

**GCE**

**Drama and Theatre**

**H059/05: Exploring performance**

AS 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
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

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

## 11. Annotations

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

## 12. Subject Specific Marking Instructions

### INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the performance text(s) which candidates have studied
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Coordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the coordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. **In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited.** You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

## INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The coordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Coordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. **The notes are neither prescriptive nor exhaustive:** candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 The question in Section B includes an instruction to candidates to detail the performance name, date and venue. If this is not completed by the candidate, please mark the answer as seen. Where it is not possible to identify the performance or the performance clearly does not meet the guidance specified in Appendix 5f, please submit the script to malpractice.



**SECTION A** – 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>

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

Question	Guidance	Marks
1	<p><b><i>How would you direct key moments of conflict in at least three scenes of a performance text you have studied?</i></b></p> <p>This question focuses on the role of the director in guiding actors in at least three scenes. It implies that there should be collaboration between actor(s) and director(s) and invites candidates to explore how that might work through examples from the text.</p> <p>They may refer to a single character or more than one.</p> <p>Awareness of moral implications, comic moments, tragic events, dramatic climaxes and the depth (humanity) of the characters may be relevant.</p> <p>Responses 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 on 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>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Comprehensive understanding of the 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> </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</i></p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<i>implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i>	
2	<p><b><i>Explain ways you could you use set design to add to the sense of conflict in the opening scenes of a play you have studied.</i></b></p> <p>This question focuses on how the work of the set designer could support the director and actors in showing the theme of conflict in a variety of forms in the opening scenes, from anger to despair, from love to loyalty and mistrust and deception, to amusement.</p> <p>Reference may also be made to props, costumes, lighting, effects and sound. But the main focus must be on the set, which includes levels, backdrops, entrances/exits, proxemics and stage furniture. There may be discussion about staging types – proscenium, thrust, in the round and traverse, for example.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Understanding of how a set 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 issues relating to conflict, both external and internal.</li> <li>* How a well-designed set can 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 scene and addresses the conflict theme.</li> <li>* How experimenting away from the given settings of the original text might be helpful in exploring characters.</li> <li>* How costumes, props, stage dressing and entrances/exits emphasise the dynamics.</li> <li>* Discussing how naturalistic or other styles may best be served by complementary lighting or settings.</li> <li>* Debating about difficulties of using particular set designs.</li> </ul>	20 (AO3)

Question	Guidance	Marks
	<p>Sketches of set 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 nor 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>	
3	<p><b><i>How would you direct at least three scenes of a play you have studied to communicate the use of power and authority over others?</i></b></p> <p>This question focuses on how a director can work with actors to physically and emotionally demonstrate power and authority over other characters in at least three scenes. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant.</p> <p>There may be reference to how the impact/effect the power and authority over others can be directed to be shown by the character and communicated to the audience under that power and authority. Authority and power are rarely straightforward, with subtleties of interpretation in how a person exerts power (control) over others.</p> <p>There may also be some reference to the role and work of the designer. There should be some reference to developmental processes within the rehearsal methods.</p> <p>Responses must be well justified and connected to the theme of family dynamics with examples from their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* How the action in the chosen scenes relates to the theme of 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 conflict; and how these moments are significant in the play.</li> </ul>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>* A wide range of methods the director may use, engaging with 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.</p> <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 psychological tensions in terms of a character's motives and how an actor communicates these motives. They may consider how power and authority can be linked to an individual character's motives and desires, or arising from interpersonal conflict or situational strife, such as is often present in families. 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>* Discussion of proxemics, staging, setting, design elements, costume and specific lighting.</p> <p>* There may be understanding of the role of the director is working with the actor(s) to explore psychological tensions.</p> <p>* Semiotics and signposting for the audience.</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>	
4	<p><b><i>Explain how you could use your acting skills at important moments of decision-making in the opening scenes of a play you have studied.</i></b></p> <p>This question focuses on how a performer would work with a director on what are the key moments which involve decision making in at least three scenes/sections of scenes. It offers opportunities for candidates to consider any and all aspects/techniques of character presentation and interaction, where relevant.</p> <p>There may be some discussion about 'decision-making' by a character.</p> <p>Good answers may and/or are likely to include:</p>	20 (AO3)

Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* The techniques in rehearsal and/or performance that a director might use with an actor.</li> <li>* How the action in the chosen scenes relates to the theme of family dynamics across the play as studied, how the given text can be interpreted and realised; how an internal agenda conflict is externalised; how a character may struggle with issues personally; and/or how characters may accept the leading or reject it.</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, the play and how the performance can make imposition of will clear to their audience; how the family values context to the plays in this section may impact on emotions, attitudes and actions.</li> <li>* An exploration of family dynamics in terms of a character's motives and how an actor communicates these motives. They may consider how a personal agenda can be linked to an individual character's motives and desires, or arise from interpersonal cultural or situational strife, such as in <i>Live Like Pigs</i>. They may explore how these motives and desires affect the way a character behaves and interacts with those around them.</li> <li>* Discussion of how performance communicates meaning and intention and how memory can impact on a character's thinking.</li> <li>* Understanding of how performance can convey the complexity of the character's emotions.</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>	
5	<p><b><i>You are playing the role of a villain. How would you make this character appealing to an audience? Refer to the opening scenes of a play you have studied.</i></b></p> <p>This question invites discussion of how an actor might approach the villain role in the opening scenes, making it attractive despite (or because) of flaws. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>There may be some discussion as to what constitutes ‘attractive’ to a contemporary audience. Some people may find the villain more appealing, having little empathy with a ‘good’ person.</p> <p>It suggests a debate on whether the villain displays particularly villainous qualities, but the thrust should not be on stereotypes. There should also be some discussion of the contrasting hero (or character displaying heroic qualities).</p> <p>A well-drawn character is a mixture of personal ambitions, frustrations, hatred and desires communicated on stage that makes them complex, possibly even contradictory and not necessarily consistently recognisable as villainous or heroic.</p> <p>In a Brechtian style production it’s valid to argue that actors may demonstrate the villains rather than engage with them deeply with acting techniques and do so without being mere ciphers. In other styles of production candidates should feel able to discuss why they are drawn to the villain or not.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Comprehensive understanding of how actors work with directors and designers to create a specific intention and how 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>* Consideration of the ideas of power, rank or status within the interactions of characters and to what extent villainous characters fulfil the expectations of their roles.</li> <li>* Discussion of rehearsal techniques that are intended to explore and create complex depth of character, linking rehearsal to performance.</li> <li>* Perhaps 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 motives, how villainy can be demonstrated by motives and desires, or arise from interpersonal conflict or situational strife.</li> </ul>	



Question	Guidance	Marks
	<p>* Understanding of how performance communicates contradictions, and how the inner world, including memory, can impact on a character's thinking.</p> <p>* Discussion of how performance can convey the complexity of the character's emotions and intentions.</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>	
6	<p><b>Give examples of how you could use design elements to add to the tension between characters in at least three scenes of a performance text you have studied.</b></p> <p>This question focuses on how the work of the lighting and/or sound designer could support the director and actors in reinforcing the demonstration of heroic and villainous tensions, in at least three scenes Responses from anger to despair, from love to loyalty and mistrust to amusement will be discussed in what many may see as a black and white confrontation between good and evil.</p> <p>Responses may refer to props, levels, effects and costume but the main thrust must be light and/or sound. Relevant examples to support the discussion must be drawn from the text.</p> <p>Multi-media technology that may combine light, sound and images may also be used to suggest the central tensions. Music may be of particular relevance in creating environment, climate, day/night and other atmospheres. Experimentation is fine as long as examples are relevant from the text.</p> <p>Lighting effects could be cited from simple spot effects to complex lighting patterns. Each chosen scene must be credibly enhanced by suggested light/sound. 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>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Understanding of how lighting and sound may support and enhance acting at specific moments to achieve a particular effect for the audience.</li> <li>* Exploration of how light/sound communicate the heroes and villain theme.</li> </ul>	20 (AO3)

Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>* How lighting and/or sound and 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 scenes.</li> <li>* How experimenting away from the given settings of the original text might be helpful in exploring characters.</li> <li>* How costumes, props, stage dressing and entrances/exits emphasise the conflicts, tensions.</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>	

**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.**

<b>AO3 Level 5: 9–10 marks</b>	<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>
<b>AO3 Level 4: 7–8 marks</b>	<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>
<b>AO3 Level 3: 5–6 marks</b>	<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>
<b>AO3 Level 2: 3–4 marks</b>	<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>
<b>AO3 Level 1: 1–2 marks</b>	<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>
<b>0 marks</b>	No response or no response worthy of any credit.

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

<b>AO4 Level 5: 25–30 marks</b>	<p>Sophisticated interpretation of the performance style, and an excellent evaluation of how creative and artistic choices made by the director convey meaning to an audience. There is extensive use of examples to illustrate all points.</p> <p>Highly developed evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 4: 19–24marks</b>	<p>Accomplished interpretation of the performance style, and a skilful evaluation of how creative and artistic choices made by the director convey meaning to an audience. and with examples which support all points made.</p> <p>Confident evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 3: 13–18 marks</b>	<p>Secure interpretation of the performance style, and a clear evaluation of how creative and artistic choices made by the director convey meaning to an audience with and with examples which evidence most points made.</p> <p>Competent evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 2: 7–12 marks</b>	<p>Basic interpretation of the performance style, and an basic evaluation of how creative and artistic choices made by the director convey meaning to an audience. vocabulary with some examples to support points made.</p> <p>Basic evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 1: 1–6 marks</b>	<p>Limited interpretation of the performance style, and a limited evaluation of how creative and artistic choices made by the director convey meaning to an audience with few, if any examples.</p> <p>Little or no evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>0 marks</b>	No response or no response worthy of any credit.

Question	Guidance	Marks
7*	<p><b><i>What was most engaging to you as a member of the audience in the live performance you have seen?</i></b></p> <p><i>Quality of extended response is assessed in this question.</i></p> <p>The focus of the question is on the candidate's understanding of the success or otherwise of engaging the audience from his/her perspective. Judgements may be made on the basis of laughter, sadness, empathy, disbelief, crying, boredom, losing the plot, being on the edge of the seat.</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>There may be some discussion about what is 'engaging' as people enjoy and engage with things in different ways.</p> <p>The work of the director, designer(s) and any special effects or multi-media may also be relevant. The type of staging and genre of the production will also play a part in the evaluation.</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> <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><b>Responses are likely to include:</b></p>	<p><b>10</b> (AO3)</p> <p><b>30</b> (AO4)</p>

Question			Guidance	Marks
			<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>	

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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