



Oxford Cambridge and RSA

**GCE**

**Drama and Theatre**

**H059/05: Exploring performance**

AS 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

**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.



## 12. Subject Specific Marking Instructions

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

<p><b>Level 5:</b> <b>17–20</b> <b>marks</b></p>	<p>Excellent response: clear understanding of text and question; well structured, coherent argument consistently developed. Extensive use of examples to illustrate all points.</p> <p>Sophisticated discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Wide range of examples of how creative and artistic choices influence actors and performers.</p> <p>Thorough knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Extensive understanding of how performance texts are constructed to be performed and convey meaning through performance.</p> <p>Thorough knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 4:</b> <b>13–16</b> <b>marks</b></p>	<p>Accomplished response: broad understanding of text and question; well-structured argument with examples to support all points made.</p> <p>Detailed and effective discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>A range of examples of how creative and artistic choices influence actors and performers.</p> <p>Sustained knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Developed understanding of how performance texts are constructed to be performed and convey meaning through performance.</p> <p>Secure knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 3:</b> <b>9–12</b> <b>marks</b></p>	<p>Competent understanding of text and question; argument has a clear line of development with examples to evidence most points made.</p> <p>Clear, competent discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Relevant examples of how creative and artistic choices influence actors and performers.</p> <p>Secure knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p>

	Secure understanding of how performance texts are constructed to be performed and convey meaning through performance. Some understanding of how performance texts are informed by their social, cultural and historical contexts.
<b>Level 2: 5–8 marks</b>	Basic understanding of text and main elements of question; some structured argument evident, with some examples to support points Sufficient understanding of text and question to construct an argument, may be pedestrian, with some development. Plain, workable discussion of how theatrical process and practices could be used to communicate with the audience. Some relevant examples of how creative and artistic choices influence actors and performers. Some knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Some understanding of how performance texts are constructed to be performed and convey meaning through performance. Some evidence of understanding of how performance texts are informed by their social, cultural and historical contexts is shown.
<b>Level 1: 1–4 marks</b>	Limited understanding of text and question examples ineffective, few or no examples to support points. Limited evidence of understanding of how theatrical process and practices could be used to communicate with the audience. May show some awareness of how creative and artistic choices influence actors and performers. May show some awareness that conventions, forms and techniques are used in drama and live theatre to create meaning. May show some awareness of of how performance texts are constructed to be performed and convey meaning through performance. Little or no understanding of how performance texts are informed by their social, cultural and historical contexts.
<b>0 marks</b>	No response or no response worthy of any credit.

Question	Guidance	Marks
1	<p><b>How could set be used in three scenes of a performance text you have studied to show tensions between characters.</b></p> <p>This question focuses on the role of the set designer in supporting director and actors by designing appropriate sets that will work to create the appropriate atmosphere.</p> <p>Set may take forms of staging, backdrops, drapes, scenery, cycloramas, projections or a simple neutral use of the space which will work to an atmosphere of tension.</p> <p>Reference may also be made to props, costumes, lighting, effects and sound. But the main focus must be on the set, which also includes levels, backdrops, entrances/exits, proxemics and stage furniture. There may be discussion about staging types – proscenium, thrust, in the round and traverse, for example.</p> <p>Military designs may well feature in the responses.</p> <p>In <i>Oh What a Lovely War</i> the positioning of musicians may form part of the discussion. The opening of <i>The Long and the Short and the Tall</i> could open a discussion about naturalistic, symbolic or total absence of backdrop or set. Military designs may well feature in the response.</p> <p>In <i>Hamlet</i>, it may be that a particular period is settled on, so the set (and costumes and props) may be a contributory factor in how the designer contributes to the bringing out of conflict; other texts may seek to consider post-modern or other contexts not located in the specifics of the original contexts of those plays; the quality of justification would determine the marking.</p> <p>The opening of <i>Necessary Targets</i> in original form is a first meeting in a well-to-do New York apartment, between two women. The conflict is not going to be in the décor, but is interpersonal in how they use the space in relation to one another and possibly some props. The set designer has to provide for that without making it a battleground. The other plays all offer militaristic aspects of conflict that can be built into the set.</p> <p>Good answers may and/or are likely to include:</p> <p>* Reference to practitioners who have informed their thinking/learning.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>* Understanding of how a set may support and enhance acting at specific moments to achieve a particular effect for the audience.</p> <p>* Exploration of how design communicates themes and issues relating to conflict, both external and internal.</p> <p>* How a well-designed set can support the work of the director and actors on stage to convey meaning and atmosphere to the audience.</p> <p>* How such a collaboration of space, directing and acting can convey the complexity of the character's emotions as they are generated by what has happened within the scene and addresses the conflict theme.</p> <p>* How experimenting away from the given settings of the original text might be helpful in exploring characters.</p> <p>* How costumes, props, stage dressing and entrances/exits emphasise the dynamics.</p> <p>* Discussing how naturalistic or other styles may best be served by complementary lighting or settings.</p> <p>* Debating about difficulties of using particular set designs.</p> <p>Sketches of set designs with annotations outlining justifications for ideas should be credited where understanding is shown which meets the marking criteria. Sketches may be considered as a means of exemplification of the written answer. No credit is available nor should be given for the quality of sketches as this is not within the scope of the question.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the set designers opportunities to employ methods to show atmosphere and convey comprehensive meaning to an audience through design(s), using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the set designer's methods to explore atmosphere in some detail and convey wide meaning to an audience through design(s), using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the set designer's methods to use design, to discuss a few aspects of atmosphere that convey some meaning to an audience through design, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the designer's methods to use a few design skills and refer to one or two points about atmosphere and some sense of meaning being conveyed to an audience through design, 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>	

Question	Guidance	Marks
2	<p><b>What techniques could an actor playing a main role in the opening scenes of a performance text you have studied use to make the role convincing?</b></p> <p>This question focuses on how the actor could use a range of skills and techniques to make the role convincing at the very outset. Candidates will consider the role, what they say and do and this is played in order to appear convincing.</p> <p>In <i>Hamlet</i>, there is the element of royalty, in <i>Blackwatch</i>, <i>Oh What a Lovely War!</i> and <i>The Long, the Short and the Tall</i> - there are military elements to do with status and authority that an actor will portray throughout, but particularly in the opening scenes.</p> <p>In directorial vision terms, a decision may have been made to set the play in a period and place other than the original, this may affect the style of acting to be used. The opening of <i>Necessary Targets</i> in original form is a first meeting in a well-to-do New York apartment, between two women. The roles are visible in the way they carry themselves and how they relate to each other.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Understanding of how acting skills may be harnessed and developed to portray a character at specific moments to achieve a particular effect for the audience.</li> <li>* Exploration of how physicality, gestures, proxemics, use of space, gait, sitting, standing, speaking to others, listening to others, non-verbal communication can inform a realisation of a character.</li> <li>* How voice, modulation, accent, pauses, pace, intonation, pitch and emphasis can all convey meaning to the audience.</li> <li>* How a character is perceived by others and how he/she perceives self.</li> <li>* How experimenting away from the given settings of the original text might be helpful in exploring characters.</li> <li>* How the use of costumes, personal props, accessories, stage dressing, furniture and entrances/exits may help the actor</li> <li>*</li> </ul> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's opportunities to employ methods to use performance skills to present a convincing role in the opening scenes, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's use of performance skills to present a convincing role in the opening scenes, using appropriate examples.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p><b>Competent</b> responses will demonstrate secure understanding of the actor's use of performance skills, to offer a reasonably convincing role in the opening scenes, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's use of a few performance skills to hint at a partially convincing character in the opening scenes, 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>	

Question	Guidance	Marks
3	<p><b>As an actor, how would you make effective use of pacing to show family tensions in the opening scenes in the performance text you have studied?</b></p> <p>This question focuses on how actors can make use of pacing to show and heighten the family dynamic in the opening scenes.</p> <p>Tensions within the family dynamic may arise from differences in status and power, mutual dislike and mistrust, lies, false impressions, betrayal and past experiences. It offers opportunities for candidates to consider any and all aspects of character presentation and interaction, where relevant, within the given family.</p> <p>It covers both physical and vocal pacing. Family tensions are rarely straightforward and candidates who pick up that pacing is the key to credible performances should do well. Shifts in power and relationships may be very blunt at one end of the spectrum and quite subtle at the other.</p> <p>There may also be some reference to the role and work of the director or practitioner and there could be some reference to developmental processes within the rehearsal methods.</p> <p>Responses must be well justified and connected to the theme of family dynamics with examples from their chosen text.</p> <p>Pacing variations can change the dynamics. There are a range of characters who are locked together in an assortment of power relationships where shifts in pacing can change a scene. In <i>Caucasian Chalk Circle</i>, power and authority are put aside for the debate in the opening scene; authority rises and falls throughout the rest of the play; in the character of Grusha the power she is able to exert is in her determination to protect Michael although she has no authority; and is at last brought to confront the paradoxical misruling authority of Azdak and it is the clever uses of pacing vocally and physically that help explain all that and carry an audience along with it.</p> <p>Characters in all of the texts are driven by their own needs, wants, perceptions, agendas, fears and passions and the actor interprets and presents them when they interact with other characters using variations in pace. Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* How the pace in the chosen scenes relates to the theme of family dynamics within the play studied, how the given text can be interpreted and realised and how characters may struggle within that family dynamic.</li> <li>* A wide range of methods the actor may use, using voice – e.g. pace, pause, tone, volume, silence accents, emphases, unspoken communication, eye lines; 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.</li> <li>* The context of the characters, the story, the play and how the performance can make the ideas relevant to their audience; how the settings and contexts to the plays in this section may impact on emotions, attitudes and actions.</li> </ul>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>* An exploration of psychological tensions in terms of a character's motives and how an actor communicates these motives. They may consider how pacing is the key to all interpretation and can be linked to an individual character's motives and desires, or arising from interpersonal conflict or situational strife, such as is often present in families. * They may explore how these motives and desires affect how a character behaves and interacts with those around them.</p> <p>* Discussion of how performance communicates through the use of pace both external and inner.</p> <p>* Understanding of how performance can convey the complexity of the character's emotions.</p> <p>* Discussion of proxemics, staging, setting, design elements, costume and specific lighting.</p> <p>* There may be understanding of the role of the director is working with the actor(s) to explore psychological tensions.</p> <p>* Semiotics and signposting for the audience.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's opportunities to use pace as a performance skill to explore in depth the family dynamic and convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's use of pace to explore in some detail the family dynamic and convey wide meaning to an audience through a performance, using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the actor's methods to use pace to show a few aspects of the family dynamic that convey some meaning to an audience through a performance, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's methods to use a few examples of pace and refer to one or two aspects of the family dynamic with some sense of meaning being conveyed 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>	



Question	Guidance	Marks
4	<p><b>“The one who speaks with the most authority dominates the family”. As a director, how would you bring this out in at least three scenes of a performance text you have studied?</b></p> <p>This question focuses on how to bring out the authority of a character or more than one character in the opening scenes. It offers opportunities for candidates to consider a range of techniques which may allow the authority of a character or characters to be shown. Candidates may answer from the point of view of either the director and actor or both.</p> <p>There may be some discussion about ‘authority’ and there may be debate about forceful personalities, age and status, power and authority, parental/child relationships and an individual’s agenda but this must be from the view of a performance of the character or characters on stage.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* The techniques in rehearsal and/or performance that an actor might use to explore and develop their role(s)..</li> <li>* How the action in the opening scenes relates to the theme of family dynamics across the play as studied, how the given text can be interpreted and realised; how an internal agenda conflict is externalised; how a character may struggle with issues personally; and/or how characters may accept the dominance of others or reject it.</li> <li>* The director will work with the actor on a wide range of acting techniques, using voice – eg pace, pause, tone, volume, silence; physicality – eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and relationship with the audience.</li> <li>* The context of the characters, the story, the play and how the performance can make imposition of will clear to their audience; how the family values context to the plays in this section may impact on emotions, attitudes and actions.</li> <li>* An exploration of family dynamics in terms of a character’s motives and how an actor communicates these motives. They may consider how a personal agenda can be linked to an individual character’s motives and desires, or arise from interpersonal cultural or situational strife, such as in <i>Live Like Pigs</i>. They may explore how these motives and desires affect the way a character behaves and interacts with those around them.</li> <li>* Discussion of how performance communicates meaning and intention and how memory can impact on a character’s thinking.</li> <li>* Understanding of how performance can convey the complexity of the character’s emotions.</li> </ul> <p>In <i>King Lear</i> the clash of wills between Lear and his daughters is a developing theme. There are extremes of cruelty, loyalty, suffering and self-sacrifice which require acting with some heightening of physicality and vocal range to convey full meaning to an audience. Lear is not a fragile old man but an almost demonic carrier of energy who wrestles with his decisions and their consequences.</p> <p>From <i>A Day in the Death of Joe Egg</i>, Joe, Bri and Sheila will be the most selected characters to demonstrate conflicting family tensions. The husband and wife tensions/decisions have different agendas in every scene where they are together.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p><i>The Caucasian Chalk Circle</i> will be seen as an invitation by many candidates as an opportunity to describe a range of Brechtian techniques and theories about theatre. This approach is entirely valid as long as it is supported by examples from the text. All themes identified are seen through the prism of Brecht's political views. The use of the songs to push the story on and make comment may also be relevant. There is humour, too.</p> <p><i>The House of Bernard Alba</i> offers a variety of family permutations to demonstrate conflicting agendas. Stage directions give a certain amount of guidance for the actor and Spanish culture is probably key (or some other setting, if justified) in helping actors shape and develop their roles.</p> <p>In <i>Live Like Pigs</i>, the notion of family may be a little stretched in arriving at a response, but that is acceptable if justified with examples from the text. Does each person have his or her own agenda in the plot? The issue of gender relationships, status, class and sex may all be relevant. Humour is significant, too.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of opportunities to employ methods to show authority and convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the methods used to show authority and convey wide meaning to an audience through a performance, using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the methods used to show authority and convey some meaning to an audience through a performance, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the methods used to show authority and give some 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>	

Question	Guidance	Marks
5	<p><b>As a director, how would you show a conflict of wills in the opening scenes of a performance text you have studied?</b></p> <p>This question invites discussion of how a director would work with actors to show conflict within the opening scenes. This might be internal conflict or conflict between two or more characters depending on the text studied.</p> <p>In <i>Othello</i>, the automatic villain is Iago, infused with a single purpose – to achieve the power he feels is his by right and destroy the usurper and foreigner, Othello.</p> <p><i>Caligula</i> is an obvious villain but in order to avoid the stereotypical villain with a black hat, a range of dramatic skills are needed. Others set up the entrance of Caligula through fearful reporting of his impromptu actions and his actual entrance is to an empty stage, creeping in. The director needs the actor to call on a range of techniques including some physical signs of insanity to project the inner selfish demon that drives the dictator who actually attempts to control events rather than be controlled by them.</p> <p>In <i>Frankenstein</i> it is reasonable to argue that either Frankenstein or the Creature is the villain (or indeed, they both are in their own ways) and the actor playing either needs to command the despair, frustrations and rage that drives them both, from the opening of the creation scene through the ever darker scenes that follow the journey to death. Both are inherently selfish, the one through the passions of his scientific pursuit, the other through the impotence of the situation he has been created in. <i>The Love of the Nightingale</i> has Tereus as the obvious villain with little to recommend his behaviour in a sympathetic way so the argument that he is selfish and driven by lust, ambition, power and control is valid and justified. He often speaks lines near the opening which contradict his mindset and allow the actor to develop performance techniques that let the audience know what is beneath his exterior. <i>Amadeus</i>' villain is Salieri, driven by jealousy, power and an inflated sense of his own abilities. The range of acting skills need to be used fully to prevent him being seen as a stereotype – there is some subtlety as the play opens with some direct address, exposition and explanation of situations that reveal his inner selfishness. His control of events is, like many villains, soon beyond him which deepens his character for the actor to explore.</p> <p>Good answers may and/or are likely to include:</p> <ul style="list-style-type: none"> <li>* Reference to practitioners who have informed their thinking/learning.</li> <li>* Comprehensive understanding of how actors work with directors and designers to create a specific intention and how the style and genre of the production may influence both director and actors.</li> <li>* Ideas for using relevant music, technical effects, lighting, costuming and props to support the production where relevant.</li> <li>* Proxemics and staging.</li> <li>* Style and genre of both the production and the time the play was written/created.</li> <li>* Consideration of the ideas of power, rank or status within the interactions of characters and to what extent villainous characters fulfil the expectations of their roles.</li> <li>* Discussion of rehearsal techniques that are intended to explore and create complex depth of character, linking rehearsal to performance.</li> </ul>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>* Perhaps some practitioner discussion on techniques, such as Brecht, Lecoq, Grotowski, Stanislavski.</p> <p>* Reference to director guided acting techniques, using voice - eg pace, pause, tone, volume, silence; physicality - eg movement, stillness, gesture, body language; facial expression, gaze, eye contact/avoidance of eye contact; use of proxemics and will explore how these physical expressions can be used to communicate complexity of character.</p> <p>* Discussion of actions in terms of a character's motives and how an actor communicates these motives, how villainy can be demonstrated by motives and desires, or arise from interpersonal conflict or situational strife.</p> <p>* Understanding of the role of the director.</p> <p>* Understanding of how performance communicates contradictions, and how the inner world, including memory, can impact on a character's thinking.</p> <p>* Discussion of how performance can convey the complexity of the character's emotions and intentions.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the director's opportunities to employ methods to help the actor convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the director's methods to help the actor to convey wide meaning to an audience through a performance, using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the director's methods to help the actor to convey meaning to an audience using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the director's methods to enable the actor to show meaning to an audience using some relevant examples.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
6	<p><b>How could an actor play a character hiding villainous intentions in at least three scenes in a performance text you have studied.</b></p> <p>Clearly the focus of the question is how Iago, Salieri, Frankenstein/the Creature, Tereus and Caligula show their villainous intentions and how this is revealed to the audience and other characters.</p> <p>Methods used by an actor to show their intentions may include use/distortions of voice, not keeping eye contact, gestures, asides, non-verbal communication and use of space, proxemics. Candidates may discuss how other characters see the villain and how much the villain truly understands about themselves</p> <p>Good answers may and/or are likely to include:</p>	20 (AO3)

Question	Guidance	Marks
	<p>* Reference to practitioners who have informed their thinking/learning.</p> <p>* Understanding of how actors convey meaning that goes beyond what they say and do on stage in front of the audience..</p> <p>* Exploration of acting techniques including physicality and gestures, movement, walking, sitting, standing, talking to others and listening to others.</p> <p>* Grasp of how actors' voice can convey intentions, including pace, pitch, pauses, accents, emphases, variations, relaxed, revealing inner tensions and volume.</p> <p><b>Excellent</b> responses will demonstrate an explicit grasp of the actor's opportunities to employ acting methods to hide villainous intentions and convey comprehensive meaning to an audience through a performance, using perceptive examples.</p> <p><b>Confident</b> responses will demonstrate a sustained understanding of the actor's methods to hide villainous intentions and convey wide meaning to an audience through a performance, using appropriate examples.</p> <p><b>Competent</b> responses will demonstrate secure understanding of the actor's methods to use performance skills to hide intentions and to convey some meaning to an audience through a performance, using generally adequate examples.</p> <p><b>Basic</b> responses will demonstrate variable understanding of the actor's methods to use a few performance skills to hide intentions and convey some sense of 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>	

**SECTION B** – 40 mark question.

The Assessment Objectives for this section are AO3 (10 marks) and AO4 (30 marks).

Candidates are awarded a mark for AO3 and AO4 which are combined to create their mark for the question.

**AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.**

<p><b>AO3</b> <b>Level 5:</b> <b>9–10 marks</b></p>	<p>There is a sophisticated and sustained technical discussion, which is accurate, detailed and makes appropriate usage of all relevant vocabulary. There is extensive use of examples to illustrate all points.</p> <p>Excellent and highly developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a highly developed and sustained line of reasoning which is coherent and logically structured.</i></p>
<p><b>AO3</b> <b>Level 4:</b> <b>7–8 marks</b></p>	<p>There is an accomplished and well-developed technical discussion, which is mostly accurate, detailed and makes appropriate usage of relevant vocabulary and with examples which support all points made.</p> <p>Well-developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p><b>AO3</b> <b>Level 3:</b> <b>5–6 marks</b></p>	<p>There is a competent technical discussion, which is clear and broadly accurate and makes appropriate usage of a much relevant vocabulary and with examples which evidence most points made.</p> <p>Competent understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a clear line of reasoning presented with some structure.</i></p>
<p><b>AO3</b> <b>Level 2:</b> <b>3–4 marks</b></p>	<p>There is a basic discussion of technical elements which may be pedestrian or is sometimes accurate, showing usage of some appropriate vocabulary with some examples to support points made.</p> <p>Some understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>The information has some relevance and is presented with a basic structure.</i></p>
<p><b>AO3</b> <b>Level 1:</b> <b>1–2 marks</b></p>	<p>Limited technical discussion, which is rarely accurate and draws on a limited range of vocabulary with few, if any examples.</p> <p>Minimal understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>The information has some relevance, but is communicated in an unstructured way.</i></p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

**AO4: Analyse and evaluate their own work and the work of others.**

<b>AO4 Level 5: 25–30 marks</b>	<p>Sophisticated interpretation of the performance style, and an excellent evaluation of how creative and artistic choices made by the director convey meaning to an audience. There is extensive use of examples to illustrate all points.</p> <p>Highly developed evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 4: 19–24marks</b>	<p>Accomplished interpretation of the performance style, and a skilful evaluation of how creative and artistic choices made by the director convey meaning to an audience. and with examples which support all points made.</p> <p>Confident evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 3: 13–18 marks</b>	<p>Secure interpretation of the performance style, and a clear evaluation of how creative and artistic choices made by the director convey meaning to an audience with and with examples which evidence most points made.</p> <p>Competent evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 2: 7–12 marks</b>	<p>Basic interpretation of the performance style, and an basic evaluation of how creative and artistic choices made by the director convey meaning to an audience. vocabulary with some examples to support points made.</p> <p>Basic evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>AO4 Level 1: 1–6 marks</b>	<p>Limited interpretation of the performance style, and a limited evaluation of how creative and artistic choices made by the director convey meaning to an audience with few, if any examples.</p> <p>Little or no evaluation of the work of others in performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.</p>
<b>0 marks</b>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
7*	<p><b>In the live performance you have seen, how effective were the actors playing two or three main characters in expressing feelings towards others?</b></p> <p><i>Quality of extended response is assessed in this question.</i></p> <p>The focus of the question is on the candidate's understanding of the success or otherwise of the actor or actors in conveying how they feel about other characters. Answers which explore the performance of an actor playing one or more characters will be accepted as will answers which explore the performance of more than one actor and more than one character. What is vital is that specific examples should be given to support any evaluative statements about the performance.</p> <p>The most successful responses are likely to be those that link understanding of performance conventions with evaluation as to how well they were used in performance.</p> <p><b>Responses are likely to include:</b></p> <p>The professional context of the live performance that the candidate has seen, and the performance values evident in the performance.</p> <p>The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>The impact the live performance had on the candidate as an audience member.</p> <p>The relative impacts of the aspects and qualities of the live performance seen.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	<p><b>10</b> (AO3)</p> <p><b>30</b> (AO4)</p>



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