

GCSE

Drama

J316/04: Drama: Performance and response

General Certificate of Secondary Education

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 ON RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer spaceAward 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.













If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

8. *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.*
9. 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

Annotations

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet or on each additional page where there is no candidate response.
	Worthy of credit
	To draw attention
	To draw attention
	Not answered question
	Level 1
	Level 2
	Level 3
	Level 4
	Level 5
	Noted but no credit given
	No Response

MARKING INFORMATION**Introduction**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

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 Team Leader's standardisation (SSU) 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.

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 practice 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' Standardisation Set-up 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.

ASSESSMENT OBJECTIVES

All questions in Section A assess AO3, Demonstrate knowledge and understanding of how drama and theatre is developed and performed. The one question in Section B assesses both, AO3 and AO4, Analyse and evaluate their own work and the work of others. The 30 marks are split; 20 marks for AO4, 10 marks for AO3.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (please put '**Seen**' at the very top of a blank page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Indicate that you have looked at every page of the answer booklet by placing the **Seen** or **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE

- Reasonable but not excessive account should be taken of particularly poor spelling, punctuation, and other defects in English grammar and expression.
- Legibility: add comments to comment box for areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

SECTION A

Question	Answer	Mark	Guidance														
1	<p>From the list below, choose the character from your performance text. Suggest two items of costume the actor could wear in one key moment. Explain what the item of costume shows about the character.</p> <table><tr><td><i>Blood Brothers</i></td><td>Mrs Lyons</td></tr><tr><td><i>Death of a Salesman</i></td><td>Willy</td></tr><tr><td><i>Find me</i></td><td>Verity</td></tr><tr><td><i>Gizmo</i></td><td>Ben</td></tr><tr><td><i>Kindertransport</i></td><td>Faith</td></tr><tr><td><i>Missing Dan Nolan</i></td><td>Pauline</td></tr><tr><td><i>Misterman</i></td><td>Thomas</td></tr></table> <p>(Costume must be for a character from the list)</p> <p>1 mark for accurately identifying an item of costume, to a maximum of 2 marks.</p> <p>1 mark for an appropriate explanation of what that costume shows about the character, to a maximum of 2 marks.</p> <p>(Also accept descriptions of personal props that could be worn, such as bags, jewellery and headwear. Only props that can be worn are valid – i.e items such as handkerchief if it is implied to be worn in a top jacket pocket, a wig etc)</p>	<i>Blood Brothers</i>	Mrs Lyons	<i>Death of a Salesman</i>	Willy	<i>Find me</i>	Verity	<i>Gizmo</i>	Ben	<i>Kindertransport</i>	Faith	<i>Missing Dan Nolan</i>	Pauline	<i>Misterman</i>	Thomas	2 + 2	<p>The choice of costume and definition of ‘what this shows about the character’ is for each candidate to determine.</p> <p>There may be other content in a response that is valid and worthy of credit. Award credit for any valid response from the stated performance text.</p>
<i>Blood Brothers</i>	Mrs Lyons																
<i>Death of a Salesman</i>	Willy																
<i>Find me</i>	Verity																
<i>Gizmo</i>	Ben																
<i>Kindertransport</i>	Faith																
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Question	Answer	Mark	Guidance
	<p>NOTE: costume communicates meaning to an audience. It reveals aspects of personality, location, conditions, place and time. Characters make statements about themselves through what they wear.</p> <p>Blood Brothers: Mrs Lyons may wear a range of costumes, outdoor clothes, indoor clothes, smart but comfortable, everyday but demonstrating wealth and a comfortable, child-free, mess-free middle-class lifestyle. Jewellery and shoes may also be used/discussed.</p> <p>Death of a Salesman: Willy may wear a range of indoor/outdoor clothes, less formal relaxed wear, shabby two-piece suit, shirt and knotted tie. His shoes will be formal lace ups of the period. He is not dressed as a sharp, on the ball salesman, but as a tired, worn-out salesman long past his best at selling.</p> <p>Find Me: (Accept any Verity). They may wear all black, generalised stage wear to make them less personable and individualistic; they may wear average, unremarkable schoolchild clothes. They may wear hospital/prison uniforms to show wear they are and a hint of the tragedy that has enveloped them through mental illness. Candidates may be quite inventive with her clothes, accept any reasonable suggestions.</p> <p>Gizmo: Ben wears a range of indoor/outdoor clothes. He may be in hospital pyjamas and dressing gown or everyday casual clothes. The dressing gown could cover his day clothes which will be visible later. He could be in what is thought of as unflattering, asylum-inmate neutral. He may be barefoot or in slippers.</p> <p>Kindertransport: Faith may wear a range of period indoor/outdoor clothes. Any appropriate clothing, personal props such as a jewellery and footwear of the day. The costume will be in stark contrast to the 1940s wear that other characters will use. Faith is the relatable young person making sense of a past she has heard a lot about but cannot understand.</p>		

Question	Answer	Mark	Guidance
	<p>Missing Dan Nolan: Pauline is Dan's mother. Her clothes may be indoor/outdoor, contemporary, mother of teenagers style, everyday, casual, comfortable clothing tells us that terrible things can happen to ordinary people. Her top may have sleeves that are screwed up through her anxiety.</p> <p>Misterman: Thomas is 33 years old, and on first appearing holds 'a small sliced pan under his arm' and a chicken's egg in his hand. After failing to stop the tape recorder he 'takes off his jumper' and then tapes two dirty teddy bears over his ears. Other than that, imagination may suggest almost anything for Thomas to wear. Whatever he wears suggests the lonely, isolated, a little crazy/mixed up man who will tell us a story.</p>		
2	<p>Using the same character from Q1, select the line from your performance text. Suggest two different ways the actor playing this role could use their voice to deliver the line effectively. Explain how using the voice in this way would tell something about the character to the audience.</p> <p>1 mark for accurately identified way of using the voice to deliver the line, to a maximum of 2 marks.</p> <p>1 mark for an appropriate explanation of how it tells the audience something about the character, to a maximum of 2 marks.</p> <p>(If the <u>wrong character</u> was used in Q1, but the candidate has used the same one again in Q2/or the character from the list, mark the response.)</p> <p>Accept any response which has a focus on the use of voice. Any inference of use of voice, angry, sad, loud, quiet, said quickly, slowly, fast paced, accent etc Also accept sounds made by voice, crying, screaming etc. Accept pause, said slowly, emphasis on words etc if the focus is on the lines delivery.</p> <p>Accept any inference of how the use tells/identifies something about the character.</p>	2 + 2	<p>The answer must refer to vocal techniques which the actor might use to reveal something about his/her character to the audience.</p> <p>The definition of the character's personality is for each candidate to determine.</p> <p>There may be other content in a response that is</p>

Question	Answer	Mark	Guidance
			valid and worthy of credit.
3	<p>Choose a character from your performance text. Identify three facial expressions you would use as an actor playing this character to show what the character is feeling at one key moment in your performance text. Explain how the facial expression shows what the character is feeling</p> <p>Response should be from 1 key moment. Candidates are asked to choose any character from the chosen text. (Can be same as used in Q1 and Q2)</p> <p>1 mark for identifying a facial expression, to a maximum of 3 marks.</p> <p>1 mark for each appropriate explanation of what the character may be feeling, to a maximum of 3 marks.</p> <p>Answers should show some knowledge and understanding of how facial expressions reveal something of what a character is feeling internally at a given moment. Candidates should tie their three facial expressions to one moment, long or short, fleeting or more sustained.</p> <p>Accept any facial expression associated with face may include: angry, sad, confused, worried, distraught, understanding etc and could use the whole face, mouth, eyes, facial gestures, expressions partially hidden by hands/fingers etc. Accept implied expression, seen a ghost etc</p> <p>Feelings may include: Fears, anxieties, confusion, doubt, love, affection, sympathy, empathy, belief/disbelief, trust/mistrust, hate, inner turmoil, confused etc</p> <p>There are no right or wrong answers. All ideas are valid, provided they describe feelings shown by facial expressions.</p>	3+3	<p>There should be some understanding of how facial expressions communicate meaning to an audience.</p> <p>The one moment is to be chosen by the candidate.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>

Question	Answer	Mark	Guidance
	If candidate does not identify a given moment, mark the implied moment from the response, BUT only for 1 moment.		
4	<p>Suggest three ways lighting would create atmosphere for the closing scene/section of your performance text.</p> <p>1 mark for identifying lighting, to a maximum of 3 marks.</p> <p>1 mark for each appropriate explanation of how the lighting would create atmosphere, to a maximum of 3 marks.</p> <p>Answers should show some knowledge and understanding of how lighting creates atmosphere.</p> <p>The question specifies closing scene/section of the text, so if they choose a section that clearly is not in the closing part, no marks should be given.</p> <p>Accept any potential lighting effect, the use of specific lanterns, gobos and effects, a pool of light, a red light, flashing lights, blackout, spot light, strobe, projections etc.</p>	3+3	<p>The focus is on three ways lighting would create atmosphere. The definition of 'atmosphere' is for candidates to make.</p> <p>The closing scene/section should be evident within the response.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>
5	<p>You are performing your performance text on a proscenium arch stage.</p> <p>Explain three advantages and/or disadvantages of using this stage for your performance text.</p> <p>ADVANTAGES may include a comfortable and traditional sense of performance space for the audience, the 4th wall may be appropriate for particular scenes, the curtain may be useful for scene changes, ease of lighting, sound effects and use of stage furniture and props. The stage may be raised above audience.</p>	6	<p>The focus is on the staging of the text, and may include design of the setting, backdrops, flies, levels, lighting, stage</p>

Question	Answer	Mark	Guidance
	<p>DISADVANTAGES may include staging limitations, difficulties of scene changes, repetitions of settings, proxemics, distance of audience from actors, exits/entrances, curtain may be clumsy and intrusive, inappropriate for style of production (if it's to be more Brechtian or naturalistic).</p> <p>Responses can include a mixture of advantages/disadvantages.</p> <p>To achieve a top band mark, candidates should cite some understanding/examples/illustrations within their response from their chosen text and there should be some reference to the text in relation to staging.</p> <p>Response should be in relation to a Proscenium Arch stage BUT accept End On staging as it is similar and relevant.</p> <p>When using the grid:</p> <ul style="list-style-type: none"> • 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 whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. 		<p>furniture. Costume, props. lighting and effects may be mentioned in passing.</p> <p>The interpretation of what is an advantage or a disadvantage is for each candidate to determine.</p> <p>There may be other content in a response that is valid and worthy of credit</p> <p>If a candidate offers 3 generally appropriate advantages/disadvantages for the proscenium arch with little/no explanation of how the proscenium does or does not assist the production, a low L2 mark can still be awarded.</p>
	<p>Level 3 (5-6 marks)</p> <ul style="list-style-type: none"> • 3 valid advantages/disadvantages for the proscenium arch in relation to the performance. • 2 or 3 clear explanations of how the proscenium does or does not assist the production, with links to the performance text. 		
	<p>Level 2 (3-4 marks)</p> <ul style="list-style-type: none"> • 2 or 3 generally appropriate advantages/disadvantages for the proscenium arch. • At least 1 explanation of how the proscenium does or does not assist the production, with some implied links to the performance text. 		
	<p>Level 1 (1-2 marks)</p> <ul style="list-style-type: none"> • Limited naming of any advantages/disadvantages for the proscenium arch. • Limited explanation of how the proscenium arch does or does not assist the production. 		

Question	Answer	Mark	Guidance			
	0 marks No response worthy of credit.					
6	<p>Choose one character from your performance text.</p> <p>As an actor, explain how you would prepare to perform this character for one scene or section of your performance text.</p> <p>The question asks about one actor playing any character with an explanation of acting skills that may be used in preparation of that role. It offers opportunity to discuss any rehearsals and preparation techniques.</p> <p>Candidates may choose any moment/section they wish.</p> <p>When using the grid:</p> <ul style="list-style-type: none">• 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 whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. <table><tr><td>Level 3 (7-8 marks)<ul style="list-style-type: none">• Accomplished identification of the skills an actor would use to prepare a role.• Accomplished understanding of the skills an actor would use to prepare that role,</td></tr><tr><td>Level 2 (4-6 marks)<ul style="list-style-type: none">• Clear identification of the skills an actor may use to prepare a role.• Clear understanding of the skills an actor would use to prepare that role.</td></tr><tr><td>Level 1 (1-3 marks)<ul style="list-style-type: none">• Limited identification of skills used by an actor to prepare/perform.• Limited understanding of skills used by an actor to prepare/perform.</td></tr></table>	Level 3 (7-8 marks) <ul style="list-style-type: none">• Accomplished identification of the skills an actor would use to prepare a role.• Accomplished understanding of the skills an actor would use to prepare that role,	Level 2 (4-6 marks) <ul style="list-style-type: none">• Clear identification of the skills an actor may use to prepare a role.• Clear understanding of the skills an actor would use to prepare that role.	Level 1 (1-3 marks) <ul style="list-style-type: none">• Limited identification of skills used by an actor to prepare/perform.• Limited understanding of skills used by an actor to prepare/perform.	8	<p>The focus is on an actor playing any character from the text with an explanation of the skills to be used to prepare to perform the role to an audience.</p> <p>There should be some knowledge and understanding of rehearsal skills to do with exploration of character, physicality, the body, the voice, the delivery of lines, the use of space, levels and entrances/exits.</p> <p>There may be other content in a response that is</p>
Level 3 (7-8 marks) <ul style="list-style-type: none">• Accomplished identification of the skills an actor would use to prepare a role.• Accomplished understanding of the skills an actor would use to prepare that role,						
Level 2 (4-6 marks) <ul style="list-style-type: none">• Clear identification of the skills an actor may use to prepare a role.• Clear understanding of the skills an actor would use to prepare that role.						
Level 1 (1-3 marks) <ul style="list-style-type: none">• Limited identification of skills used by an actor to prepare/perform.• Limited understanding of skills used by an actor to prepare/perform.						

Question	Answer	Mark	Guidance
	<div>0 marks</div> <div>No response worthy of credit.</div>		valid and worthy of credit.
7	<p>As a director, identify the mood you want to communicate for one key moment in your performance text. You must not use the closing scene/section.</p> <p>Explain how you would create the mood.</p> <p>Candidates need to offer a directorial focus as they determined a particular mood (appropriate to the text) and then explain how they would communicate that to an audience. The question specifically states that the closing scenes or sections may NOT be used. If they do use them, no credit will be given for responses.</p> <p>Directing is multi-faceted so they may include any relevant design elements with their directions to performers, but to achieve a top band mark, should include the direction of the actor.</p> <p>When using the grid:</p> <ul style="list-style-type: none"> • 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 whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. <div> Level 3 (7-8 marks) <ul style="list-style-type: none"> • Accomplished explanation of how to direct for an audience. • Accomplished understanding of how to direct to achieve a mood to be communicated. </div>	8	<p>The focus is on directing to convey a mood to an audience.</p> <p>There may be reference to design elements including costume and lighting and sound, as well as a focus on directing the actors. A L3 response requires direction of the actor.</p> <p>The key moment is for candidates to determine themselves.</p> <p>There may be other content in a response that is</p>

Question	Answer	Mark	Guidance
	Level 2 (4-6 marks) <ul style="list-style-type: none"> • Clear explanation of how to direct for an audience. • Clear understanding of how to direct to achieve a mood to be communicated. 		valid and worthy of credit.
	Level 1 (1-3 marks) <ul style="list-style-type: none"> • Limited explanation of how to direct for an audience. • Limited or no understanding of how to achieve a mood. 		
	0 marks No response worthy of credit.		
8	<p>Design a set for the closing scene or section of your performance text. Justify your design.</p> <p>The question specifically refers to the closing scene or section. If a different part of the text is used, it may be possible to allow some credit as most candidates will design a set that is valid through the performance.</p> <p>No penalty should be given for candidates who do not offer an annotated sketch.</p> <p>The choice of staging is for the candidate to choose. There is no right or wrong staging for any text. Any type of staging type is suitable, though some might work better than others.</p> <p>If a candidate has different views as to best staging for different parts of the play as it progresses, accept this as potentially sound K & U.</p> <p>Higher band level candidates may refer to audiences, sightlines, involvement in the action, the proximity of actors to each other and to audience, levels, entrances/exits and other design elements such as lighting or backdrops.</p> <p>There are no right answers – design choices are down to individuals. To access the high band, there should be some clear reference to the text within the design.</p> <p>When using the grid:</p>	8	<p>The focus of the question is to design a set for the closing section of the text, supported by reference to the text.</p> <p>It is an opportunity to demonstrate understanding of staging and need to convey messages to an audience.</p> <p>There may be reference to the perspective of actors on the design and perhaps other element such as lighting and effects.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • 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 whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. <div data-bbox="264 400 1624 627"> <p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished design of an appropriate setting for their performance text. • Very clear justification of how the design is best suited for performance, with some text specific examples. </div> <div data-bbox="264 627 1624 778"> <p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear description of some features of a suitable design for their performance text. • Some explanation or implied justification of how the design is suited for performance. </div> <div data-bbox="264 778 1624 930"> <p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited description/design for their performance text. • Limited justification of how the design might be suited for performance. </div> <div data-bbox="264 930 1624 1046"> <p>0 marks No response worthy of credit.</p> </div>		<p>There may be other content in a response that is valid and worthy of credit.</p>

Question	Answer	Mark	Guidance

Section B

Question	Answer	Mark	Guidance
9*	<p>Evaluate the acting skills of one or more main performers in the live performance you saw.</p> <p>Consider how they communicated meaning to the audience.</p> <p>In your answer, you could consider:</p> <ul style="list-style-type: none"> • acting ability • movement and physicality • mime and non-verbal communication • use of performance space and levels • use of props and costume • the relationship between the performer and the audience. <p>You must use appropriate drama and theatre terminology.</p> <p>Evaluation is a very personal thing. Success in communicating meaning will be different, candidate by candidate. Accept positive and negative evaluation and/or improvements.</p>	30	<p>The quality of extended response is assessed in this question.</p> <p>They should evaluate the acting skills and how they communicated meaning to the audience. They will need to specify what they thought that meaning was.</p> <p>It is understood that candidates may not have had the opportunity to see an actual live performance in person. In this case the evaluation of a recorded or a streamed</p>

	<p>The definition of main performers is for candidates to determine. The definition of meaning is also for them to state.</p> <p>Candidates may also refer to design elements, staging, acting, lighting, sound, costume, levels, music, proxemics and audience commitment as they evaluate. They may cover performing skills including physicality, mime, gesture, facial expression, body language, vocals, singing, dancing, choreography, movement, characterisation and closeness with others, provided they link to their evaluation to one or more main performers and how these aided the communicating of meaning.</p> <p>Some or all of the following points may be relevant: Candidates are expected to use appropriate drama and theatre terminology.</p> <ul style="list-style-type: none"> • The effectiveness of the performer(s) on stage should be considered in relation to the audience and the communication of theatrical ideas. • The success of the performance should be evaluated from a personal and directorial perspective while demonstrating that the candidate understands (live) theatrical performance. • Candidates should identify and discuss what the meaning was (humour, warning, informative, mockery, political, forum for performance skills) and whether it was successful in those terms. • Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience. • Whatever style of performance candidates have seen, they should describe the effective use of the skills of the performer(s) in the given space. • A response may be developed in a variety of ways. At the heart of the question is the issue of how theatrical performance creates emotional responses and meaning through the wide range of dramatic techniques in the performance space. • Simply listing the details of a production is unlikely to meet the requirements of a good response. The seen production is the starting point and should stimulate discussion. At the higher end, candidates may reference other performances seen, their own practical work and similar/contrasting work by the same or different creatives. • While the focus of the question is on acting skills, there may be recognition that a live performance is more than the work of the actors. Many others from writers to musicians, 	<p>performance is acceptable.</p> <p>NOTE: The indicative content is neither prescriptive nor exhaustive. Examiners should be prepared to acknowledge original but well-focused answers grounded in supporting examples and addressing the question. This guidance should work in conjunction with the level descriptors.</p>
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	<p>choreographers to technical design and operatives may all have played a part in generating emotion and meaning that is felt by the audience.</p> <ul style="list-style-type: none"> • The response should be recognition of the mechanics of theatre makers communicate meaning to an audience. • The response should be balanced between a) crediting understanding of how drama and theatre are developed and presented and b) evaluating the work of other people. • Appropriate and correct use of drama and theatre terminology is expected and credited only in AO3. • Responses may include mention of a variety of aspects that generate emotion, including acting and characterisation, blocking, vocal/physical skills, movement, music, lights, sounds, costumes, props, masks, hair, special effects, historical/social/cultural contexts, stage conflict, violence, offensive language, poetry, the genre, staging, setting and emotional state of the audience collectively and the candidate individually. • Evaluation may include both positive and negative responses to different parts of the performance and all points should be supported with evidence from the show seen. <p>Responses may be accredited at different levels for AO3 and AO4.</p>		
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When using the A03 grid:

- **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 whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.

AO3 Assessment Grid	
<p>Level 5: 9 - 10 marks AO3</p>	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be accomplished and highly developed and will be integrated throughout the response. • There will be an accomplished and highly developed understanding of how main performers communicated meaning to an audience in a live performance. <p><i>There is a well-developed and sustained line of reasoning which is coherent, relevant and logically structured</i></p>

Level 4: 7 - 8 marks AO3	<ul style="list-style-type: none"> The use of specialist drama and theatre terminology will be very clear and used confidently throughout much of the response. There will be a very clear and developed understanding of how main performers communicated meaning to an audience in a live performance. <p><i>There is a well-developed line of reasoning which is clear and relevant.</i></p>
Level 3: 5 - 6 marks AO3	<ul style="list-style-type: none"> The use of specialist drama and theatre terminology will be competent and often used clearly in the response. There will be competent understanding of how main performers communicated meaning to an audience in a live performance. <p><i>There is a line of reasoning presented which is mostly relevant and which has some structure.</i></p>
Level 2: 3 - 4 marks AO3	<ul style="list-style-type: none"> The use of specialist drama and theatre terminology will be basic and used in some of the response. There will be a basic understanding of how main performers communicated meaning to an audience in a live performance. <p><i>There is a line of reasoning which has some relevance and which is presented with limited structure.</i></p>
Level 1: 1 - 2 marks AO3	<ul style="list-style-type: none"> The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. Limited understanding of how main performers communicated meaning to an audience in a live performance. <p><i>The information is communicated in an unstructured way.</i></p>
0 marks	No response worth of credit.

When using the AO4 grid:

- 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 if the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.

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A04 Assessment Grid	
Level 5: 17 - 20 marks AO4	<ul style="list-style-type: none"> Responses are likely to be accomplished with accomplished development. Accomplished evaluation of how successfully/unsuccessfully meaning was communicated. Accomplished understanding of the impact of the performance as an audience member is evident. Effective examples used will be clearly supported, explored and relevant to the performance seen, not dependent on the script. Very detailed reference will be made to the skills of one or main performers.

	<ul style="list-style-type: none"> Accomplished in-depth discussion of the impact of the production.
Level 4: 13 - 16 marks AO4	<ul style="list-style-type: none"> Responses are likely to be very clear with very clear development. Very clear evaluation of how successfully/unsuccessfully meaning was communicated. Very clear understanding of the impact of the performance as an audience member is evident. Most examples used will be supported, explored and relevant to the performance seen, not dependent on the script. Very clear reference will be made to the skills of one or more main performers. Very clear in-depth discussion of the impact of the production.
Level 3: 9 - 12 marks AO4	<ul style="list-style-type: none"> Responses are likely to be clear with some clear development. Responses are likely to be variable in presenting how meaning was communicated. Some clear evaluation of the impact of the performance as an audience member is evident. Some examples used will be supported, explored and relevant to the performance seen, not dependent on the script. Some clear reference will be made to the skills of one or more main performers. Some clear discussion of the impact of the production.
Level 2: 5 - 8 marks AO4	<ul style="list-style-type: none"> Responses are likely to be mainly basic with some basic development. Responses will present basic opinions on how meaning was communicated. Responses are likely to be mainly descriptive. A basic understanding of the candidate's enjoyment of the performance as an audience member is evident. Basic examples in support of comments are likely to be given, or may focus on only one or two aspects in some basic detail. Examples may lack detail specific to the performance seen; the beginning of a sound but incomplete answer may fit this mark level. There may be some basic links made between the production and performers' skills.
Level 1: 1 - 4 marks AO4	<ul style="list-style-type: none"> Responses are likely to be limited and undeveloped. Responses are likely to be descriptive or may be incomplete, including those not relevant to the question. Limited or ineffective examples which may not be specific to the performance seen. There may be limited or no reference to the impact on the audience.
0 marks	No response worth of credit.

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