villainy, though not perceived at first by other characters. Othello's naivety and reluctance to believe bad of others, his trusting and loving relationship at first of Desdemona are variously heroic acts, though that could be debated. Initially Iago is more likeable, trusted and personable; Othello is almost fully liked, respected and inspirational. It is both acts and words that change those perceptions gradually. The director helps the actor to change quite subtly, even shockingly, into more obviously victim and aggressor. Loyalties are switched through the acts, Iago and Othello becoming fully reverse and whilst the character's relationships change so does the audience's empathy.</p> <p><i>Caligula</i> is full of villainous acts by the central character; the heroics are less obvious though the actions of the conspirators and those who die earlier may be called that. The changing loyalties and empathy are seen in the way his underlings gradually turn against Caligula. Some comparison to the Nazi officers' plot against Hitler may be relevant.</p> <p>In <i>Frankenstein</i>, since either Frankenstein or the Creature is the villain (or indeed, they both are in their own ways) it is the acts that each one does – in particular the murders and the insights into Frankenstein's mind that demonstrate changing loyalties, more for the audience than characters.</p> <p><i>The Love of the Nightingale</i> is written in a particular declamatory style, so both director and actors need to work hard on conveying emotion and feelings through what are often reported events. But changing loyalties and empathy are seen as the horrors of criminal acts (rape) are revealed.</p> <p>In <i>Amadeus</i>, candidates could pick two scenes and finish with the deaths of both protagonist and antagonist to demonstrate how changing loyalties, altered rank, status and diminished respect for genius have been overturned by villainous acts. Is Mozart the hero by being the victim? That is debateable. Director and actors have the task of</p>	

Question	Guidance	Marks
	<p>making both Mozart and Salieri sympathetic, understandable and credible in their reactions to events and their own character flaws in increasing measure as the play progresses.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Comprehensive understanding of the role of the director throughout the production process.</li> <li>* A grasp of the extent to which the style and genre of the production may influence both director and actors.</li> <li>* Ideas for using relevant music, technical effects, lighting, costuming and props to support the production where 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 take direction 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><i>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.</i></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</b> <b>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</b> <b>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</b> <b>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</b> <b>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</b> <b>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</b> <b>Level 5:</b> <b>25–30</b> <b>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</b> <b>Level 4:</b> <b>19–</b> <b>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</b> <b>Level 3:</b> <b>13–18</b> <b>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</b> <b>Level 2:</b> <b>7–12</b> <b>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</b> <b>Level 1:</b> <b>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>.</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 pacing and pausing and how they impacted or not on the way that characters interacted in the live performance they attended.</p> <p>The question asks the candidate to evaluate the success of that production in terms of how the pacing as part of the action in this style of drama made an impact on the way(s) characters interacted with each other. Pacing includes movement, gesture, vocal techniques and use of voice, mime and general physicality and obviously the use of pauses. It may be difficult to separate pace and pause. Use of pauses, within both performance production elements, may be explored separately to the creation of pace or as part of the pace of a performance. 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>The impact of the use of pace and pauses within the live performance on the candidate as an audience member.</p> <p>Detailed analysis of specific moments on stage which are enhanced by the use of varied pace and the impact of pauses.</p> <p>Detailed discussion of how these specific moments used pace and pauses.</p>	<p><b>10</b> (AO3)</p> <p><b>30</b> (AO4)</p>

Question	Guidance	Marks
	<i>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.</i>	

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