

## **GCSE**

### **Drama**

Unit **J316/04**: Drama: Performance and response

General Certificate of Secondary Education

## **Mark Scheme for June 2018**

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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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## Annotations

Annotation	Meaning
	Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet or on each additional page where there is no candidate response.
	Worthy of credit
	Unclear
	To draw attention
	To draw attention
	Repeat
	Not answered question
	Justification
	Knowledge and understanding
	Level 1
	Level 2
	Level 3
	Level 4
	Level 5
	Odd or incorrect grammar, punctuation or expression
Highlight	Highlight

<b>SEEN</b>	Noted
Off-page comment	Off-page comment

**ASSESSMENT OBJECTIVES**

All questions in Section A assess AO3, Demonstrate knowledge and understanding of how drama and theatre is developed and performed. The one question in Section B assesses both, AO3 and AO4, Analyse and evaluate their own work and the work of others. The 30 marks are split; 20 marks for AO4, 10marks for AO3.

## SECTION A

Question	Answer	Marks	Guidance
1	<p><b>Identify two moments in the performance text you have studied that have the potential to make a strong dramatic impact on the audience. Justify your response.</b></p> <p><b>1 mark</b> for any accurately identified moment that has a dramatic impact. To a maximum of <b>2 marks</b>.</p> <p>An additional <b>1 mark</b> for the justification of why it has a dramatic impact. To a maximum of <b>2 marks</b>.</p> <p><b>Award credit for any valid response from the stated performance text.</b></p>	2+2	<p>Accept <b>any</b> moment from the text.</p> <p>The justification <b>must</b> link to the identified moment to gain the second mark and discuss/highlight the potential impact on the audience.</p> <p><b>Blood Brothers Example</b>  <b>Example of moment</b> - Opening to play  <b>Dramatic Impact</b> - Grabs the audience attention – introduces key themes etc.</p>
2	<p><b>Choose two instances in the performance text when a change in relationship between characters moves the action forward. Explain your answer.</b></p> <p><b>1 mark</b> for any accurately identified instance when a change in relationship moves the action forward. To a maximum of <b>2 marks</b>.</p> <p>An additional <b>1 mark</b> for an explanation of why it moves the action forward. To a maximum of <b>2 marks</b>.</p> <p><b>Award credit for any valid response from the stated performance text.</b></p>	2+2	<p>Accept <b>any</b> instance from the text which reflects a change in relationships.</p> <p>The explanation <b>must</b> link to the identified instance to gain the mark and discuss/highlight <b>how</b> the instance, moves the action forward.</p> <p><b>Blood Brothers Example</b>  <b>Example of instance</b> - When Eddie returns from university  <b>Moves Forward</b> - Relationship breaks down - Eddie gets closer to Linda - builds tension etc.</p>
3	<p><b>Select the character from the performance text you have studied from the following list:</b></p> <ul style="list-style-type: none"> <li>• <b><i>Blood Brothers</i> – Edward</b></li> <li>• <b><i>Death of a Salesman</i> – Biff</b></li> <li>• <b><i>Find Me</i> – Jean</b></li> </ul>	2+2+2	Only the identified characters can be selected.

Question	Answer	Marks	Guidance
	<ul style="list-style-type: none"> <li>• <b>Gizmo – Cevril</b></li> <li>• <b>Kindertransport – Faith</b></li> <li>• <b>Missing Dan Nolan – Pauline</b></li> <li>• <b>Misterman – Thomas</b></li> </ul> <p><b>As an actor, what three aspects of the character would you communicate and how would you do this?</b></p> <p><b>1 mark</b> for any accurate aspect of the selected character identified. To a maximum of <b>3 marks</b>.</p> <p>An additional <b>1 mark</b> for an explanation of how the aspect is communicated, ie through – movement, posture, use of stage, voice, gesture, gait, speech etc. To a maximum of <b>3 marks</b>.</p> <p><b>Award credit for any valid response from the stated performance text.</b></p>		<p>Accept <b>any</b> aspect that would fit that character.</p> <p>A maximum of 3 marks for aspects of the character, one for each aspect and a maximum of 3 marks for how these could be communicated. To gain this mark, the candidate should offer some justification as to how they would use the selected aspect.</p> <p><b>Example from Blood Brothers - Edward</b>  <b>Aspect - Confident and assured</b>  <b>Communicated - Use of body language</b> - Eddie gestures and use of body/movements would be relaxed and often exaggerated to heighten his confident manner.</p>
4	<p><b>Identify a different character to the one listed in Q3 from the performance text you have studied. Give three ways you would deliver lines from this character. Justify your response.</b></p> <p><b>1 mark</b> for any accurate way the character could deliver lines, ie through – volume, emphasis; pause, pace, tone; facial expressions, movement, gesture; position on stage, proxemics, etc. To a maximum of <b>3 marks</b>.</p> <p>An additional <b>1 mark</b> for the justification for delivery of lines, in order to emphasise something – emotion, feelings, anger, attitude. To a maximum of <b>3 marks</b>.</p> <p><b>Award credit for any valid response from the stated performance text.</b></p>	2+2+2	<p>The character must be identified. Any character may be chosen other than the one used for Q3. Only one character can be used.</p> <p>No credit for identifying a line from the play.</p> <p>The justification <b>must</b> link to the delivery of the lines to gain the mark. Justification can be to emphasise or relate to potential impact on the scene, audience, etc.</p> <p><b>Example from Blood Brothers - Narrator</b>  <b>Delivery - use of pause.</b>  <b>Justification -</b> to build tension and atmosphere, especially for opening scene where he introduces style etc.</p>

Question	Answer	Marks	Guidance
5	<p data-bbox="315 220 1151 352"><b>In the box below, draw an annotated sketch showing the set and positioning of characters at an important moment in the performance text you have studied. Give three reasons to justify your sketch.</b></p> <p data-bbox="315 389 591 421"><b>Level 3 (5–6 marks)</b></p> <ul data-bbox="315 427 1144 628" style="list-style-type: none"> <li>• Clear annotated sketch which shows a full understanding of the set and the positioning of characters linked to the important moment in the performance text.</li> <li>• Three valid reasons fully justifying the location of the characters and the design of the set for the important moment in the performance text.</li> </ul> <p data-bbox="315 635 591 667"><b>Level 2 (4–3 marks)</b></p> <ul data-bbox="315 673 1144 874" style="list-style-type: none"> <li>• Clear sketch which shows an understanding of the set and the positioning of characters linked to the important moment in the performance text.</li> <li>• At least two valid reasons for the location of the characters and the design of the set for the important moment in the performance text.</li> </ul> <p data-bbox="315 880 591 912"><b>Level 1 (1–2 marks)</b></p> <ul data-bbox="315 919 1144 1120" style="list-style-type: none"> <li>• Limited sketch which shows the set and the positioning of characters linked to the important moment in the performance text</li> <li>• Limited reference to the reasons for the location of the characters and the design of the set for the important moment in the performance text.</li> </ul> <p data-bbox="315 1126 434 1158"><b>0 marks</b></p> <p data-bbox="315 1161 904 1193">No response or no response worthy of credit.</p>	6	<p data-bbox="1301 220 1980 252">Choice of <b>any</b> moment is for the candidate to make.</p> <p data-bbox="1301 288 2024 352">The sketch could be annotated to aid understanding. It may be freehand or ruler-drawn; front elevation or plan.</p> <p data-bbox="1301 389 2047 485">Candidates that have not annotated their sketch can gain Level 2 even though the questions asks for annotation as long as the justification can be seen.</p> <p data-bbox="1301 523 1912 555">No marks are given for the quality of the sketch.</p> <ul data-bbox="1301 593 2047 1315" style="list-style-type: none"> <li>• <b>Level 3</b> responses should: <ul data-bbox="1346 632 2047 833" style="list-style-type: none"> <li>○ explain the importance of the moment</li> <li>○ have a very clear rationale for the design of the set and positioning of characters</li> <li>○ include features of the set, showing directorial understanding, positioning of characters on stage, etc.</li> </ul> </li> <li>• <b>Level 2</b> responses should: <ul data-bbox="1346 906 2047 1107" style="list-style-type: none"> <li>○ describe the important moment</li> <li>○ have a clear justification for the design of the set and positioning of characters</li> <li>○ include features of the set, showing directorial understanding, positioning of characters on stage, etc.</li> </ul> </li> <li>• <b>Level 1</b> responses should: <ul data-bbox="1346 1181 2047 1315" style="list-style-type: none"> <li>○ refer to the important moment</li> <li>○ limited justification for the design of the set and positioning of characters</li> <li>○ include limited use of technical terms.</li> </ul> </li> </ul>

Question	Answer	Marks	Guidance
6	<p data-bbox="315 220 1111 316"><b>As an actor, discuss how you would create mood and atmosphere at two moments in the performance text you have studied.</b></p> <p data-bbox="315 357 591 389"><b>Level 3 (7–8 marks)</b></p> <ul data-bbox="315 395 1111 612" style="list-style-type: none"> <li>• Very clear understanding of how an actor can create mood/atmosphere linked to the two moments in the performance text.</li> <li>• Two valid examples from the performance text which fully support the discussion and show how the actor creates mood and atmosphere.</li> </ul> <p data-bbox="315 619 591 651"><b>Level 2 (4–6 marks)</b></p> <ul data-bbox="315 657 1144 836" style="list-style-type: none"> <li>• Clear understanding of how an actor can create mood/atmosphere which are generally accurate, with some reference to the performance text.</li> <li>• Two examples from the performance text which show some ways an actor can create mood and atmosphere.</li> </ul> <p data-bbox="315 842 591 874"><b>Level 1 (1–3 marks)</b></p> <ul data-bbox="315 880 1144 1015" style="list-style-type: none"> <li>• Limited discussion of how mood/atmosphere is created by the actor.</li> <li>• Limited reference to examples from the performance text.</li> </ul> <p data-bbox="315 1021 434 1053"><b>0 marks</b></p> <p data-bbox="315 1059 904 1091">No response or no response worthy of credit.</p>	8	<p data-bbox="1301 220 2040 284">The response should be from the perspective of an actor using the performance text.</p> <p data-bbox="1301 322 1989 354">Choice of <b>any</b> moments is for the candidate to make.</p> <p data-bbox="1301 392 2029 456">Accept for mood and atmosphere - menace, fear, tense, intimacy, horror, humour, etc.</p> <p data-bbox="1301 494 2040 558">To gain a Level 3 the response should be explicit in what mood and atmosphere is being created.</p> <ul data-bbox="1301 596 2029 1340" style="list-style-type: none"> <li>• <b>Level 3</b> responses should: <ul data-bbox="1346 635 2029 967" style="list-style-type: none"> <li>○ refer to two moments</li> <li>○ have a very clear idea of how mood and atmosphere is created through the use of pause, voice, movement, gestures, proxemics, interaction with other characters, use of space, use of props, set, etc</li> <li>○ show how the mood/atmosphere will support the plot/storyline</li> <li>○ consider how the mood/atmosphere would impact on the audience/play, etc.</li> </ul> </li> <li>• <b>Level 2</b> responses should: <ul data-bbox="1346 1043 2029 1340" style="list-style-type: none"> <li>○ refer to two moments</li> <li>○ have clear idea of how mood and atmosphere is created through some use of voice, pause, movement, gestures, proxemics, interaction with other characters, etc</li> <li>○ consider how mood and atmosphere are important within the examples they have selected</li> <li>○ consider some aspects of the potential impact of mood and atmosphere on the play/audience.</li> </ul> </li> </ul>



Question	Answer	Marks	Guidance
			<ul style="list-style-type: none"> <li>• <b>Level 1</b> responses should:               <ul style="list-style-type: none"> <li>○ refer to at least one moment</li> <li>○ have some idea of how mood and atmosphere is created through a limited use of voice, movement, gestures, proxemics, interaction with other characters.</li> <li>○ offer limited understanding of how/why mood and atmosphere are important within the examples they have selected.</li> </ul> </li> </ul>
7	<p><b>As a director, explain how you would use the performance space to develop the relationship between characters in the performance text you have studied.</b></p> <p><b>Level 3 (7–8 marks)</b></p> <ul style="list-style-type: none"> <li>• Very clear explanation of how performance space is used in the development of the relationships between characters.</li> <li>• Relevant examples of the way relationships are developed using performance space for at least three characters from the performance text.</li> </ul> <p><b>Level 2 (4–6 marks)</b></p> <ul style="list-style-type: none"> <li>• Clear explanation of how performance space is used in the development of relationships between characters.</li> <li>• Supported by at least two examples of the way relationships are developed using performance space for two characters from the performance text.</li> </ul> <p><b>Level 1 (1–3 marks)</b></p> <ul style="list-style-type: none"> <li>• Limited explanation of the use of performance space and how it would help to develop relationships.</li> <li>• Limited reference to at least one character in the performance text.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p>		<p>The response should be from the perspective of a <b>director</b> using the performance text.</p> <p>For <b>performance space</b> accept types of stage, use of stage, areas of stage, lighting intensity, levels, proxemics, use of height, use of sound, other aspects a director may consider.</p> <p>Candidates can answer this question in relation to rehearsal, performance or both.</p> <ul style="list-style-type: none"> <li>• <b>Level 3</b> responses should:               <ul style="list-style-type: none"> <li>○ refer to the relationship between at least three characters</li> <li>○ it should be clear how the relationships are being developed</li> <li>○ have a very clear idea of the way performance space is used to develop relationships.</li> </ul> </li> <li>• <b>Level 2</b> responses should:               <ul style="list-style-type: none"> <li>○ refer to the relationship between at least two characters</li> <li>○ it should be clear which relationships are being developed</li> <li>○ have a clear idea of the way performance space is used to develop relationships.</li> </ul> </li> </ul>

Question	Answer	Marks	Guidance
			<ul style="list-style-type: none"> <li>• <b>Level 1</b> responses should:               <ul style="list-style-type: none"> <li>○ refer to the relationship with at least one character discussed</li> <li>○ refer to the development of at least one relationship</li> <li>○ have some idea of the way performance space is used to develop relationships.</li> </ul> </li> </ul>
8	<p><b>You are a designer for a production of the performance text you have studied. Explain how your production design would reflect the time period when the performance text was originally written. Justify your response.</b></p> <p><b>Level 3 (7–8 marks)</b></p> <ul style="list-style-type: none"> <li>• Very clear and detailed explanation of how a production design reflects the time period, using very clear examples of design.</li> <li>• Full justification of ideas given with clear details of how the time period of the performance text can be seen.</li> </ul> <p><b>Level 2 (4–6 marks)</b></p> <ul style="list-style-type: none"> <li>• Clear explanation of a production design reflects the time period using clear examples of design.</li> <li>• Clear justification of ideas gives some details of how the time period of the performance text can be viewed.</li> </ul> <p><b>Level 1 (1–3 marks)</b></p> <ul style="list-style-type: none"> <li>• Limited and/or partly accurate understanding shown in the examples of designs used to show the time period of the performance text.</li> <li>• Limited reference to the one or more general examples from the performance text.</li> </ul> <p><b>0 marks</b> No response or no response worthy of credit.</p>	8	<p>The response should be from the perspective of a <b>designer</b> using the performance text. It can relate to any type of <b>design</b> - lighting, sound, set, costume.</p> <p>Candidates can either cover a number of designs or focus on one. If they focus on one, then there must be detailed and justified knowledge and understanding displayed throughout.</p> <p>The question states designs must be from the date when the performance text was written. However, it is acceptable for candidates to refer to designs from the period when the play was set, eg Blood Brothers was written in the 1980s, but set in the 1950s/60s/70s – either are acceptable.</p> <p>Candidates can only achieve a Level 2 or above if they have specifically identified a time period.</p> <ul style="list-style-type: none"> <li>• <b>Level 3</b> responses should:           <ul style="list-style-type: none"> <li>○ very clearly identify the time period and cultural context of the performance text and make reference to relevant aspects of social/political/historical elements within their design(s)</li> <li>○ provide either a very clear and in-depth explanation of one design or very clear explanations of several design aspects</li> </ul> </li> </ul>

Question	Answer	Marks	Guidance
			<ul style="list-style-type: none"> <li>○ give examples of how the time period is shown in the performance text through their ideas about design to support their explanation. There may be links to key themes offered by candidates in this level.</li> <li>● <b>Level 2</b> responses should: <ul style="list-style-type: none"> <li>○ identify and give details of the time period of the performance text and make some reference to potential aspects of social/historical/political elements or themes within their designs</li> <li>○ provide either a clear and in-depth explanation of one design or a clear explanation of several designs</li> <li>○ give at least two examples of how the time period is shown in the performance text through their ideas about design to support their explanation.</li> </ul> </li> <li>● <b>Level 1</b> responses should: <ul style="list-style-type: none"> <li>○ relate to the time period of the performance text</li> <li>○ relate their ideas to cover some aspects of design</li> <li>○ give one example of how the time period is shown in the performance text through their ideas about design.</li> </ul> </li> </ul>

## SECTION B

Question		Marks	Guidance
Q9	<p><b>In a live performance you have seen, analyse the impact one actor had on you as an audience member. In your answer you should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>how the actor created and communicated meaning</b></li> <li>• <b>what skills the actor used in the characterisation</b></li> <li>• <b>how the actor effectively used props and/or stage design.</b></li> </ul> <p><b>You should use appropriate theatre and drama terminology.</b></p>	<p><b>30</b></p> <p><b>(10 marks for AO3, 20 marks for AO4)</b></p>	<p>Candidates must answer the question referring to a <b>different</b> performance text to the one they have studied for Section A.</p> <p>At the start of the answer, candidates write the name, venue and date (month and year) of the live performance they have seen and are told to include examples from the performance in their answer. If a candidate does not provide all the details of a live performance then keep a record to feedback to your TL.</p> <p>The quality of extended response is assessed in this question. Appropriate use of drama and theatre terminology is expected and credited <b>only</b> for AO3.</p> <p>Responses can be accredited at different levels for AO3 and AO4.</p>

**Indicative Content**

The question is asking the candidate to analyse the impact one actor has on them as an audience member. The impact should be analysed from a personal perspective while demonstrating that the candidate understands aspects of live theatrical performance.

The most successful responses are likely to be those rooted in the question and which use the performance seen as the main input to their answer and offer examples alongside this, rather than simply listing all aspects of the production with no analysis.

The response needs to be balanced by (a) seeing the candidate's understanding of how drama and theatre are developed and performed and (b) evaluating the work of the others.

Candidates may refer to the following in their answers:

- How the actor created and communicated meaning by actions, voice, gestures, presence, costume, make up, etc.
- What skills the actor used in the characterisation including the acting and any physically visual elements eg physical theatre/dance/choreography/stage fighting.
- How the actor effectively used props and/or stage design etc and the impact of the style of performance had on how meaning, how the actor communicated this to the audience during the performance.
- The positive and/or negative impacts of the actor's performance.
- The impact the performance had on the candidate as an audience member.

- Examples should be used to support any evaluative statements about the performance.

This indicative content is intended to indicate the aspects of the question 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 the question. This guidance should be used in conjunction with the Level Descriptors.

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