



Oxford Cambridge and RSA

GCSE

Drama

J316/04: Drama: Performance and response

General Certificate of Secondary Education

Mark Scheme for June 2023

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.

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

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered.

The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer spaceAward Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).













Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

- 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.
- 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.*
- For answers marked by levels of response: Not applicable in F501
 - To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

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

Annotations

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

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

MARKING INFORMATION**Introduction**

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

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

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Using the mark scheme

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

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

The Team Leader' 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** (as a last resort tick the very bottom of a 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	<p>From the list below, choose the character and their line from your performance text. Identify one facial expression and one movement the actor would use when saying this line. Explain how the facial expression and movement communicate meaning to the audience.</p> <table border="1" data-bbox="280 432 1700 967"> <tr> <td><i>Blood Brothers:</i> Mickey</td> <td>How old are y', Eddie?</td> </tr> <tr> <td><i>Death of a Salesman:</i> Biff</td> <td>Why does Dad mock me all the time?</td> </tr> <tr> <td><i>Find me:</i> Jean</td> <td>It's as if she's taking some kind of revenge. But why? Why?</td> </tr> <tr> <td><i>Gizmo:</i> Ted</td> <td>You go for a walk, they'll all start wanting to go for walks, won't they?</td> </tr> <tr> <td><i>Kindertransport</i> Lil</td> <td>D'you want to be bombed to bits, gassed till you choke?</td> </tr> <tr> <td><i>Missing Dan Nolan:</i> Greg</td> <td>We've made a list of all the TV cameras in the area. Could you check them out for us?</td> </tr> <tr> <td><i>Misterman:</i> Thomas</td> <td>Hey, what do you make of the gravel map of Ireland on the drowning sea?</td> </tr> </table> <p style="text-align: center;">(Must be for character from list)</p> <p>1 mark for accurately identifying a facial expression and a movement, to a maximum of 2 marks.</p> <p>1 mark for the explanation of how facial expression and movement allow the actor to communicate meaning to an audience, to a maximum of 2 marks.</p> <p>(Accept descriptions of facial expression and movement – sad, happy, angry, confused, questioning, interested, fast, beady eyes, etc. Also accept facial movement as a possible movement)</p>	<i>Blood Brothers:</i> Mickey	How old are y', Eddie?	<i>Death of a Salesman:</i> Biff	Why does Dad mock me all the time?	<i>Find me:</i> Jean	It's as if she's taking some kind of revenge. But why? Why?	<i>Gizmo:</i> Ted	You go for a walk, they'll all start wanting to go for walks, won't they?	<i>Kindertransport</i> Lil	D'you want to be bombed to bits, gassed till you choke?	<i>Missing Dan Nolan:</i> Greg	We've made a list of all the TV cameras in the area. Could you check them out for us?	<i>Misterman:</i> Thomas	Hey, what do you make of the gravel map of Ireland on the drowning sea?	2 + 2	<p>The facial expressions and the movement described should be appropriate to the age and characteristics of the character in the quoted scene and perhaps just before and/or just after it.</p> <p>The definition of 'communicate meaning to an audience' is for each candidate to determine.</p> <p>There may be other content in a response that is valid and worthy of credit. Award credit for any valid response from the stated performance text.</p>
<i>Blood Brothers:</i> Mickey	How old are y', Eddie?																
<i>Death of a Salesman:</i> Biff	Why does Dad mock me all the time?																
<i>Find me:</i> Jean	It's as if she's taking some kind of revenge. But why? Why?																
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<i>Misterman:</i> Thomas	Hey, what do you make of the gravel map of Ireland on the drowning sea?																

Question	Answer	Mark	Guidance
	<p>NOTE: all the lines quoted from performance texts are questions, so the candidate is considering how an actor may ask a question in each case. There may be shoulder shrugs, close faces, anxious looks and bodily agitation when asking questions.</p> <p>The characters will communicate meanings including anger, boredom, hope, frustration, intolerance, patience, helpfulness or sarcasm.</p> <p>Blood Brothers: This is from the boys' first meeting and chance to talk together, it arises from natural juvenile curiosity, but also be a hint to one or both that there is more to the other than meets the eye. They are 7 yr. olds, so their facial expressions and movements will reflect that. They may not stand still for more than a second, fidget, play absently with a stick or stone, not necessarily look each other in the eye or study each other very closely, twist mouths and jaws, funny faces, look puzzled.</p> <p>Death of a Salesman: The two brothers are being reasonably honest as Biff's question is heartfelt, that after all his childhood Dad still mocks him and his life, mercilessly. There is still an element of rivalry between them over how life has panned out and how they relate to their father.</p> <p>Find Me: The line comes at the end of a long explanation to Edward from Jean, her mother, of some examples of the frustrations and annoyances in dealing with Verity's behaviour. In the speech she cites some provocative and challenging examples of how Verity has behaved. She is horrified that she is talking of escaping from her own child and that if other mothers cope, so should she. The quoted line is born from bewilderment at not knowing what she should be doing to cope with her child.</p> <p>Gizmo: Ted is the hapless assistant in charge of Ben at this early stage. He is astonished that the patient wants a walk, is afraid of authority though he represents it so presents a hard face with some astonishment towards Ben and uses his arms and hands to stop him in his tracks</p> <p>.</p> <p>Kindertransport: Lil is in her 80s and is Eva/Evelyn's 'foster' mother. Lil is conscious of her charge but assumes that all foreigners should know or will soon pick up English ways. The line refers to escaping from the</p>		

Question	Answer	Mark	Guidance
	<p>German onslaught against Jews and others.</p> <p>Missing Dan Nolan: This is Section 5, when the family are dealing with the authorities as they lumberingly get into action to find Dan. Greg, helpfully, has made a list of CCT V cameras and is asking the Police Liaison Officer (LPO) to get on with the camera footage as it must hold the answers they seek.</p> <p>Misterman: Thomas is visiting his daddy's grave (p23) in the cemetery. As with all parts of this text when he speaks, he is addressing the tape recordings or entirely fictitious images from his mind or rambling memories of real people, reliving them. In this question, having referred to the green gravel a few pages earlier, he is questioning his late father.</p>		
2	<p>Use the same character from Question 1. Identify two ways an actor could use voice to show the character's personality at any moment in your performance text. Explain how each way of using voice shows the character's personality.</p> <p>1 mark for accurately identified vocal techniques, to a maximum of 2 marks.</p> <p>1 mark for the explanation of how the technique shows character personality, to a maximum of 2 marks.</p> <p>Candidates may choose the listed character's appearance in any scene or section, provided they justify their responses with evidence of the character's personality.</p> <p>(If the <u>wrong character</u> was used in Q1, but the candidate has used the same 1 again in Q2, mark the response)</p> <p>(Accept descriptions of use of voice – sad, happy, angry, confused, questioning, interested, loud, use accent, quiet, etc NOT Slang.)</p>	2 + 2	<p>The answer must refer to vocal techniques which the named actor might use to show their character's state of mind in any part of the text.</p> <p>The definition of the character's personality is for each candidate to determine.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>

Question	Answer	Mark	Guidance
	<p>Examples of 2 mark answers: NOTE: 1 mark answers will use one of the suggestions below or others for each text.</p> <p>Blood Brothers: The personality at this stage of a boy, but later he is a man, confused, angry, torn-loyalty figure trying to make sense of the world he is in and those around him are in (2). Mickey is a child of 7 almost 8 in this section, so has a child-like voice. Personality may include stubbornness, curiosity, a sense of grievance at his rather impoverished circumstances and a disdain for authority brought on by his upbringing. (1) Older, he is all of those made larger (1).</p> <p>Death of a Salesman: The brothers are at a moment of peace and shared concern for Dad. In other scenes there is less love lost between them, particularly at the restaurant scene with the girls and then with Dad. Biff's question is a cry of pain really, because Happy doesn't get the same treatment (2). His whole life has been affected by his relationship with Willy and how his father had responded to him and his achievements (2).</p> <p>Find Me: The character here is Jean, the mother. There is a sense of desperation and complete bewilderment as it comes at the end of two monologues when she shows she is at a loss to know what else to try with the girl.</p> <p>Gizmo: Ted is the hapless assistant in charge of Ben at this early stage. He is astonished that the patient wants a walk, is afraid of authority though he represents it so presents a hard vocal or sarcastic voice, in some astonishment towards Ben and uses his voice to have an easier life as an assistant (2).</p> <p>Kindertransport: Lil is in her 80s and is Eva/Evelyn's foster mother. Lil is conscious of her charge but assumes that all foreigners should know or will soon pick up English ways. The line refers to escaping from the German onslaught against Jews and others.</p>		

Question	Answer	Mark	Guidance
	<p>Missing Dan Nolan: Greg is Dan's father who has helpfully made a list of CCT V cameras and is asking the Police Liaison Officer (LPO) to get on with the camera footage as it must hold the answers they seek and overall his voice reflects the panicking engulfing him at the way time is rushing on and nothing being done (2). Greg is not the strongest character, but he is caring, worried, desperate father and that comes across in his voice as well as physicality.</p> <p>Misterman: Thomas features in every part of the play with his fears, anger, doubts, rage, misunderstanding and to some extent dealing with his conscience and everyday props around him. He is a troubled character but one given some personable, human attributes that come over as the story progresses. (2). Thomas is visiting his daddy's grave (p23) in the cemetery. As with all parts of this text when he speaks, he is addressing the tape recordings or entirely fictitious images from his mind or rambling memories of real people, reliving them. In this question, having referred to the green gravel a few pages earlier, he is questioning his late father.</p>		
3	<p>Identify three sound effects you could use to create drama in one key moment of your performance text. Describe what each sound effect communicates to the audience.</p> <p>1 mark for identifying a sound effect which could create drama, to a maximum of 3 marks.</p> <p>1 mark for each description of what the effect communicates to an audience, to a maximum of 3 marks.</p> <p>Answers should show some knowledge and understanding of different forms of sound and how they create drama and will vary according to the text and the key scene/section they have chosen.</p> <p>Candidates should tie their three sound effects to one key scene/section in their text only. Accept implied communication also, i.e makes the moment scary, makes the audience feel sad etc</p> <p>Sound effects may include:</p>	3+3	<p>There should be some understanding of how sound in broadest sense can create drama and how it communicates meaning to audience.</p> <p>The one key scene/section can be chosen by the candidate.</p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> • 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. • Music/effects accompanying visual effects. • Accept effects made by voices through an effect device i.e. echo, distortion, reverb etc <p>Communication to an audience may include:</p> <ul style="list-style-type: none"> • Emotions, fears, anxieties. • Dramatic tensions and conflicts. • Physically tense moments. <p>There are no right or wrong answers. All ideas are valid, provided they describe what is communicated.</p> <p>If the key moment is not stated, mark the implied moment from the response.</p>		<p>There may be other content in a response that is valid and worthy of credit.</p>
4	<p>You are the costume designer for your performance text. Choose one character from your performance text. Identify three items of costume this character could wear that will show the audience something about their character. Explain what the costume shows the audience about the character.</p> <p>1 mark for identifying items of costume for the chosen character, to a maximum of 3 marks.</p> <p>1 mark for each explanation of how the costume says something of the character to the audience, to a maximum of 3 marks.</p> <p>Answers should show some knowledge and understanding of different forms and styles of costume, relevant and appropriate to their performance text for ONE character.</p>	3+3	<p>The focus is on three items of costume that add to what is being shown about their character.</p> <p>Something about their character is not specific, it may be any three appropriate and relevant attributes</p>

Question	Answer	Mark	Guidance
	<p>No key moment is selected so the response could be from three different moments involving the one character in three different costumes. Or the three costume items could be from one single moment.</p> <p>Items of costume are asked for, so it may be that footwear, a jacket and coat, for example, or a dress, cardigan, footwear and headwear could count as three items.</p> <p>Personal props related to each character such as a locket, watch, hand bag, brief case, walking aids or spectacles etc may also be included in the three items if related specifically to character. (Do not accept aspects of make-up or hair)</p> <p>Candidates must explain what the costume shows and thereby what it says about the character to gain the second mark.</p> <p>There are no correct answers. All ideas are valid.</p>		<p>illustrated by their costumes.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>
<p>5</p>	<p>Describe how a set design could be used to communicate a setting (place and time) for one key moment in your performance text.</p> <p>Candidates may discuss their set design and conclude that all the texts are very much of their time and place. They may feel that their chosen key moment warrants a particular kind of set and should explain their thinking.</p> <p>They may mention lighting, effects, sound and costume/props, but the focus is on set design. Their design should include staging style, levels, entrances/exits, backdrops, stage furniture and proximity to audience.</p> <p>The description could be in the form of a drawn out stage plan, but should be annotated in how each design would communicate a setting (place and time)</p> <p>When using the grid:</p> <ul style="list-style-type: none"> • To determine the level - start at the highest level and work down until you reach the level that matches the answer. • To determine the mark within the level - consider whether the response consistently meets the 	<p>6</p>	<p>The focus is on the design of the setting and may include set, backdrops, flies, staging type, levels, lighting, stage furniture. Costume, props. lighting and effects may be mentioned in passing.</p> <p>To discuss place and time, there may be some reference to social, historical and cultural contexts.</p>

Question	Answer	Mark	Guidance
	<p>criteria for the level, and/or could be described as closer to the level above or below.</p> <p>Level 3 (5-6 marks)</p> <ul style="list-style-type: none"> Valid set design ideas for one key moment. Clear explanation of how the design communicates place and time. <p>Level 2 (3-4 marks)</p> <ul style="list-style-type: none"> Generally appropriate set designs for one key moment. Some explanation or implied explanation of how the design communicates place and/or time. <p>Level 1 (1-2 marks)</p> <ul style="list-style-type: none"> Limited identification of a set design for one key moment. Limited explanation of how the design communicates some meaning. <p>0 marks No response worthy of credit.</p>		<p>The interpretation of what is a key moment is for each candidate to determine.</p> <p>There may be other content in a response that is valid and worthy of credit</p>
6	<p>You are an actor playing a character in the closing scene/section of your performance text. Explain what skills you would use to communicate your role to the audience.</p> <p>The question asks about one actor playing any character with an explanation of acting skills that may be used to communicate that role to an audience. The question asks specifically for the closing scene/section of the chosen text.</p> <p>An actor uses a wide range of skills to communicate the shades, depths, motivations and feelings of the chosen role. Understanding of the chosen role will arise from study of the text and the interaction of all the characters within it.</p> <p>Skills an actor may use include those in preparation (rehearsal) and/or performance – accept either as valid.</p> <p>When using the grid:</p> <ul style="list-style-type: none"> To determine the level - start at the highest level and work down until you reach the level that 	8	<p>The focus is on acting playing any character from the text with an explanation of the skills to be used to communicate the role to an audience.</p> <p>There should be some knowledge and understanding of rehearsal and performance skills to do with exploration of</p>

Question	Answer	Mark	Guidance				
	<p>matches the answer.</p> <ul style="list-style-type: none"> • 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 border="1" data-bbox="282 360 1644 858"> <tr> <td data-bbox="282 360 1644 515"> <p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished identification of the skills an actor would use to create a role. • Accomplished understanding of how the acting skills may communicate something of that role to an audience. </td> </tr> <tr> <td data-bbox="282 515 1644 670"> <p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear identification of the skills an actor may use to create a role. • Clear understanding of how the acting skills could communicate something of that role to an audience. </td> </tr> <tr> <td data-bbox="282 670 1644 786"> <p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited identification of skills used by an actor. • Limited understanding of how actors communicate to an audience. </td> </tr> <tr> <td data-bbox="282 786 1644 858"> <p>0 marks No response worthy of credit.</p> </td> </tr> </table>	<p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished identification of the skills an actor would use to create a role. • Accomplished understanding of how the acting skills may communicate something of that role to an audience. 	<p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear identification of the skills an actor may use to create a role. • Clear understanding of how the acting skills could communicate something of that role to an audience. 	<p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited identification of skills used by an actor. • Limited understanding of how actors communicate to an audience. 	<p>0 marks No response worthy of credit.</p>		<p>character, physicality, the body, the voice, the delivery of lines, the use of space, levels and entrances/exits.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>
<p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished identification of the skills an actor would use to create a role. • Accomplished understanding of how the acting skills may communicate something of that role to an audience. 							
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<p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited identification of skills used by an actor. • Limited understanding of how actors communicate to an audience. 							
<p>0 marks No response worthy of credit.</p>							
7	<p>You are staging a version of your performance text. Name what type of stage you would use. Explain why this type of stage is suitable for performing your performance text.</p> <p>The choice of staging is for the candidate to choose. There is no right or wrong staging for any text. Any type of staging is suitable, though some might work better than others. 'Blood Brothers' and 'Death of a Salesman' work better on a proscenium stage while 'Find Me' and 'Finding Dan Nolan' might be effective in the round. 'Kindertransport' could work on proscenium, in the round or traverse. The directions for 'Misterman' assume an end on staging, but it could also work in the round. But again, accept any staging as valid.</p> <p>Candidates may discuss why actors would find it easier/better to communicate on a particular type of stage.</p> <p>Candidates may produce supporting quotes, stage directions or other proof from their texts to back up their choices.</p>	8	<p>The focus of the question is on how to perform the play on a chosen type of staging. Ideas should be supported by reference to the play.</p> <p>It is an opportunity to discuss the merits of a particular staging type.</p>				

Question	Answer	Mark	Guidance			
	<p>If a candidate has different views as to best staging for different parts of the play as it progresses, accept as sound K & U.</p> <p>Higher level candidates may refer to audiences, sightlines, involvement in the action, the proximity of actors to each other and to audience, levels, entrances/exits and other design elements such as lighting or backdrops.</p> <p>There are no right answers – staging choices are down to individuals. To Access the top bands, there should be some reference to the text in relation to staging.</p> <p>When using the grid:</p> <ul style="list-style-type: none"> • To determine the level - start at the highest level and work down until you reach the level that matches the answer • To determine the mark within the level - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. <table border="1" data-bbox="282 879 1644 1378"> <tr> <td data-bbox="282 879 1644 1034"> <p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished description of a suitable staging type for their performance text. • Very clear explanation of how the staging is best suited for performance and why. </td> </tr> <tr> <td data-bbox="282 1034 1644 1225"> <p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear description of some features of a suitable staging type. • Some explanation or implied explanation of how the staging is suited for performance and some understanding of why. </td> </tr> <tr> <td data-bbox="282 1225 1644 1378"> <p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited description of aspects of a staging type. • Limited explanation of why the staging might be suited for performance. </td> </tr> </table> <p>0 marks</p>	<p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished description of a suitable staging type for their performance text. • Very clear explanation of how the staging is best suited for performance and why. 	<p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear description of some features of a suitable staging type. • Some explanation or implied explanation of how the staging is suited for performance and some understanding of why. 	<p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited description of aspects of a staging type. • Limited explanation of why the staging might be suited for performance. 		<p>If staging is not named by the candidate, mark the response based on the likely stage type suggested.</p> <p>There may be reference to the perspective of actors on the staging and perhaps also settings and design elements.</p> <p>The meaning of 'suitable' staging is for candidates to determine for themselves.</p> <p>There may be other content in a response that is valid and worthy of credit</p>
<p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished description of a suitable staging type for their performance text. • Very clear explanation of how the staging is best suited for performance and why. 						
<p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear description of some features of a suitable staging type. • Some explanation or implied explanation of how the staging is suited for performance and some understanding of why. 						
<p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited description of aspects of a staging type. • Limited explanation of why the staging might be suited for performance. 						

Question	Answer	Mark	Guidance
	No response worthy of credit.		
8	<p>As a lighting designer, explain how you would use lighting to develop drama in the opening scene/section of your performance text.</p> <p>Candidates will need to explain their ideas for lighting the opening scene or sections. It may be quite simple or fairly complex. They should define what developing drama means to them and it may include tension, conflict, the time of day, how lighting can move the drama/scene forward or appearance of a particular character and any lighting decisions should reflect this.</p> <p>They may link their lighting to specific lines or actions in the text.</p> <p>A range of lights may include general coverage, spotlights, follow spots, black outs, colours, cross fades or partial blackouts. Some candidates may define what lights and effects they would use, Follow Spots, Fresnels, Parcans, Moving Lights, Gels, Gobos smoke machine, haze effects etc</p> <p>Special effects might include video projections to support the action with appropriate lighting.</p> <p>Some may draw out designs as a lighting plan. This is not mandatory, but should be annotated to meet the Q requirements.</p> <p>The question asks specifically for the opening scene/section of the chosen text.</p> <p>When using the grid:</p> <ul style="list-style-type: none"> • To determine the level - start at the highest level and work down until you reach the level that matches the answer. • To determine the mark within the level - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. <p>Level 3 (7-8 marks)</p> <ul style="list-style-type: none"> • Accomplished explanation of how to design lighting for the opening scene/section. • Accomplished understanding of how to develop drama through lighting in that 	8	<p>The focus is on design of lighting to develop drama in the opening.</p> <p>There may be reference to special effects, set, staging or costume but the primary focus should be on the lighting.</p> <p>The meaning of 'develop drama' is for each candidate to make.</p> <p>There may be other content in a response that is valid and worthy of credit.</p>

Question	Answer	Mark	Guidance
	<p>scene/section.</p> <p>Level 2 (4-6 marks)</p> <ul style="list-style-type: none"> • Clear explanation of how to design lighting for the opening scene/section. . • Clear understanding of how to develop drama through lighting in that scene/section. moment. <p>Level 1 (1-3 marks)</p> <ul style="list-style-type: none"> • Limited explanation of how to design lighting. • Limited or no understanding of how to develop drama through lighting. <p>0 marks No response worthy of credit.</p>		

Section B

Question	Answer	Mark	Guidance
9*	<p>Consider your favourite scene in the live performance you saw. Evaluate why you enjoyed this scene.</p> <p>In your answer, you could consider:</p> <ul style="list-style-type: none"> • the skills the actors used to effectively keep your attention • how the actors communicated their characters to the audience • the use of props, costume, set design, performance space • how lighting and sound supported the scene • how the scene supported the intention of the playwright. <p>You must use appropriate drama and theatre terminology.</p> <p>(Note – why a candidate chooses a favourite scene and why they enjoyed it will vary – accept positive and negative evaluation. Also accept scene or section, as some plays will not identify scenes clearly. Hence, it is acceptable for candidates may refer to more than 1 scene – Mark the whole response for all candidates)</p> <p>Use of acting skills to keep audience attention: Candidates may also refer to stage furniture as part of either props and/or stage space. This covers the full range of skills available to performers, including physicality, mime, gesture, facial expression, body language, vocals, singing, dancing, choreography, movement, characterisation and closeness with others, provided they link to use of skills by the performers.</p> <p>Use of characters: This includes how actors portrayed their personalities and traits on stage, and how it led to the enjoyment of the audience and their deeper engagement.</p> <p>Use of props, costume, set design and space: This includes evaluation of the effectiveness of the style of staging – pros arch, in the round, promenade, thrust, black box or whatever, and how it influences the use of space by the performers. There should be descriptions and evaluation of the list – costumes, props, set and space.</p>	30	<p>The quality of extended response is assessed in this question.</p> <p>What constitutes their favourite scene is for candidates to determine and explain. What made it enjoyable is up to the individual candidate also. There are no right or wrong reasons.</p> <p>It is understood that candidates may not have had the opportunity to see an actual live performance in person. In this case the evaluation of a recorded or a streamed performance is acceptable.</p> <p>NOTE: The indicative content is neither prescriptive nor exhaustive. Examiners should be prepared to acknowledge original but well-focused answers grounded in supporting examples and addressing</p>

	<p>Some or all of the following points may be relevant: Candidates are expected to use appropriate drama and theatre terminology.</p> <ul style="list-style-type: none"> • The effectiveness of the performer(s) on stage should be considered in relation to the audience and the communication of theatrical ideas. • The success of the performance should be evaluated from a personal and directorial perspective while demonstrating that the candidate understands (live) theatrical performance. • Candidates should identify and discuss what the meaning was (humour, warning, informative, mockery, political, forum for performance skills) and whether it was successful in those terms. • Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience. • Whatever style of performance candidates have seen, they should describe the effective use of the skills of the performer(s) in the given space. • A response may be developed in a variety of ways. At the heart of the question is the issue of how theatrical performance creates emotional responses and meaning through the wide range of dramatic techniques in the performance space. • Simply listing the details of a production is unlikely to meet the requirements of a good response. The seen production is the starting point and should stimulate discussion. At the higher end, candidates may reference other performances seen, their own practical work and similar/contrasting work by the same or different creatives. • While the focus of the question is on acting skills, there may be recognition that a live performance is more than the work of the actors. Many others from writers to musicians, choreographers to technical design and operatives may all have played a part in generating emotion and meaning that is felt by the audience. • The response should be recognition of the mechanics of theatre makers communicate meaning to an audience. • The response should be balanced between a) crediting understanding of how drama and theatre are developed and presented and b) evaluating the work of other people. • Appropriate and correct use of drama and theatre terminology is expected and credited only in AO3. • Responses may include mention of a variety of aspects that generate emotion, including acting and characterisation, blocking, vocal/physical skills, movement, music, lights, sounds, costumes, props, masks, hair, special effects, historical/social/cultural contexts, stage conflict, violence, offensive language, poetry, the genre, staging, setting and emotional state 	<p>the question. This guidance should work in conjunction with the level descriptors.</p>
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	<p>of the audience collectively and the candidate individually.</p> <ul style="list-style-type: none"> • Evaluation may include both positive and negative responses to different parts of the performance and all points should be supported with evidence from the show seen. <p>Responses may be accredited at different levels for AO3 and AO4.</p>		
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When using the 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	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be accomplished and highly developed and will be integrated throughout the response. • There will be an accomplished and highly developed understanding of how meaning is communicated to an audience in a live performance. <p><i>There is a well-developed and sustained line of reasoning which is coherent, relevant and logically structured</i></p>
Level 4: 7 - 8 marks AO3	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be very clear and used confidently throughout much of the response. • There will be a very clear and developed understanding of how meaning is communicated to an audience in a live performance. <p><i>There is a well-developed line of reasoning which is clear and relevant.</i></p>
Level 3: 5 - 6 marks AO3	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be competent and often used clearly in the response. • There will be competent understanding of how meaning is communicated to an audience in a live performance. <p><i>There is a line of reasoning presented which is mostly relevant and which has some structure.</i></p>
Level 2: 3 - 4 marks AO3	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be basic and used in some of the response. • There will be a basic understanding of how meaning is communicated to an audience in a live performance. <p><i>There is a line of reasoning which has some relevance and which is presented with limited structure.</i></p>
Level 1: 1 - 2 marks	<ul style="list-style-type: none"> • The use of specialist drama and theatre terminology will be limited and used intermittently or incorrectly in the response. • Limited understanding of how meaning is communicated to an audience in a live performance. <p><i>The information is communicated in an unstructured way.</i></p>

AO3	
0 marks	No response worth of credit.

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 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	<ul style="list-style-type: none"> • Responses are likely to be accomplished with accomplished developedment. • Accomplished evaluation of how successfully/unsuccessfully relevant aspects aided the candidates enjoyment of the scene/section. • Accomplished understanding of the impact of the scene on the candidates enjoyment as an audience member is evident. • Effective examples used will be clearly supported, explored and relevant to the performance seen, not dependent on the script. • Very detailed reference will be made to the candidates enjoyment of the scene/section. • Accomplished in-depth discussion of the impact of the scene/section.
Level 4: 13 - 16 marks AO4	<ul style="list-style-type: none"> • Responses are likely to be very clear with very clear development. • Very clear evaluation of how successfully/unsuccessfully relevant aspects aided the candidates enjoyment of the scene/section. • Very clear understanding of the impact of the scene on the candidates enjoyment as an audience member is evident. • Most examples used will be supported, explored and relevant to the performance seen, not dependent on the script. • Very clear reference will be made to the candidates enjoyment of the scene/section. • Very clear in-depth discussion of the impact of the scene/section.
Level 3: 9 - 12 marks AO4	<ul style="list-style-type: none"> • Responses are likely to be clear with some clear development. • Responses are likely to be variable in presenting aspects of the scene chosen. • Some clear evaluation of how successfully/unsuccessfully relevant aspects aided the candidates enjoyment of the scene/section. • Some clear understanding of the impact of the scene on candidate and their enjoyment as audience member is evident. • Some examples used will be supported, explored and relevant to the performance seen, not dependent on the script. • Some clear reference will be made to the candidates enjoyment of the scene/section • Some clear discussion of the impact of the scene/section
Level 2: 5 - 8 marks AO4	<ul style="list-style-type: none"> • Responses are likely to be mainly basic with some basic development. • Responses will present basic opinions on the impacts of the scene on the production. • Responses are likely to be mainly descriptive.

	<ul style="list-style-type: none">• A basic understanding of the candidates enjoyment of the scene/section as an audience member is evident.• Basic examples in support of comments are likely to be given, or may focus on only one or two aspects in some basic detail.• Examples may lack detail specific to the performance seen; the beginning of a sound but incomplete answer may fit this mark level.• There may be some basic links made between the scene and the candidates enjoyment.
Level 1: 1 - 4 marks AO4	<ul style="list-style-type: none">• Responses are likely to be limited and undeveloped.• Responses are likely to be descriptive or may be incomplete, including those not relevant to the question.• Limited or ineffective examples which may not be specific to the performance seen.• There may be limited or no reference to the impact on the audience.
0 marks	No response worth of credit.

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