

GCSE

Drama

J316/04: Drama: Performance and response

General Certificate of Secondary Education

Mark Scheme for June 2025

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It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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 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 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. 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 RM Assessor **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 RM Assessor 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

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
Highlight	Highlight
	Noted but no credit given

SUBJECT SPECIFIC 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' 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).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **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	From the list below, select the character from your performance text. Suggest <u>two</u> props the actor could use during a performance. Explain briefly what the use of the prop shows the audience about the character. <table><tr><td><i>Blood Brothers:</i></td><td>Mickey</td></tr><tr><td><i>Death of a Salesman:</i></td><td>Linda</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> 1 mark for accurately identifying a suitable prop for the character, to a maximum of 2 marks. 1 mark for explaining what the use of the prop shows the audience about the character, to a maximum of 2 marks. Answers may include: Personal/hand props: relating to each character such as a locket, watch, mobile phone, handbag, briefcase, walking aids, spectacles, etc. Stage props: furniture, household objects, outside object, food, weapons, tools, set dressing, etc. Examples of indicative content: Blood Brothers: Mickey as a boy or man may carry a toy gun, the real gun, sticks, childhood games/toys. His props may be relevant to the 1960s or present day (such as a mobile phone) and he will have them to show an often aggressive, determined, confident manner.	<i>Blood Brothers:</i>	Mickey	<i>Death of a Salesman:</i>	Linda	<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	Props could be appropriate to the age and traits of the character at relevant points during a performance of the play. While many props are referenced in stage directions or in character activity, candidates may add props to a scene for a particular dramatic purposes, as long as it is relevant. Props can be worn by the actor, such as locket, watch, hat, etc. But not costume items, hair/make up If the wrong character is used award zero marks.
<i>Blood Brothers:</i>	Mickey																
<i>Death of a Salesman:</i>	Linda																
<i>Find me:</i>	Verity																
<i>Gizmo:</i>	Ben																
<i>Kindertransport:</i>	Faith																
<i>Missing Dan Nolan:</i>	Pauline																
<i>Misterman:</i>	Thomas																

Question	Answer	Mark	Guidance
	Death of a Salesman: Linda may carry household props, cooking or cleaning utensils, a pinafore. How she holds, carries, uses these will show her nervousness, anxiety, worry, concern, silent desperation and sense of long suffering. Find Me: Any of the Verities may handle food, furniture, personal clothing and found objects so as to show her violence, aggression, frustration, anxiety, anger, hatred/loathing, distractions to reveal the person she has been made into by her behaviour and her treatment by authority over many years. Gizmo: Only once free, does Ben show capability of using real props. Ben may also use actual props when being controlled, or not. One example is the knife. He has no knife as such. He may handle real items by choice in his upper body and hands. Kindertransport: Faith handles a trunk, boxes, furniture, crockery, clothing, the train set among other everyday items. She is seen as capable, very contemporary, lively, energetic, patient, tolerant, a little bit indulgent of the older woman and very much her own woman fully aware of her heritage and roots. Missing Dan Nolan: Pauline handles clothing, perhaps some of Dan's personal possessions, a newspaper/magazine, a TV remote, domestic cleaning/cooking items all of which are used in a way to show her maternal, anxious, wary, frightened, fearful, mourning nature following Dan's loss. Misterman: Thomas handles every single item in the play, including the tape recorders and reels of tape, cooking utensils, actual food, the grave, flowers. They all show the deep, unsettled, vengeful, obsessive, unforgiving nature of the man as he is seen in his world of dark present surrounded by ghosts from his past. Credit any other relevant material.		

Question	Answer	Mark	Guidance
2	Choose a character from your performance text. As an <u>actor</u>, describe how you would show <u>two</u> relevant emotions during the closing scene/section of your performance text. 1 mark for each of two valid emotions that the character would show during the closing scene/section. 1 mark for each description of how the emotion would be performed for that character, to a maximum of 2 marks. Answers may include: Emotions: Anger, jealousy, fear, amusement, resentment, regret, sadness, love, mistrust, doubt, worry, anxiety, vengefulness, hatred, loathing, confidence, no confidence, irritation, curiosity, relief, disbelief, patience, impatience, tolerance, intolerance, forgiving/unforgiving or wariness. Acting techniques: • physicality (gesture, walking, sitting, turning, proxemics) • facial expressions(non-verbal communication) • eye lines • avoiding eye contact • voice (pitch, pause, accent, emphasis, pace) • other vocal (coughs, clearing throat) • body language (awkward, tense, relaxed) Credit any other relevant material.	2 + 2	Emotions could be interpreted broadly to cover a range of reactions, feelings and messages conveyed to an audience. The emotion needs to be relevant to the chosen character in the closing scene or section. The question specifies closing scene/section of the performance text. Accept any moment that is towards the ending of the play. If a candidate uses a scene/section clearly not from towards the end, no marks should be given.

Question	Answer	Mark	Guidance
3	Choose a character who appears in the <u>opening scene/section</u> of your performance text. Describe how an actor playing this role could use the way they sit or walk to show the audience <u>three</u> things about this character. 1 mark for each of three valid ways the character (who appears in the opening scene/section) may sit or walk, to a maximum of 3 marks. 1 mark for each description of how this reveals something about their character by the way they sit or walk, to a maximum of 3 marks. Answers may include: Physical techniques used when playing a character to interpret the character. Can include: • Slow, fast, shocked etc walk/sitting • Going up or down stairs • Reference to gait • Sit down crossed leg, shaking, head in hands etc • Any action able to be completed whilst sitting or walking (if relevant to revealing something about the character) Examples of indicative content: Blood Brothers: Mickey as a boy may move in a typical child's way, at speed, clumsy, over boisterously. He may sit or stand with moves that are often aggressive, determined, confident, cocky, jealous or proud showing those aspects of his character. Death of a Salesman: Linda may sit or perch, she may walk with corned/calloused feet, nervously, fidgety, looking out for Willy, Biff or Happy. About the mistress, she may be far more angry, hurt and vengeful or forgiving. Her sitting or standing will say much about her nervousness, anxiety, worry, concern, silent desperation and a sense of long suffering.	3x2	While other moves are referenced in stage directions or in character activity, candidates may add sitting and standing as long as it reveals something about the character. The question specifies opening scene/section of the performance text. The character must appear in the opening scenes/section but accept any moment in the play where the character appears.

	Find Me: Any of the Verities may walk or sit as if she is demonstrating her violence, aggression, frustration, anxiety, anger, hatred/loathing, distractions to reveal the person she has been made into by her behaviour and her treatment by authority over many years. Gizmo: Ben can only sit or walk in the style of the person operating the gizmo. He will have a huge variety of moves which reflect others' personalities until the very end when he moves and sits under his own steam as a respectable, confident, relieved, patient and understanding young pillar of society. Kindertransport: Faith moves, sits and fills the stage as the young woman in her 20s that she is. How she handles a trunk, boxes, furniture, crockery, clothing, the train set shows her as capable, lively, energetic, patient, tolerant and very much her own woman very aware of her heritage and roots. Missing Dan Nolan: Pauline moves reveal her anxiety, wariness, fear, sadness following Dan's loss. She can never be at peace. She doesn't sit to relax – she can't do that. She sits because she can't control her emotions. Her walking is often frantic and tortured. Misterman: Thomas walks and sits (including crouching, squatting) to show the deep, unsettled, vengeful, obsessive, unforgiving nature of the man, revealed in his world of dark present surrounded by ghosts from his past. Credit any other relevant material.		
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Question	Answer	Mark	Guidance
4	As a <u>sound designer</u>, explain <u>three</u> sound effects you would use to show the social, historical or cultural context of your performance text. Give examples from your performance text to justify your answer. 1 mark for identifying a valid sound effect for the performance text, to a maximum of 3 marks. 1 mark for each explanation of how the sound effect shows a relevant social, historical or cultural contexts, to a maximum of 3 marks, with some link to context of the text/when the play is set. Answers may include: Different forms of sound and how the sound reflects social, historical or cultural contexts. Sound effects: • Non-verbal or spoken sounds, accept effects made by voice through an effect device eg echo, distortion, reverb. • Music, effects created by instruments or effects created by junk or scratch instruments. • Ready-made commercial sound effects. • Effects created electronically. • Soundtracks as backing or underscoring particular actions or transitions. • Effects made by voices in chorus or not. • Diegetic/non diegetic sounds. Social, historical and/or cultural contexts: • The period the play was written. • The period a play may be staged in. • Life for all classes in that period. • Prevailing social attitudes of the time. • Crime and punishment/law and order. • Working practices. • Economic realities. All ideas are valid, provided they are relevant and explain how it shows the social, historical or cultural context. Credit any other relevant material.	3+3	Sound effects can be taken from any part of the performance text They can be listed in the text or suggested for effect by the candidate. Explanation needs to display some relevance to the social, historical or cultural context of the text/when the play is set. Each sound effect must be different.

Question	Answer	Mark	Guidance
5	You are <u>staging</u> your performance text on a stage of your choice. Name the type of stage you would use. Explain <u>three</u> advantages and/or disadvantages for performing your performance text on this type of stage. Answers may include: Advantages: • Use of space - suitability for symbolic scenery, backdrops, entrances/exits, levels, sightlines. • Use of the curtain for scene changes. • Ease of lighting. • Effectiveness of sound effects. • Use of stage furniture and props. • Proxemics of actors to each other and relationship with the audience. • Effectiveness of semiotics for certain messages. • The comfort and sense of performance space for the audience. • Appropriateness for the genre of text or playwright's artistic intention. Disadvantages: • Staging limitations. • Difficulties of scene changes/transitions. • Repetitions of settings. • Distance of audience from actors. • Curtain may be clumsy and intrusive. If a candidate offers 3 appropriate advantages/disadvantages for their type of stage, but there is little/no explanation of how the stage is suitable or not for the performance text, a low L2 mark can still be awarded. To achieve a top band mark, candidates should cite some understanding/examples/illustrations within their response from their text Credit any other relevant material.	6	Candidates can choose any type of staging. All are valid. Some might work better than others, but this is not what is being tested. Responses can include a mixture of advantages/disadvantages. Some advantages can also be disadvantages. If a candidate refers to two types of stage in their answer, only award marks for the one that has more marks attributed.

	When using the 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. Level 3 (5-6 marks) • 3 valid advantages/disadvantages for the chosen stage in relation to the performance text. • 2 or 3 clear explanations of how the chosen stage is suitable or not, with links to the performance text. Level 2 (3-4 marks) • 2 or 3 generally appropriate advantages/disadvantages for the chosen stage. • At least 1 explanation of how the chosen stage is suitable or not, with links to the performance text. Level 1 (1-2 marks) • Limited advantages/disadvantages for the chosen stage. • Limited explanation of how the chosen stage is suitable or not. 0 marks No response worthy of credit.		
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Question	Answer	Mark	Guidance			
6	Choose a <u>main</u> character whose appearance changes in your performance text. Explain how you would use <u>costume, hair, makeup or masks</u> to show the change of appearance for this character in two scenes/sections from your performance text. You can use a combination of costume, hair, makeup or masks, or just one of them. Answers may include: • Details of the changes in the costume, hair, make-up and/or masks and what it reveals about the character. • Items of costume could include clothing, headwear, footwear. • How the appearance of the character develops. • How the character’s development engages the audience. • Valid comparison of the content of the response to the performance text. Credit any other relevant material. When using the 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. <table><tr><td>Level 3 (7-8 marks) • Accomplished explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Accomplished understanding of how costume, hair, make-up or masks can be used to reveal something about the character in two scenes/sections. </td></tr><tr><td>Level 2 (4-6 marks) • Clear explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Clear understanding of how costume, hair, make-up or masks can be used to reveal something about the character in at least one section. </td></tr><tr><td>Level 1 (1-3 marks) • Limited explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. </td></tr></table>	Level 3 (7-8 marks) • Accomplished explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Accomplished understanding of how costume, hair, make-up or masks can be used to reveal something about the character in two scenes/sections.	Level 2 (4-6 marks) • Clear explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Clear understanding of how costume, hair, make-up or masks can be used to reveal something about the character in at least one section.	Level 1 (1-3 marks) • Limited explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections.	8	Responses can address the use of only one of costume, hair, make-up or masks or include two, three or all four of them. The two scenes/sections could be from anywhere in the performance text, but the better responses will show a clear difference in the appearance of the character. If a candidate discusses one scene/section only, a Level 1 mark can still be awarded. The use of masks may not be appropriate for all texts, but candidates can be imaginative.
Level 3 (7-8 marks) • Accomplished explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Accomplished understanding of how costume, hair, make-up or masks can be used to reveal something about the character in two scenes/sections.						
Level 2 (4-6 marks) • Clear explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections. • Clear understanding of how costume, hair, make-up or masks can be used to reveal something about the character in at least one section.						
Level 1 (1-3 marks) • Limited explanation of how changes in costume, hair, make-up or masks help develop a character in two scenes/sections.						

	Limited understanding of how costume, hair, make-up or masks can be used to reveal something about the character.		
	0 marks No response worthy of credit.		

Question	Answer	Mark	Guidance						
7	As a director, explain how you would direct <u>one</u> key moment in your performance text to create a sense of <u>sadness</u> for the audience. Answers may include: How directors: • Work with an actor's physical and vocal skills, gestures, mime, stance, gait, proxemics, non-verbal communication, facial expressions and body language to convey sadness. • Use performance space, levels, entrances/exits and interaction with others, audiences, sightlines, the proximity of actors to each other and to audience to convey sadness. • Use design elements to create sadness: lighting, sound, backdrops, costume, props. • Use stage directions or other aspects from their performance texts, including supporting quotes to create sadness. Directing is multi-faceted which includes relevant design elements with their directions to performers, but to achieve a top band mark, should include the direction of the actor. A Level 3 response requires direction of the actor. Credit any other relevant material. When using the 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. <table><tr><td>Level 3 (7-8 marks)</td></tr><tr><td> • Accomplished explanation of how to direct in one key moment, to include direction of an actor. • Very clear explanation of how to create a sense of sadness for an audience. </td></tr><tr><td>Level 2 (4-6 marks)</td></tr><tr><td> • Clear explanation of some features of how to direct in a one key moment. • Some explanation of how to create a sense of sadness for an audience. </td></tr><tr><td>Level 1 (1-3 marks)</td></tr><tr><td> • Limited explanation of aspects of directing. • Limited explanation of how to create a sense of sadness for an audience. </td></tr></table>	Level 3 (7-8 marks)	• Accomplished explanation of how to direct in one key moment, to include direction of an actor. • Very clear explanation of how to create a sense of sadness for an audience.	Level 2 (4-6 marks)	• Clear explanation of some features of how to direct in a one key moment. • Some explanation of how to create a sense of sadness for an audience.	Level 1 (1-3 marks)	• Limited explanation of aspects of directing. • Limited explanation of how to create a sense of sadness for an audience.	8	Responses should be supported by reference to the play. Candidates can define their own sense of sadness. Any part of the play can be the key moment but there should only be one key moment. Candidates should only refer to the key moment. If a different part of the performance text is used, it may be possible to allow some credit.
Level 3 (7-8 marks)									
• Accomplished explanation of how to direct in one key moment, to include direction of an actor. • Very clear explanation of how to create a sense of sadness for an audience.									
Level 2 (4-6 marks)									
• Clear explanation of some features of how to direct in a one key moment. • Some explanation of how to create a sense of sadness for an audience.									
Level 1 (1-3 marks)									
• Limited explanation of aspects of directing. • Limited explanation of how to create a sense of sadness for an audience.									

	0 marks No response worthy of credit.		
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Question	Answer	Mark	Guidance			
8	You are the <u>actor</u> playing a character of your choice from your performance text. After learning your lines, explain how you would <u>prepare</u> to perform as this character <u>before</u> the performance. Answers may include: • Preparation of the role - physical warm-ups, rehearsal skills, improvisation, experimenting, acting rehearsals, directorial advice, physical constraints, preparation techniques, conventions. • Consideration of: blocking, movement, physicality, gestures, facial expressions, non-verbal communication, voice for timbre, pitch, pace, accent, emphases, pauses, use of space, levels. • Use of: costume, staging, performance conventions, lighting, sound, props if linked to prep. • Proxemics to the audience and other actors. • How their prep for performance will engage the audience. Prepare to perform could refer to what the actor does in rehearsal or in the key hours just before the actor goes on stage. Credit any other relevant material. When using the 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. <table><tr><td>Level 3 (7-8 marks) • Accomplished explanation of what an actor could do to prepare to perform a character. • Accomplished understanding of how skills/techniques are used to develop character preparation before the performance. </td></tr><tr><td>Level 2 (4-6 marks) • Clear explanation of what an actor could do to prepare to perform a character. • Clear understanding of how skills/techniques are used to develop character preparation before the performance. </td></tr><tr><td>Level 1 (1-3 marks) • Limited explanation of how an actor would prepare to play a character. </td></tr></table>	Level 3 (7-8 marks) • Accomplished explanation of what an actor could do to prepare to perform a character. • Accomplished understanding of how skills/techniques are used to develop character preparation before the performance.	Level 2 (4-6 marks) • Clear explanation of what an actor could do to prepare to perform a character. • Clear understanding of how skills/techniques are used to develop character preparation before the performance.	Level 1 (1-3 marks) • Limited explanation of how an actor would prepare to play a character.	8	Candidates can refer to learning their lines ,but no credit should be given unless it's clear how this helps to prepare to perform. The choice of character can be any character from the performance text. When examples are given any part of the text can be referred to if the character is present.
Level 3 (7-8 marks) • Accomplished explanation of what an actor could do to prepare to perform a character. • Accomplished understanding of how skills/techniques are used to develop character preparation before the performance.						
Level 2 (4-6 marks) • Clear explanation of what an actor could do to prepare to perform a character. • Clear understanding of how skills/techniques are used to develop character preparation before the performance.						
Level 1 (1-3 marks) • Limited explanation of how an actor would prepare to play a character.						

	Limited or no understanding of influences on preparation.			
	0 marks No response worthy of credit.			

Section B

Question	Answer	Mark	Guidance
9*	Evaluate how successful the designers were in creating drama in the performance you saw. In your answer, you could consider: - set, space, levels, stage, costume, props, effects, other media - lighting and sound design - how effectively the design communicated meaning to you - how successfully the directing and acting were supported by the design. You should use appropriate drama and theatre terminology. Candidates may focus on 1 designer or refer to several within their response. Candidates could discuss the success or otherwise of any designer(s), which may include their lighting, black outs, coloured lighting, LED lighting, sound (diegetic and non-diegetic), effects, scenery, backdrops, flats, trucks, video, projections, costume, stage furniture, props, make-up, wigs, masks and hair in creating drama. They may refer to directing and acting, use of space, levels, entrances/exits, voices off, choreography, dancing, singing, use of the audience and their space as part of their evaluation, with reference to any connected design. In their evaluation, some candidates will be critical of the design, which is acceptable if supported by references from the live production. Higher level candidates will offer an extended analytical response which may speculate as to whether designs were all or partially needed to achieve a successful performance.	30	The quality of extended response is assessed in this question. What constitutes ‘creating drama’ is for candidates to determine. The evaluation of a recorded or a streamed performance is acceptable. 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.

	Some or all of the following points may also be relevant: Candidates are expected to use appropriate drama and theatre terminology. • The effectiveness of the performer(s) on stage should be considered in relation to the design elements in determining the creation of drama. • The success of the performance should be evaluated from a personal and design perspective using all design elements if appropriate, while demonstrating that the candidate understands (live) theatrical performance. • If relevant, candidates should identify and discuss whether the meaning was (humour, warning, informative, mockery, political, forum for performance skills) enhanced in any way by the design elements. • Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience, thanks or not to the design elements. • Whatever style of performance candidates have seen, they should describe the effective use of the design in creating drama. • A response may be developed in a variety of ways. At the heart of the question is the issue of how design creates drama which supports and informs what the director and actors do in front of with design elements. • 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, again in relation to the design. • While the focus of the question is on design, there may be recognition that a live performance is more than the work of the designers. Many others from writers to musicians, choreographers to directors may all have played a part in generating drama that is felt by the audience. • The response should be recognition of how 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.		
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	• 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 create drama in addition to design elements, including acting and characterisation, blocking, vocal/physical skills, movement, 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 design evidence from the show seen. NOTE: Responses may be accredited at different levels for AO3 and AO4.		
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When using the AO3 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	
Level 5: 9 - 10 marks AO3	• 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 meaning is communicated to an audience in a live performance. <i>There is a well-developed and sustained line of reasoning which is coherent, relevant and logically structured.</i>
Level 4: 7 - 8 marks AO3	• 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 meaning is communicated to an audience in a live performance. <i>There is a well-developed line of reasoning which is clear and relevant.</i>
Level 3: 5 - 6 marks AO3	• 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 meaning is communicated to an audience in a live performance. <i>There is a line of reasoning presented which is mostly relevant and which has some structure.</i>
Level 2: 3 - 4 marks AO3	• 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 meaning is communicated to an audience in a live performance. <i>There is a line of reasoning which has some relevance and which is presented with limited structure.</i>
Level 1: 1 - 2 marks AO3	• The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. • Limited understanding of how meaning is communicated to an audience in a live performance. <i>The information is communicated in an unstructured way.</i>
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.

A04 Assessment Grid	
Level 5: 17 - 20 marks AO4	• Accomplished extended analysis and evaluation of how successfully the designers created drama in the performance. • Accomplished extended understanding of the use of design in the performance. • Effective examples used will be clearly supported, explored and relevant to the performance seen, not dependent on the script. • Very detailed extended reference will be made to the creation/use of design in the performance. • Accomplished in-depth discussion, evaluation and analysis of the design in the performance.
Level 4: 13 - 16 marks AO4	• Very clear extended analysis and evaluation of how successfully the designers created drama in the performance. • Very clear extended understanding of the use of design in the performance. • 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 impact of the design in the performance. • Very clear and some in-depth discussion and analysis of design in the performance.
Level 3: 9 - 12 marks AO4	• Responses are likely to be variable in presenting aspects of how design was created in the performance, by designers. • Some clear evaluation of how successfully design was used in the performance. • Some clear understanding of the creation of drama in the performance. • 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 impact of the drama in the performance. • Some clear discussion of the creation of drama in the performance.
Level 2: 5 - 8 marks AO4	• Responses will present basic opinions on the use of design in the performance. • Responses are likely to be mainly descriptive. • A basic understanding of the creation of design in the performance. • Basic examples in support of comments are likely to be given, or may focus on only one or two aspects in some 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 design and the performance.
Level 1: 1 - 4 marks AO4	• Responses are likely to be limited and undeveloped, confined to a few lines of response • 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 use of design in the performance.
0 marks	No response worth of credit.

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