



Oxford Cambridge and RSA

GCE

Drama and Theatre

H459/31: Analysing performance

A Level

Mark Scheme for June 2023

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

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

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

MARKING

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

Rubric Error Responses – Optional Questions

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

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

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

Award Zero '0' if:

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

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

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

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

11. Annotations

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

12. Subject-specific Marking Instructions

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

USING THE MARK SCHEME

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

SECTION A – 15 mark question. The Assessment Objective for this section is AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

<p>AO4 Level 5: 13–15 Marks</p>	<p>Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed.</p> <p>Highly developed and consistently detailed discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Highly developed examples of how creative and artistic choices influence actors and performers.</p> <p>Excellent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Excellent and highly developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p>AO4 Level 4: 10–12 marks</p>	<p>Confident understanding of text and question; well-structured argument with clear line of development.</p> <p>Confident and well-developed discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Well-developed examples of how creative and artistic choices influence actors and performers.</p> <p>Confident understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Well-developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p>AO4 Level 3: 7–9 marks</p>	<p>Competent understanding of text and question; argument has a clear line of development.</p> <p>Discussion of how theatrical process and practices could be used to communicate with the audience is clear.</p> <p>Competent examples of how creative and artistic choices influence actors and performers.</p> <p>Competent understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Competent understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p>AO4 Level 2: 4–6 marks</p>	<p>Basic understanding of text and main elements of question; some structured argument evident, lacking development.</p> <p>Basic understanding of text and question; argument may be underdeveloped.</p> <p>Basic discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Basic examples of how creative and artistic choices influence actors and performers.</p> <p>Basic understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Basic understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>

AO4 Level 1: 1–3 marks	Limited understanding of text and question examples ineffective. Limited discussion of how theatrical process and practices could be used to communicate with the audience. Examples of how creative and artistic choices influence actors and performers are likely to be ineffective. Limited understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning. Limited understanding of how performance texts are constructed to be performed and convey meaning through performance.
0 marks	No response or no response worthy of any credit.

Question	Guidance	Marks
1	<p>As a director, explain how you would highlight conflicts in <u>either</u> the opening scenes <u>or</u> the closing scenes of your chosen performance text.</p> <p>This question focuses on how a director could highlight the various conflicts in either the opening or closing scenes. It offers opportunities to consider all aspects of the directorial process. However, if candidates refer to both opening and closing scenes, do not penalise – treat as if they had answered the usual ‘at least three scenes’ rubric.</p> <p>There may be references to rehearsing, acting skills and design elements which collectively highlight conflict.</p> <p>There may be discussion about the nature of conflict and how it is explored and presented. The conflict may be internal with self, and/or external with other characters.</p> <p>Techniques may and/or are likely to include:</p> <ul style="list-style-type: none"> * acting, vocal and physical skills * movement and gestures * costumes and props * settings * levels * stage furniture * entrances/exits * physical relationships * proxemics, actor/audience * performance space(s) * status, hierarchy, rank * stage design * lighting and sound design to support the actors * direct address and sharing with audience, when appropriate * semiotics and signposting for the audience <p>Responses must be well justified from examples in their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * How the action in the chosen scenes relates to the theme of conflict across the play as studied, how the given text can be interpreted and realised; how internal conflict is externalised; how a director helps when a character may struggle with issues 	15 (AO3)

Question	Guidance	Marks
	<p>personally; and/or how characters may be similar or contrasting to generate conflict; and how these moments are significant in the play.</p> <ul style="list-style-type: none"> * A wide range of acting techniques will be promoted by the director, using voice – e.g. pace, pause, tone, volume, silence; physicality – e.g. movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and relationship with the audience. * The context of the characters, the story, the play and how the performance can make the ideas about conflict relevant to their audience; how the military context to the plays may impact on emotions, attitudes and actions. * An exploration of psychological tensions in terms of a character’s motives and how an actor communicates these motives. They may consider how conflict can be linked to an individual character’s motives and desires, or arising from interpersonal conflict or situational strife, such as involvement in war. They may explore how these motives and desires affect how a character behaves and interacts with those around them. * Discussion of how performance communicates conflicts both external and inner, and how conflicts, including memory, can impact on a character's thinking. * Understanding of how performance can convey the complexity of the character’s emotions. * Discussion of proxemics, staging, setting, design elements, costume and specific lighting. * There may be understanding of the role of the collaboration of director/actor/designer to explore and stage psychological tensions. * Semiotics and signposting for the audience. * Understanding of the playwright’s intentions. <p>Excellent responses will demonstrate an explicit grasp of how a director may explore conflict to convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p>Confident responses will demonstrate a sustained understanding of how a director may explore conflict to convey wide meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of how a director may explore conflict to convey some conflict to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of how a director may explore conflict to convey some sense of meaning to an audience through a performance, using one or two relevant examples.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	

2	<p>Explain how a character's response to events changes the course of the dramatic action in <u>at least three scenes</u> of a performance text you have studied.</p> <p>This question focuses on how a character reacts to dramatic action within the play. This might be approached as an actor or a director. The response may discuss rehearsal techniques as well as performance skills.</p> <p>Responses should refer to examples from at least three scenes and might be connected to the theme of conflict.</p> <p>Responses must be well justified from examples in their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * acting, vocal and physical skills * movement and gestures * costumes and props * lighting effects and/or music * settings * stage space(s) and levels * stage furniture * entrances/exits * physical relationships * proxemics, actor/audience * performance space(s) * status, hierarchy, rank * lighting and sound design to support the actors * semiotics and signposting for the audience * understanding of the playwright's intentions <p>Excellent responses will demonstrate an explicit grasp of how the actor shapes performance skills to show inner conflicts and tensions in changing relationships and conveys meaning to an audience through a performance, using perceptive examples.</p> <p>Confident responses will demonstrate a sustained understanding of how the actor's performance skills show conflict through changing relationships and convey meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of how the actor's performance skills show a conflict through changing relationships and convey some meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of the actor's performance skills and how they touch on the conflict in a changing relationship to convey a small sense of meaning to an audience through a performance, using some relevant examples.</p>	15 (AO3)
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This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors

3	<p>Explain how gestures and physical actions could be used to show how members of a family relate to one another. Refer to <u>at least three scenes</u> from your chosen performance text.</p> <p>This question focuses on how physical performance skills could show how individuals relate to one another. They will through gestures, body language, facial expression, movement, physical actions and any other area of physicality demonstrate a variety of aspects of family life and relationships which the audience needs to see and understand. Responses should refer to at least three scenes and points should be justified and clearly connected to the theme of family dynamics.</p> <p>Reference may be made to the role of the director and perhaps even the designer, but the main focus is on the actor. Candidates could refer to a number of characters to illustrate their discussion.</p> <p>Gestures and physical actions may be repeated in more than one scene, of course.</p> <p>Responses must be well justified from examples in their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * Understanding of how performance skills may be used at specific moments to achieve a particular effect for the audience. * Exploration of how performance skills communicate themes and issues relating to family dynamics. * How acting skills convey meaning and atmosphere to the audience, in this case the complexities of family relationships. * Discussing how all aspects of physicality may be served by complementary lighting or settings. * Semiotics and signposting for the audience. * Understanding of the playwright's intentions. <p>Excellent responses will demonstrate an explicit grasp of the actor will use physicality to convey family dynamics and comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p>Confident responses will demonstrate a sustained understanding of how the actor will use physicality to convey family dynamics and cohesive meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of how the actor will use physicality to convey family dynamics and some of the meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of how the actor will use physicality to convey some sense of family dynamics and a little of the meaning to an audience through a performance, using some relevant examples.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors</i></p>	15 (AO3)
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4	<p>As a director, explain how you would stage the <u>opening scenes</u> to create a sense of unfolding family relationships in your chosen performance text.</p> <p>This question focuses on how a director highlights the various aspects of family dynamics in the opening scenes. It offers opportunities to consider all aspects of the directorial process. There may be references to rehearsing, acting skills, props, sets and design elements which collectively highlight family dynamics.</p> <p>There may be discussion about the nature of family dynamics and how they are explored and presented. Dynamics may include love, hate, dislike, mistrust, trust, indifference.</p> <p>Techniques may and/or are likely to include:</p> <ul style="list-style-type: none"> * acting, vocal and physical skills * movement and gestures * costumes and props * settings * levels * stage furniture * entrances/exits * physical relationships * proxemics, actor/audience * performance space(s) * status, hierarchy, rank * stage design * lighting and sound design to support the actors * direct address and sharing with audience, when appropriate * semiotics and signposting for the audience <p>Responses must be well justified from examples in their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * A wide range of acting techniques will be promoted by the director, using voice – e.g. pace, pause, tone, volume, silence; physicality – e.g. movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and relationship with the audience. 	15 (AO3)
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- * The context of the characters, the story, the play and how the performance can make the ideas about family dynamics clear to their audience; how the context to the plays may impact on emotions, attitudes and actions.
- * An exploration of status with a family in terms of a character's motives and how an actor communicates these motives. They may consider how status can be linked to an individual character's motives and desires, or arising from tensions between the characters or situational strife such as that caused by others or external events. They may explore how these motives and desires affect how a character behaves and interacts with those around them.
- * Discussion of how performance communicates reactions/responses to others both external and inner, and how responses, including memory, can impact on a character's thinking.
- * Understanding of how performance can convey the complexity of the character's emotions.
- * Discussion of proxemics, staging, setting, design elements, costume and specific lighting.
- * There may be understanding of the role of the collaboration of director/actor/designer to explore and stage status.
- * Semiotics and signposting for the audience.
- * Understanding of the playwright's intentions.

Excellent responses will demonstrate an explicit grasp of the director's techniques to work with the actors and perhaps designers to explore family dynamics which convey comprehensive meaning to an audience through a performance, using perceptive examples.

Confident responses will demonstrate a sustained understanding of the director's techniques to work with actors (and designers) to explore in some detail family dynamics which convey wide meaning to an audience through a performance, using appropriate examples.

Competent responses will demonstrate secure understanding of the director's techniques to work with actors (and designers) which convey some family dynamics to an audience through a performance, using generally adequate examples.

Basic responses will demonstrate variable understanding of the director's techniques and mention family dynamics which conveys some sense of meaning to an audience through a performance, using one or two relevant examples.

This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors

5	<p>As a director, explain how you would emphasise villainous behaviour in <u>the opening scenes</u> of your chosen performance text.</p> <p>This question focuses on how a director could use performance and/or production techniques to draw out and highlight villainous behaviour in the opening scenes. It offers opportunities to consider all aspects of the directorial process. There may be references to rehearsing, acting skills and design elements which collectively highlight villainous behaviour.</p> <p>There may be discussion about what constitutes ‘villainous behaviour’ either on its own or by contrast with heroic behaviour and how it may be explored and presented. Villainous behaviour may include thoughts and actions of hate, dislike, mistrust, indifference, revenge or doing harm to another. The response may include more than one character.</p> <p>Techniques may and/or are likely to include:</p> <ul style="list-style-type: none"> * acting, vocal and physical skills * movement and gestures * costumes and props * settings * levels * stage furniture * entrances/exits * physical relationships * proxemics, actor/audience * performance space(s) * status, hierarchy, rank * stage design * lighting and sound design to support the actors * direct address and sharing with audience, when appropriate * semiotics and signposting for the audience <p>Responses must be well justified from examples in their chosen text.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * How the action in the opening relates to the theme of heroes and villains how the given text can be interpreted and realised; how villainous behaviour can be presented. 	15 (AO3)
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- * A wide range of acting techniques will be promoted by the director, using voice – e.g. pace, pause, tone, volume, silence; physicality – e.g. movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and relationship with the audience.
- * The context of the characters, the story, the play and how the performance can make the ideas about behaviour relevant to their audience; how the context of the plays may impact on emotions, attitudes and actions.
- * An exploration of a character’s motives and how an actor communicates these motives. They may explore how these motives and desires affect how a character behaves and interacts with those around them.
- * Discussion of how performance communicates reactions/responses to others both external and inner, and how responses, including memory, can impact on a character's thinking.
- * Understanding of how performance can convey the complexity of the character’s emotions.
- * Discussion of proxemics, staging, setting, design elements, costume and specific lighting.
- * There may be understanding of the role of the collaboration of director/actor/designer.
- * Semiotics and signposting for the audience.
- * Understanding of the playwright’s intentions.

Excellent responses will demonstrate an explicit grasp of the director’s techniques to work with the actors and perhaps designers to explore villainous behaviour which conveys comprehensive meaning to an audience through a performance, using perceptive examples.

Confident responses will demonstrate a sustained understanding of the director’s techniques to work with actors (and designers) to explore in some detail villainous behaviour which conveys wide meaning to an audience through a performance, using appropriate examples.

Competent responses will demonstrate secure understanding of the director’s techniques to work with actors (and designers) which conveys some villainous behaviour to an audience through a performance, using generally adequate examples.

Basic responses will demonstrate variable understanding of the director’s techniques and mention some villainous behaviour which conveys some sense of meaning to an audience through a performance, using one or two relevant examples.

This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors

6	<p>Explain how you would perform one character with heroic qualities from your chosen performance text. Refer to at least <u>three</u> scenes.</p> <p>This answer should focus specifically on the work of the actor or actors in at least three scenes, though there may also be reference to the role of the director in collaborating with the actors, but it is essentially about the physical skills and acting techniques performers employ on stage to present one character as a heroic figure, one with heroic attributes.</p> <p>There may be discussion about how far a character's inward motivation matches external actions, whether 'heroic features' may be an assumed role, a façade, a face, a front, a mask or a public face. Could Iago be one such character, outwardly loyal, obedient and caring?</p> <p>Candidates may debate how many heroic qualities a character perceives he/she possesses, such as Salieri for instance, as well as how others and an audience may view them.</p> <p>Villains are arguably easier to portray, so discussion of acting skills and how other people/characters relate to them will be useful. An evil person may be measured such by comparison with a good person, and vice versa. There is a debate to be had there, so markers should accept any definition candidates justify with examples.</p> <p>As in previous sessions it has been noted that either the Creature or Frankenstein may be validly argued as either the hero or the villain.</p> <p>Provided the argument is justified from text examples, it is valid.</p> <p>While villains are more clear-cut in the other texts, heroes/heroic figures are less obvious but present. The main point is that the question asks about acting skills in conveying those heroic traits to an audience. Responses should refer to characters and contexts in at least three scenes from their text, which are well-justified and connected to the theme of heroes and villains.</p> <p>There should be detailed discussion of how actors employ physical, acting and vocal skills to handle themselves on stage, to convey the purpose of their part and so need to understand something of the playwright's and director's intentions. There may be reference to rehearsing.</p> <p>Higher level responses will recognise that an actor demonstrating strong heroic qualities will be collaborating with the director and that frequently design elements such as light, staging and sound effects may support the actor, too.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> * Reference to practitioners who have informed their thinking/learning. * Acting, vocal and physical skills 	15 (AO3)
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- * Movement and gestures
- * Costumes and props
- * Settings
- * Levels
- * Stage furniture
- * Entrances/exits
- * Physical relationships
- * Proxemics, actor/audience
- * Performance space(s)
- * Status, hierarchy, rank
- * Stage design
- * Lighting and sound design to support the actors
- * Direct address and sharing with audience, when appropriate
- * Semiotics and signposting for the audience
- * Understanding of the playwright's intentions

Excellent responses will demonstrate an explicit grasp of the actor's performance skills and how they can be shaped by actors and directors to demonstrate heroic attributes in a role to an audience.

Confident responses will demonstrate a sustained understanding of how good performance skills are shaped by actors and directors to show some heroic attributes in a role to an audience through a performance, using appropriate examples.

Competent responses will demonstrate secure understanding of how reasonable performance skills are shaped by actors and directors to illustrate one or two heroic attributes to an audience through a performance, using generally adequate examples.

Basic responses will demonstrate variable understanding of how a few elementary performance skills are shaped by actors to mention one or two observations of heroic attributes to an audience through a performance, using a few relevant examples.

This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.

SECTION B – 30 mark question. The Assessment Objective for this section is AO4: Analyse and evaluate their own work and the work of others

7*	<p><i>At the start of your answer state the name, venue and date (month and year) of the live performance you have seen</i></p> <p>Evaluate how successfully the themes of the performance text were communicated in the live production you have seen.</p> <p>The focus of the question is on the candidate's understanding of the success of the communication of the themes, which some will interpret as meaning(s) and message(s) in the live performance they attended and how effectively they were conveyed to the audience.</p> <p>Candidates should read musical or any other genre instead of play, depending on what they saw.</p> <p>Candidates should evaluate relevant performance skills, other elements, including directing, costumes, props, levels, lighting, entrances/exits, proxemics and semiotics and the nature of the set and settings as appropriate. Viewpoints should be justified by examples from the piece.</p> <p>Higher level responses may recognise connections between the artistic/dramatic intentions of the writer/devisers/directors of the piece and the performance on stage from the actors.</p> <p>Responses should include:</p> <ul style="list-style-type: none"> * the perceived messages, themes and meanings * the professional context of the live performance and the production values evident in the performance. * the acting, directing and design elements in the production * specific examples of acting, directing and design in use * how effective or not they were * how appropriate acting, directing and design were for the text, the staging, the venue and for the candidate in the audience * the dramatic intention of the piece, as perceived or told about * the stylistic elements of the piece * staging style * music, dance, mime, special effects, other art forms, if appropriate <p>Responses might include:</p> <ul style="list-style-type: none"> * consideration of the director's overall concept 	30 (AO4)
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	<ul style="list-style-type: none"> * social, cultural and historical contexts relevant to the design of the production * comparison with other productions seen, other or same actors/practitioners/staging style * anything unusual or probably unplanned that were affected by any acting, directing or design elements * the playwright's intentions, if there was a playwright <p>Excellent responses will demonstrate an explicit grasp of both the performance techniques and the dramatic intention of the production and how effective acting, directing, design were in communicating themes and meaning to the audience, using appropriate examples.</p> <p>Confident responses will demonstrate a sustained understanding of performance elements and the dramatic intention of the production and how effective the acting, directing, design were in communicating themes and meaning to the audience, using several appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of both the performance elements and the dramatic intention of the production and how effective the performance, directing and design were in communicating some themes and meaning to the audience, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of the performance elements and the dramatic intention of the production and how effective some elements were in communicating a theme and some meaning to the audience, using a few appropriate examples.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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<p>AO4 Level 5: 25–30 marks</p>	<p>Perceptive analysis of how performance texts are interpreted and excellent analysis of the distinctive creative and artistic choices made by a director to convey meaning to an audience.</p> <p>Highly developed analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.</p> <p>Excellent use of technical language</p>
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<p>AO4 Level 4: 19–24 marks</p>	<p>Confident analysis of how performance texts are interpreted and well-developed analysis of several creative and artistic choices made by a director to convey meaning to an audience. Confident analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Confident use of technical language.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p>AO4 Level 3: 13–18 marks</p>	<p>Clear analysis of how performance texts are interpreted and competent analysis of some creative and artistic choices made by a director to convey meaning to an audience. Competent analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Competent use of technical language.</p> <p><i>There is a clear line of reasoning presented with some structure</i></p>
<p>AO4 Level 2: 7–12 marks</p>	<p>Basic analysis of how performance texts are interpreted. Basic analysis of a few creative and artistic choices made by a director to convey meaning to an audience. Basic analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Basic use of technical language.</p> <p><i>The information has some relevance and is presented with a basic structure</i></p>
<p>AO4 Level 1: 1–6 marks</p>	<p>Limited analysis of how performance texts are interpreted. Limited analysis of one or two creative and artistic choices made by a director to convey meaning to an audience. Limited analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Limited use of technical language.</p>
<p>0 marks</p>	<p>No response or no response worthy of any credit.</p>

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