

GCE

Drama and Theatre

H459/31: Analysing performance

A Level

Mark Scheme for June 2024

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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
 - 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
	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 question. The Assessment Objective for this section is AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

<p>A03 Level 5: 13–15 Marks</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 through performance.</p>
<p>A03 Level 4: 10–12 marks</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>A03 Level 3: 7–9 marks</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>

AO3 Level 2: 4–6 marks	<p>Basic understanding of text and main elements of question; some structured argument evident, lacking development.</p> <p>Basic understanding of text and question; argument may be underdeveloped.</p> <p>Basic discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Basic examples of how creative and artistic choices influence actors and performers.</p> <p>Basic understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Basic understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
AO3 Level 1: 1–3 marks	<p>Limited understanding of text and question examples ineffective.</p> <p>Limited discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Examples of how creative and artistic choices influence actors and performers are likely to be ineffective.</p> <p>Limited understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Limited understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
0 marks	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
1	<p>How would you direct your actors to show conflict through the combination of voice and physicality?</p> <p>The question focuses on how a director could work with one or more actors to combine physicality with dialogue to show conflict in at least three scenes which could include opening and closing. It asks how physicality might support spoken dialogue and how dialogue may accompany physicality.</p> <p>Any part of a scene where two or more characters reveal conflict between them will be appropriate to illustrate the response. The director will guide on physicality for particular dialogue, so gestures, stance, gait, posture, facial expressions, sitting, standing, walking, non-verbal expressions of a character will be directed with accompanying dialogue.</p> <p>Conflicts are inherent in the dialogues, but the question invites consideration in how far conflict may be shown, heightened by additional physicality. All spoken lines and physicality will need to be consistent with how the character come across on stage.</p> <p>There may also be reference to levels, entrances/exits and some design elements such as scenery, staging styles, furniture, costume or lighting to assist the actor in presenting his/her dialogue. With the overall theme of conflict, there will be tensions between characters, hostile and unequal relationships and in most of the texts, a sense of the military which itself speaks of conflict, hierarchy and power.</p> <p>Higher level candidates may discuss what subtle layers of meaning judicious use of movement will add to the delivery of the lines, couched in the mindset of a directorial vision.</p> <p>Candidates will choose their own character according to how they can relate him/her to the concept of balanced dialogue and physicality.</p> <p>Good answers may or are likely to include:</p> <p>* Directorial debate about combining physicality with dialogue in an actor to show conflict on stage.</p>	<p>15 (AO3)</p>

			<ul style="list-style-type: none"> * Using particular performance skills to make specific points from a directorial viewpoint. * Reference to practitioners who have informed their thinking/learning; * Exploration of how performance on a particular staging setting communicates themes and issues relating to conflict, both external and internal. * How a collaboration of space, directing and acting can convey the complexity of the character's dialogue as illustrated by physical activity <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>	
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2		<p>As an actor, explain what range of performing skills you would use to play a character of your choice from the play you have studied? Refer to the opening scenes in your response.</p> <p>The question focuses on the variety of skills needed to portray one character chosen by the candidate. The opening scenes are required.</p> <p>The work of a director may be mentioned, but it is primarily an acting question.</p> <p>Variety implies versatility, range, choice in interpreting the character and deploying a wide range of physicality, movement, mime, gestures, facial expressions, vocal work (pitch, pace, emphases, pauses, accent), non-verbal communication, eye-lines, wearing costume, perhaps makeup and handling personal props.</p> <p>How an actor could convey to the audience the depth of the character, the backstory and embrace of subplots as appropriate, will also be part of the response. How he/she handles staging types, entrances/exits, levels, stage furniture and engaging with the audience will equally be part of the discussion.</p> <p>Proxemics and relationships with other characters also help build a picture and give scope for acting skills to be developed. With the overall theme of conflict, there will be tensions between characters, hostile and unequal relationships and in most of the texts, a sense of military which itself speaks of conflict that will motivate, underpin and inform the performance of a character.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Discussion of how an actor's performing skills are needed to play a particular part. * Reference to practitioners who have informed their thinking/learning. * Understanding of how adaptable performance skills add a new dimension to the acting of given characters. * Exploration of how techniques may be interpreted to enhance a role. * Close reference to at least three scenes from the chosen play. <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>	<p>15 (AO3)</p>
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3			<p>Select a main character in the play you have studied and explain the range of performing skills needed by the actor playing that role. Refer to the opening scenes of the play you have studied.</p> <p>The question focuses on the range of skills needed to portray one character chosen by the candidate. The opening scenes are required. The work of a director may be mentioned, but it is primarily an acting question.</p> <p>The definition of 'main character' is for candidates themselves. The acting skills will be extensive for whichever characters are chosen.</p> <p>A wide range of performing skills is needed for interpreting the character and deploying a wide range of physicality, movement, mime, gestures, facial expressions, vocal work (pitch, pace, emphases, pauses, accent), non-verbal communication, proxemics, eye-lines, wearing costume, perhaps makeup and handling personal props. The actor may also interpret semiotics placed on stage.</p> <p>How an actor could convey to the audience the depth of the character, the backstory and embrace of subplots as appropriate, will also be part of the response. How he/she handles staging types, entrances/exits, levels, stage furniture and engaging with the audience will equally be part of the discussion.</p> <p>Proxemics and relationships with other characters also help build a picture and give scope for acting skills to be developed. With the overall theme of heroes and villains, there will be tensions between characters, hostile and unequal relationships in all of the texts. This will motivate, underpin and inform the performance of a character.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Discussion of how an actor's performing skills are needed to play a particular part. * Reference to practitioners who have informed their thinking/learning. * Understanding of how a range of performance skills add a new dimension to the acting of given characters. * Exploration of how techniques may be interpreted to enhance a role. * Close reference to at least three scenes from the chosen play. 	<p>15 (AO3)</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>	
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4		<p>As a director, what theatrical methods would you use to bring out the social context of the play you have studied? Refer to at least three scenes.</p> <p>This is a directorial question with a focus on social message. That may include social, cultural and historical contexts, if appropriate.</p> <p>The actual definition of ‘social messages’ is for candidates to determine. It might relate to the time period when the play was written or to a more contemporary production being envisaged. Social is to do with society, so will encompass family and inheritance, old age and dotage, respect, looking after a baby in war, a rural village with all the closeness of that community, and the social class divisions in <i>Live Like Pigs</i>.</p> <p>Three scenes are required, but that may include opening or closing scenes. Opening is the time when characters and setting, plot and the moral or social message is first established and made clear to the audience.</p> <p>A director will discuss acting skills and how to deploy them in creating the character traits and establishing the message(s). There may also be a nod to design elements that support both the acting and convey a powerful message to audiences.</p> <p>Possible characters for example from the plays could include Bernarda, Croaker, Sheila, Azdak and Lear. Each of these personalities carries and conveys a social message through their roles, actions, interactions and style of acting.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Discussion of how an actor uses vocal skills to convey shades of meaning. * Reference to practitioners who have informed their thinking/learning. * The performance skills of actors to emphasise social messages in their acting. * How the opening is or could be significant for character and plot. * An exploration of family dynamics in terms of characters’ motives and how a director shapes these motives while using the voice in a practical and varied and interesting way. 	<p>15 (AO3)</p>
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			<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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5		<p>How would you perform the role of a villain to show the complexity of the character?</p> <p>Refer to at least three scenes from the play you have studied.</p> <p>The choice of three scenes is for candidates to make.</p> <p>Candidates should reference all aspects of performance/acting skills, including movement, standing, sitting, walking, gait, posture, gesture, mime, non-verbal communication, pace, energy, pauses, proxemics, interactions, relationship with the audience, voice, accent and emphases.</p> <p>In displaying villainous qualities, acting techniques will deliver speed, degrees of agitation, anxiety, pleasure, fear, jealousy, plotting, evil or satisfaction according to the chosen character. The question also invites this consideration from the point of view of the character with villainous qualities. The choice is quite deliberate. The definition of this will be for each one to determine and discuss.</p> <p>There may be reference to a director and how the directorial input affects the activities of the actor. There may even be some mention of the way design, stage space, levels and entrances/exits also influence the actor displaying the villainous qualities.</p> <p>Every character in each of the plays in this theme will demonstrate a range of personality traits and identifiable features, all of which will be enhanced and demonstrated through movement and overall physicality. The production styles, sense of period, time of day and night will add to how the actor is presenting the part.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Discussion of villainous qualities through acting skills. * Reference to practitioners who have informed their thinking/learning. * How the use of the full range of acting techniques determine the actor's approach to villain. * An exploration of villains in terms of characters' motives and how an actor communicates these motives through his/her physicality. <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>	<p>15 (AO3)</p>
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6			<p>How would you use design elements to enhance key dramatic moments? Refer to the opening scenes of the play you have studied.</p> <p>The question is framed to allow candidates to talk broadly about the dramatic context in which the design elements exist, which could include some performance elements. While set, lighting, levels and stage furniture are the prime areas of focus, candidates may also reference other design elements to enhance dramatic moments of a family situation.</p> <p>How a designer of set, lighting, levels and stage furniture may assist actors bring out a number of aspects of the theme will be the thrust of good responses. References to conflicts, empathy, loyalty, tolerance/intolerance, hostility, affection or impatience may come up in thinking how design enhances three key moments.</p> <p>Candidates may discuss how the design elements assist the performer, Also relevant will be the type of staging to be used. Proscenium arch, thrust or in the round will require particular attention to cover the chosen design elements.</p> <p>The sound may be diegetic or non-diegetic.</p> <p>Choice of key moments is for the candidates to make and may include the opening and closing scenes.</p> <p>Enhance the play means drawing the audience into the theme, bringing out, heighten, highlighting, emphasising, and marking key moments dramatically.</p> <p>Formal set may well not change much across the plays, so the choice of three scenes simply asks them to range across the play to demonstrate knowledge and understanding. Stage furniture may be an obstacle or be very supportive of the acting.</p> <p>The characters are constantly in flux, so lighting and sound must reflect that, without overdoing it and creating separate effects for every character each time he/she appears. Characters are also affected by external factors, such as the setting and environment which the design elements will enhance.</p>	15 (AO3)

		<p>Sound effects, such as those for the fighting or tragic deaths in <i>Othello</i>, for death threats in <i>Caligula</i> or any of the atmospheric moments in <i>Love of the Nightingale</i>, or the creature in <i>Frankenstein</i> may appeal to candidates who can explore dramatic use of the design elements.</p> <p>It may be tempting to create a music or found instrument soundscape for events or main entrances.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Discussion of how the design elements enhance the performance of dramatic moments. * Reference to practitioners who have informed their thinking/learning. * How the action to be given the benefit of the design elements in the chosen scenes relates to the theme of heroes and villains, across the play as studied. * A wide range of design effects and why used, what is being conveyed to the audience? * The context of the characters, the story, the play and how the design elements can make the ideas about heroes and villains relevant to their audience; how the design to the plays in this theme may impact on emotions, attitudes and actions. * Semiotics and signposting for the audience. <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>	
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SECTION B – 30 mark question.

The Assessment Objectives for this section are AO4 (30 marks).

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

AO4 Level 5: 25–30 marks	<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>
AO4 Level 4: 19–24 marks	<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>
AO4 Level 3: 13–18 marks	<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>

AO4 Level 2: 7–12 marks	<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>
AO4 Level 1: 1–6 marks	<p>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.</p> <p>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.</p> <p>Limited use of technical language.</p> <p><i>The information has some relevance, but is communicated in an unstructured way.</i></p>
0 marks	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
7*	<p>What theatrical methods were used in the live performance you have seen to communicate the message of the play? How successful were these methods?</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 success or otherwise of the staging of what they saw. It is mainly asking about actors, but there may be some valid reference to the work of designers and directors, too.</p> <p>The view of the world may be the stage world created in which the actors as characters live and have their being, or it may be the world created by the author and interpreted through the acting (and other production elements).</p> <p>There should certainly be reference to appropriate contextual influences.</p>	30 (AO4)

Question	Guidance	Marks
	<p>That may cover such issues as racial aspects, gender identities, generational tensions and faith/beliefs present and held by a variety of performers and other staff. The seen live performance may have been one devoted to challenging opinions, and breaking barriers. Or it may have been a single race, single gender, single belief system play that makes neither comment on nor reflects the relevant society.</p> <p>The response will depend on the actual play seen, but also where (rural, city) and when (post #Me Too, post latest racism report) it was watched and the gender, race and faith belief of the candidate making the judgements.</p> <p>They may refer to a range of individual performance skills, staging type, space, levels, lighting, music, effects, projections and other ways a world was created, or not. It may have been a piece of pure entertainment with no message or no particular world around the characters.</p> <p>Whatever it was, candidates will form a view based on their perceptions of what sort of world, contemporary or historical, local or international, repressive, dystopian, troubled, enlightened. They will adopt the viewpoint of the audience member they were and report other audience reaction to the use of space, depending on the type of show they saw live.</p> <p>Costume, props, backdrops, entrances/exits and directorial styles will also affect the evaluation.</p> <p>A certain amount of narrative will be needed to explain the play's world, the plot and its characters in relation to each other, this should not be the only focus of the response.</p> <p>Each viewpoint will need justification in dramatic terms, including acting (pacing, pitch, tempo, levels, staging, pausing, voice, gesture, mime, interaction with audience and other performers, proxemics, message and/or dramatic intentions of the piece.</p> <p>They are entitled to find the piece effective, not effective or partially so, provided the views are justified by references/examples from the seen performance.</p> <p>In describing the performance, examiners should get a sense of what the atmosphere of the event was like.</p> <p>The production may be outlined separately and then evaluated or referred to entirely within an evaluative context.</p>	

Question	Guidance	Marks
	<p>There should be a broad coverage of both performance and production elements. There may be some critical comment, too, which should be justified by examples from the piece.</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>Responses are likely to include:</p> <p>The professional context of the live performance that the candidate has seen, and the production values evident in the performance.</p> <p>The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>Any aspects that appeared at odds with received approaches to the live performance and any specific interpretation evident in the production seen.</p> <p>The impact the live performance had on the candidate as an audience member.</p> <p>The relative impacts of the aspects and qualities of the live performance seen.</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>	

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