

GCE

Drama and Theatre

H059/05: Exploring performance

Advanced Subsidiary GCE

Mark Scheme for June 2019

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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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Question	Guidance		Marks
1	<p>What is the most significant element of design you would use to establish a sense of conflict in the opening scenes of the play you have studied?</p> <p>Justify your ideas with examples from <u>the opening scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should focus on how one of the design elements will contribute to the sense and atmosphere of conflict as the play opens. The design element will make a relevant contribution near the beginning.</p> <p>A set may add a sense of claustrophobia, of unfilled space or contain cumbersome furniture, for example. Lighting and sound can add atmospheres, enabling actors to develop characters within appropriate textures.</p> <p>Costume/makeup can represent subculture or social group; suggest feelings/characteristics eg pride, socially dysfunctional, impracticality.</p> <p>Higher level responses may identify that the benefit of this technical support will apply to the director, actors and the audience.</p> <p>The ideas for the design should be practical and appropriate for the text.</p> <p>Responses may explain the complexities of scene changes, the passage of time and identified focus points of the plot at the outset of the drama.</p> <p>Good answers will give well chosen examples of design features determined by the text, including stage directions. They will also need to acknowledge the part that the actions of the characters can play in developing conflict.</p> <p>There should be detailed discussion of the following with a clear focus on the desired impact these elements have:</p> <p>* Space: spatial relationships; transitions; proxemics, actor/audience; levels; entrances/exits as these may reflect conflict</p> <p>* Physical appearance: costume; use of props; make-up and hair as all/any of these may show characters in conflict.</p>		20 (AO3)

Question	Guidance		Marks
	<p>* Staging: conflict staged on sets that could be adaptable or not; performance space(s) and impact on sightlines, audience experience and how actors interact with the staging.</p> <p>There should be a clear grasp of any cultural, historical and social contexts with a bearing on design.</p> <p>All five plays in this theme lend themselves to atmospheres from costume, lighting, sound and sets. Good answers will offer well-justified examples to support discussion, clearly related to the theme of Conflict.</p> <p>Excellent answers will show explicit grasp of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using appropriate examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		

2	<p>As an actor, how would you communicate the status of one leading character in the play you have studied?</p> <p>Justify your ideas with examples from <u>at least three scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should focus on the acting techniques one leading performer might employ to indicate the relative status he or she has in at least three scenes, as conflict develops.</p> <p>Directing the actor may be mentioned, but the focus of the response should be on how the performer communicates the role.</p> <p>There should be reference to status with particular reference to their chosen character. Higher responses will observe that status is binary ie not only the actions of the self but also given through interactions with others.</p> <p>This may lead to a justification for the label 'leading' which is about leadership as in the military (<i>Black Watch, Oh What a Lovely War!</i> and <i>The Long and the Short and the Tall</i>) or in monarchy (<i>Hamlet</i>) and in war/family (<i>Necessary Targets</i>). Candidates may discuss use of props and costume as they may communicate status.</p> <p>It may involve influence of practitioner technique eg Stanislavsky or Brecht, or more recent practitioners.</p> <p>Discussion of the following is likely to be included with focus on the desired impact these elements have:</p> <ul style="list-style-type: none"> * Space: proxemics between actors and audience and relationships; use of space(s) and levels. * Performing techniques: voice and gesture, interaction of characters, direct address, duologues, physicality, stage directions, directorial visions and how voice/movement can be varied to create a sense of relationships evolving over the passage of time. <p>There may be references to war and related conflicts as explored in the texts.</p> <p>There should be clear examples of how conflict affects the status of the character in the progression of the play and justification for how performance elements support characters in their changing relationships and conflicts.</p> <p>For example, in <i>The Long and The Short and The Tall</i>, either Private Bamforth or Sgt Mitchem offer opportunities for a range of acting elements to bring to life key characters' in the complexities of soldiers under stress, interpersonal relationships and the issue of rank.</p>	20 (AO3)	
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	<p>Good responses will refer to a single character in several scenes from their text, well justified and connected to the theme of Conflict.</p> <p>Excellent responses will show explicit grasp of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		
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3	<p>What approach would you take to costume design to communicate family relationships in the play you have studied?</p> <p>Justify your ideas with examples from <u>at least three scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should focus on how costume design will contribute to the overall sense and atmosphere of contrasting or complementary interpersonal dynamics in the progression of the play.</p> <p>Costumes for one or more characters may be discussed, although as the focus is on family relationships how a costume affects relationships with others should be core to the response. There may be debate about how individual costumes enhance, reinforce, restrict or make more awkward individual characters within given situations in the chosen scenes.</p> <p>There will need to be some grasp of how contrasting families eg <i>Live Like Pigs</i> or contrasts and tensions within a family eg <i>King Lear</i> may be reflected by particular styles of costumes.</p> <p>Higher level responses are likely to discuss how the use of costume is part of a coherent design concept.</p> <p>The ideas for the design should be practical and appropriate for the text and style of the production.</p> <p>Responses may refer to the complexities of human interaction, scene changes, the passage of time and changing focus points of the plot.</p> <p>There should be discussion of:</p> <ul style="list-style-type: none"> * Physical appearance: use of costume in performance, how they appear in particular lighting, with any relevant and connected use of props; make-up and hair; how these may change as the play progresses to show the journey of the character. * Staging: costume in the performance space(s), proxemics, audience experience as costume communicates family relationships and how costume may establish/progress role(s) within family relationship(s). <p>There should be a clear grasp of any cultural, historical and social contexts intended to have a bearing on overall design.</p>		20 (AO3)
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	<p>All five plays in this theme lend themselves to a variety of atmospheres. Good answers will offer well-justified examples to support discussion, clearly related to the theme of Family Dynamics.</p> <p>Excellent answers will show explicit grasp of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using appropriate examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		
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4	<p>Discuss the ways an actor can use the performance space to enhance the dynamics of family relationships in the opening scenes of the play you have studied?</p> <p>Justify your ideas with examples from <u>the opening scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should focus on acting techniques that may be employed by a performer in relation to the performance space(s) to demonstrate how they influence their family and how they are influenced by that environment.</p> <p>There may be some discussion of what demonstrates the dynamics of family relationships, but it should be related to the use of space to demonstrate relationships.</p> <p>There should be detailed discussion of the following with a clear focus on the desired impact these elements have:</p> <ul style="list-style-type: none"> * Space: proxemics between actors and audience and relationships; use of space(s) and levels. * Performing techniques: voice and gesture, interaction of characters, direct address, duologues, physicality, stage directions, directorial visions and how voice/movement can be varied to create a sense of relationships evolving over the passage of time. <p>Discussion should be supported by clear examples of how use of space and movement establishes future relationships and justification for how performance elements support characters at the start of the play.</p> <p>An example from <i>The House of Bernarda Alba</i> is of Bernarda who from the moment of entry establishes her authority, her relationship with others and her insecurities and vulnerabilities. Stage directions are specific and should support physical movement, standing/sitting. movement around the stage, vocal graduations and use of the cane.</p> <p>Responses should refer to a single character in the opening scenes from their text, which are well justified and connected to the theme of Family Dynamics.</p> <p>Excellent responses will show explicit grasp of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using appropriate</p>		20 (AO3)
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	<p>examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		
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5	<p><i>‘There is no such thing as a pure hero – they all have a touch of villainy about them’.</i></p> <p>Choose a leading character from the play you have studied. As an actor playing the role, what qualities would you wish to communicate that might be both heroic and villainous, and how would you do this?</p> <p>Justify your ideas with examples from <u>at least three scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should identify specific personality attributes and behaviour to be communicated, specifically on how one leading actor could communicate those qualities that may be argued to be both heroic and villainous through the use of acting skills and stage space. Good answers will recognise that neither a villain nor a hero is stereotypical. There should be a sense of coherence in the answer that reflects an overall understanding of the character’s role and the response of others to it, both on stage and among the audience.</p> <p>There should be detailed discussion of the following with a clear focus on the desired impact these elements have:</p> <ul style="list-style-type: none"> * Space: proxemics between actors and audience and relationships; use of space(s) and levels. * Performing techniques: voice and gesture, interaction of characters, direct address, duologues, physicality, stage directions, directorial visions and how voice/movement can be varied to create a sense of hero/villain as the character presents them when first on stage, and perhaps for a little time after that. * Other points: it may be that shades of lighting, sound effects and costume/props/makeup may be employed to communicate heroic/villainous qualities. <p>There should be clear examples of artistic intention supported by textual evidence and justification for how a character may be interpreted in a particular way for and by an audience. In the texts under this theme the role of neither hero nor villain can be considered entirely clear cut.</p> <p>Good responses will refer to the hero in the first scene in which he/she appears, which are well justified and connected to the theme of Heroes and Villains.</p> <p>Excellent responses will show explicit grasp of the playwright’s intentions and how performance skills are shaped to convey meaning to an audience through a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright’s intentions and how</p>		20 (AO3)
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	<p>performance skills are shaped to convey meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how performance skills are shaped to convey meaning to an audience through a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		
6	<p>As a set designer, explain how your set would reflect the social context of the play you have studied.</p> <p>Justify your ideas with examples from <u>the opening scenes</u> from the performance text you have chosen for this question.</p> <p>This answer should focus on social contexts and how these may be made evident through the set design for a production.</p> <p>There may also be discussion about historical and cultural perspectives/contexts relevant to the text when it was written and in terms of being seen by a contemporary audience, but this is not a requirement.</p> <p>The time and place may be historic or set in a time of the candidate's choosing, for example in <i>Othello</i> the Venetian location may be recognisably traditional or updated and relocated , eg Venice Beach USA</p> <p>There should be a detailed explanation of how the design of the set helps shape the ways actors focus on plot, narrative and character; and how they relate to the audience in terms of 4th wall or direct address. as the play progresses.</p> <p>The debate should be supported with clear examples from at least three different scenes.</p> <p>There should be detailed discussion of the following with a clear focus on the desired impact these elements have:</p>		20 (AO3)

	<p>* Space: spatial relationships; transitions; proxemics, actor/audience; levels; entrances/exits.</p> <p>* Staging: cultural referencing and recognisable settings; sets that could be adaptable or not; performance space(s) and audience experience and how actors interact with the staging.</p> <p>* Other points: lighting, sound, props, costume, stage directions must be relevant to the set design.</p> <p>Excellent answers will show explicit grasp of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using perceptive examples.</p> <p>Accomplished responses will show detailed and sustained understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using appropriate examples.</p> <p>Competent responses will show secure understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using generally adequate examples.</p> <p>Basic responses will show variable understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using some relevant examples.</p> <p>Limited responses will show occasional understanding of the playwright's intentions and how design elements support the work of directors and performers in creating and presenting a performance, using a few examples.</p> <p><i>This indicative content is not prescriptive. Accept other credible and relevant content.</i></p>		
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Question	Guidance	Marks
7*	<p>Evaluate how successfully the playwright's message to the audience was communicated in a live performance you have seen.</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 how the particular message(s) was conveyed to the audience through acting, directing, staging and design and the extent to which these could be seen in the live performance they attended.</p> <p>There will need to be some explanation of what the message was and his/her perception of how effective it was. Higher level responses may conclude that they left the performance determined to make changes or lobby somebody (Brechtian).</p> <p>The strength of the message may be measured by the impact of the production.</p> <p>The question also, in effect, asks the candidate to evaluate the success of that production in working within the stylistic conventions of that style of staging including proxemics for the audience and performers and how they were harnessed to convey a message.</p> <p>For example, the impact on the audience of seeing a production in-the-round, on a proscenium or thrust stage or staged in a black box or at a site specific location will all be unique and different from other productions, the features very dependent on the setting and environment, and may have impacted on conveying the message.</p> <p>The stylistic elements of the production may be outlined separately and then evaluated, or referred to entirely within an evaluative context.</p> <p>There should be a broad coverage of both performance and production elements.</p> <p>Specific examples should be given to support 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, offering specific examples rather than simply listing all aspects of the production.</p> <p>Responses are likely to include:</p>	<p>10 (AO3)</p> <p>30 (AO4)</p>

Question	Guidance	Marks
	<ol style="list-style-type: none">1. The professional context of the live performance that the candidate has seen, and the production values evident in the performance.2. The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.3. Any aspects that appeared at odds with received approaches to the live performance and any specific interpretation evident in the production seen.4. The impact the live performance had on the candidate as an audience member.5. The positive and/or negative impacts of the live performance seen. <p><i>This indicative content is not prescriptive. Accept credible and relevant content.</i></p>	

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