

**GCE**

**Drama and Theatre**

**H059/05: Exploring performance**

AS Level

**Mark Scheme for June 2025**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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: *RM 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

### 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. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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      |
|  | Vague                         |
|  | Effective evaluation          |
|  | Point being made              |

**12. Subject Specific Marking Instructions**

**SECTION A** – 20 mark Questions. The Assessment Objective for this section is AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed

|                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| <b>Level 5:<br/>17–20<br/>marks</b> | <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> |
| <b>Level 4:<br/>13–16<br/>marks</b> | <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>                                     |
| <b>Level 3:<br/>9–12<br/>marks</b>  | <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>                                                                                                                                                                                                                                                                                                  |

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|                                   | Secure understanding of how performance texts are constructed to be performed and convey meaning through performance.<br>Some understanding of how performance texts are informed by their social, cultural and historical contexts.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Level 2:<br/>5–8<br/>marks</b> | Basic understanding of text and main elements of question; some structured argument evident, with some examples to support points<br>Sufficient understanding of text and question to construct an argument, may be pedestrian, with some development.<br>Plain, workable discussion of how theatrical process and practices could be used to communicate with the audience.<br>Some relevant examples of how creative and artistic choices influence actors and performers.<br>Some knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.<br>Some understanding of how performance texts are constructed to be performed and convey meaning through performance.<br>Some evidence of understanding of how performance texts are informed by their social, cultural and historical contexts is shown. |
| <b>Level 1:<br/>1–4<br/>marks</b> | Limited understanding of text and question examples ineffective, few or no examples to support points.<br>Limited evidence of understanding of how theatrical process and practices could be used to communicate with the audience.<br>May show some awareness of how creative and artistic choices influence actors and performers.<br>May show some awareness that conventions, forms and techniques are used in drama and live theatre to create meaning.<br>May show some awareness of how performance texts are constructed to be performed and convey meaning through performance.<br>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                      |
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| 1        | <p><b>Select one character from the play you have studied. As an actor, how would you show the character's conflicting emotions?</b></p> <p><b>Refer to the opening scenes to support your answer.</b></p> <p>The question focuses on how an actor could convey to the audience at the start of the play that they are embarking on an emotional journey (some might call it a roller-coaster). OR at the end of the journey, they will reflect on the journey. It is for each candidate to interpret that journey as he/she will. The primary focus must be on acting, but some may call on design elements such as scenery, staging styles, furniture, costume or lighting to assist the actor in presenting emotional conflicts.</p> <p>The journey may be through character interaction or the unfolding of the plot. It might be both. 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. War will frequently be an emotional journey.</p> <p>'Conflicting emotions' implies a range of contrasting feelings, responses, reactions and motivations that drive the behaviour of characters. Candidates will choose their own character according to how they can relate him/her to the idea of this emotional tension.</p> <p>Candidates will need to consider how the play starts OR how it closes. What emotion and/or attachment might they feel towards characters? Do they feel empathy? Revulsion? Mistrust? Do they feel any emotion because of the story the characters are going through as the play gets under way?</p> <p>In <i>Oh What a Lovely War</i>, the chorus and/or songs may be a character. The opening establishes the style of production, the genre and the acting that will reflect that. The opening of <i>The Long and the Short and the Tall</i> provides a range of suitable characters who will experience a roller coaster, while Johnstone or Mitchem is right for the ending.</p> <p>In <i>Hamlet</i>, Horatio might be the opener and the closer, with all that has happened throughout the play. Cammy stands out in <i>Black Watch</i>.</p> | <p><b>20</b><br/>(AO3)</p> |

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|  |  | <p>For the opening of <i>Necessary Targets</i> it could be Melissa and for the end, JS. In this play, the conflict may be helped along by the décor, a sense of it being a battleground, but it's more dramatic and interpersonal in how they use the space in relation to one another with possibly some props.</p> <p><b>Good answers</b> may or are likely to include:</p> <ul style="list-style-type: none"> <li>* Debating about conflicting emotions and how to portray them on stage.</li> <li>* Using particular performance skills to make specific points.</li> <li>* Reference to practitioners who have informed their thinking/learning;</li> <li>* Exploration of how performance on a particular staging setting communicates themes and issues relating to conflict, both external and internal.</li> <li>* How 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 costumes, props, stage dressing and entrances/exits sometimes emphasise the dynamics.</li> </ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's opportunities to employ methods to convey emotions to an audience, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's methods to convey in some detail emotions to an audience, using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the actor's methods, to discuss a few aspects of emotions that may be conveyed to an audience, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's methods and refer to one or two emotions being conveyed to an audience, using some relevant examples.</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</i></p> |  |
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|  |  |  | <i>implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i> |  |
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| 2 |  | <p><b>As a set designer, what elements would you use to emphasise the theme of conflict in the play you have studied?</b></p> <p><b>Refer to at least three scenes to support your answer.</b></p> <p>The question is framed to allow candidates to talk broadly about the dramatic context in which the design exists, which could include performance elements. While set and staging are the prime areas of focus, candidates may also reference other design elements such as lighting, sound, costume and props to enhance dramatic moments of conflict.</p> <p>A set doesn't have to be on a stage, as such, and discussion may include stage furniture, entrances/exits, levels and the type of staging to be used. Proscenium arch, thrust or in the round will require particular attention to design specifics.</p> <p>It will also include how the performers use the set, in terms of proxemics, relationship with each other and with the audience.</p> <p>How to enhance moments of dramatic conflict should form part of the discussion.</p> <p>In <i>Hamlet</i>, there is the constant element of royalty, subservience, deference and power dynamics which are part and parcel of conflict. In <i>Blackwatch</i>, <i>Oh What a Lovely War!</i> and <i>The Long, the Short and the Tall</i> there are military elements to do with status and authority that add to, exacerbate or create conflict with others. That will certainly affect the designs. OWALW! May lend itself to a more Brechtian approach throughout.</p> <p>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.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Discussion of how a set design can bring out conflict or other emotions.</li> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Understanding of how set design may be harnessed to develop and support the performers in demonstrating conflict, both external and internal.</li> <li>* Exploration of how stage space may be used to particular effect(s).</li> </ul> | <p><b>20</b><br/>(AO3)</p> |
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|   |  | <p>* How levels, entrances/exits, stage furniture can act as signposts for the audience as they watch and absorb the desired messages from the play.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the set designer's opportunities to employ methods to bring out conflict, using perceptive examples from the play.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the set designer's opportunities to bring out conflict with others, using appropriate examples from the play.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the set designer's methods of drawing attention to conflict with others, using generally adequate examples from the play.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the designer's hinting at some conflict, using some relevant examples from the play.</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>As a designer, how would you use lighting and / or sound to emphasise dramatic moments of a family situation in the play you have studied?</b></p> <p><b>Refer to at least three scenes to support your answer.</b></p> <p>The question is framed to allow candidates to talk broadly about the dramatic context in which the design exists, which could include some performance elements. While lighting OR sound are the prime areas of focus, (some may discuss both) candidates may also reference other design elements to enhance dramatic moments of a family situation.</p> <p>How a designer of sound or lighting may assist actors to bring out a number of aspects of family dynamics will be the main focus and this may include reference to conflict, empathy, loyalty, tolerance/intolerance, hostility, affection or impatience. It may include reference to lighting and to some extent sound, may be set, how light and sound reflects off it, how levels and how entrances/exits influence meaning. That may include stage furniture, entrances/exits, levels and the type of staging to be used. Proscenium arch, thrust or in the round will require particular attention to sound or lighting specifics. It may also include how the performers use the lighting, react to</p> | <p><b>20</b><br/>(AO3)</p> |

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|  |  | <p>it at various levels and how they respond to sound, diegetic or non-diegetic.</p> <p>‘Creating opportunities’ is an invitation to explore lighting and sound ideas that draw the audience into the relevant family dynamics. The question asks for those dynamics to be brought out, which means heighten, highlight, emphasise, draw attention to it.</p> <p>In all the plays it is the lighting and sound plus the staging that creates or suggests location (Spain, English open air, a living room or non-descript open country), time of day, week, season and the overall period of the production. Time appropriate lighting may be vitally important.</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.</p> <p>Family dynamics are a situation constantly in flux, so lighting and/or sound must reflect that, without overdoing it and creating separate effects for every character each time he/she appears. Families are also affected by external factors. In <i>Live Like Pigs</i> the style and period of the council house has a real impact on the message the production sends out about these families.</p> <p>Sound effects, such as those for the tempest in <i>King Lear</i>, may be attractive to candidates who can explore thunder, rain, crashing effects which may also include lightning.</p> <p>It may be tempting to create a music or found instrument soundscape for events or main entrances, particularly in <i>Lear</i>, <i>Chalk Circe</i> or <i>Bernarda Alba</i>. There are songs in <i>Lear</i> with some editions providing suggested music to accompany the lyrics.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Discussion of how lighting or sound can create opportunities for the actors to convey one or more aspects of family life within their play</li> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* How the action to be given lighting or sound in the chosen scenes relates to the theme of family dynamics across the play as studied.</li> <li>* A wide range of sound or lighting effects to be achieved and why, what is being conveyed to the audience?</li> </ul> |  |
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|  |  |  | <p>* The context of the characters, the story, the play and how the lighting and/or sound can make the ideas about family dynamics relevant to their audience; how the lighting or sounds and contexts to the plays in this theme may impact on emotions, attitudes and actions.</p> <p>* Semiotics and signposting for the audience.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the lighting or sound designer's opportunities to enable actors to show aspects of family dynamics, using perceptive examples from the play.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the lighting or sound designer's opportunities to help actors show some aspects of family dynamics, using appropriate examples from the play.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the lighting or sound designer's methods to help actors explore family dynamics, using generally adequate examples from the play.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the lighting and sound designer's methods to show something of family dynamics using some relevant examples from the play.</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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| 4 |  | <p><b>Select one character from the play you have studied. As an actor, how would you show that character's relationship with other family members?</b></p> <p><b>Refer to the opening scenes to support your answer.</b></p> <p>This is a direct acting question with a focus on the relationships one character has with other family members within the play.</p> <p>Candidates may reference a range of physical and vocal performance skills which might include physicality, non-verbal communication, gestures, posture, facial expression, body language, proxemics and use of vocal skills. Candidates would be expected to describe the use of these skills in performance and explain how it shows their relationships to other characters.</p> <p>Reference may be made to a director in terms of guiding the use of performance skills and even of design elements such as staging, set, costume, lights or sound that will may have an impact on the interpretation of the relationships. But the acting itself should be paramount.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Discussion of how an actor uses a full range of performance skills to convey meaning</li> <li>* Reference to practitioners who have informed their thinking/learning</li> <li>* How the opening demonstrates the relationships which exists within the play</li> <li>* An exploration of family dynamics</li> </ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's use of performance skills to convey the relationships seen, using perceptive examples from the play.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's use of performance skills to highlight relationships seen, using appropriate examples from the play.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the actor's use of performance skills to convey some meaning to an audience, using generally adequate examples from the play.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's use of performance skills, using some relevant examples from the play.</p> | <p><b>20</b><br/>(AO3)</p> |
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| 5 |  | <p><b>Select one character from the play you have studied. As an actor, how would you use physicality to emphasise that character's main qualities?</b></p> <p><b>Refer to the opening scenes to support your answer.</b></p> <p>The question is focused on acting with particular emphasis how physicality can be used to portray the attributes of a character on stage. Candidates should reference a range of physical skills including the use of body language, facial expression, movement, standing, sitting, walking, gait, posture, gesture, mime, non-verbal communication, pace of movement and even stillness.</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's physicality.</p> <p>Candidates will be expected to explain the characteristics of the chosen role and describe in detail the physical skills they will use to convey meaning - highlighting precisely how that meaning is created through the application of specific skills.</p> <p>Every character in each of the plays will demonstrate a range of personality traits and identifiable features, all of which will be enhanced and demonstrated through a range of physical skills and their individual 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"> <li>* Discussion of a range of physical skills</li> <li>* An exploration of the characteristics to be highlighted in performance</li> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* An understanding of how physicality works with other performance skills in a live performance.</li> </ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's skill in the use of physicality to convey character using perceptive examples from the play.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's skill in the use of physicality to convey character using appropriate examples from the play.</p> | <p><b>20</b><br/>(AO3)</p> |
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|   |  | <p><b>Competent</b> responses will demonstrate secure understanding of the actor's skill in the use of physicality to convey character, using generally adequate examples from the play.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's skill in the use of physicality to convey character using some relevant examples from the play.</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>As a director, how would you show the weaknesses of human nature in the play you have studied?</b></p> <p><b>Refer to at least three scenes to support your answer.</b></p> <p>This question asks the candidates to explore where characters display weakness in at least three scenes and this could be for one or more characters and could be the hero and/or villain.</p> <p>There may be discussion of the weakness to be shown and there should be an exploration of how that weakness might be conveyed on stage in a live performance.</p> <p>There may be a discussion of how and why the role might demonstrate weakness and how this relates to being a hero or a villain.</p> <p>Candidates might discuss this from the point of view of a range of theatrical elements including acting, costume, lighting, sound, music, props and set.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Discussion of how the characters show weakness</li> <li>* Reference to practitioners who have informed their thinking/learning</li> <li>* Understanding of how actors convey meaning that goes beyond what they say and do on stage in front of the audience</li> <li>* Exploration of acting techniques and other theatrical techniques and elements used to convey meaning on stage</li> </ul> <p><b>Excellent</b> responses will have an explicit grasp of how a range of weaknesses demonstrated by a number of characters, might be shown in performance using perceptive examples from the play.</p> | <p><b>20</b><br/>(AO3)</p> |

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|  |  | <p><b>Confident</b> responses will demonstrate a sustained understanding of how a range of weaknesses demonstrated by different characters, might be shown in performance using appropriate examples from the play.</p> <p><b>Competent</b> responses will demonstrate secure understanding of how a number of weaknesses demonstrated by some characters might be shown in performance using generally adequate examples from the play.</p> <p><b>Basic</b> responses will demonstrate some understanding of how weaknesses demonstrated by characters, might be shown in performance using some relevant examples from the play.</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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### 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.

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|----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>AO3</b><br><b>Level 5:</b><br><b>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</b><br><b>Level 4:</b><br><b>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>                                         |

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| <b>AO3<br/>Level 3:<br/>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<br/>Level 2:<br/>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<br/>Level 1:<br/>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.**

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| <b>AO4<br/>Level 5:<br/>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<br/>Level 4:<br/>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>                        |

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| <b>AO4<br/>Level 3:<br/>13–18<br/>marks</b> | 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.<br><br>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. |
| <b>AO4<br/>Level 2:<br/>7–12 marks</b>      | 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.<br><br>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.      |
| <b>AO4<br/>Level 1:<br/>1–6 marks</b>       | 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.<br><br>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.                        |
| <b>0 marks</b>                              | No response or no response worthy of any credit.                                                                                                                                                                                                                                                                                                                                                                                        |

| Question |  |  | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Marks                                                 |
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| 7*       |  |  | <p><b>Evaluate the effectiveness of the use of the stage-space in engaging the audience in the live performance you saw.</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 the actors using the stage space. That will include whatever space they used, such as proscenium, thrust, traverse or in the round.</p> <p>However, they may also have used the wings, the flies, the audience space or it may have been site specific or promenade in which case many different pieces of performance space would have been used.</p> | <p><b>10</b><br/>(AO3)</p> <p><b>30</b><br/>(AO4)</p> |

| Question | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Marks |
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|          | <p>They may refer to levels, entrances and exits, offstage and the space above and below the performers. In short, any space that one or more performers used to convey information to the audience. They will link this usage to plot, characterisation, costume, atmosphere Including lighting and sound, special effects and physicality.</p> <p>Candidates will make judgements on the whole or partial impact, success and effectiveness of the use of space. 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>A certain amount of narrative will be needed to explain 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>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> |       |

| Question | Guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Marks |
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|          | <p><b>Responses are likely to include:</b></p> <p>The professional context of the live performance that the candidate has seen, and the production values evident in the performance.</p> <p>The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>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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