GCSE

Drama

J316/04: Drama: Performance and response

General Certificate of Secondary Education

Mark Scheme for June 2022

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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 ON RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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. Prior to the SSU meeting, if it is a small panel or you are a Team Leader log-in to RM Assessor and mark the **required number** of 'scripts' requested by your PE.

4. During/After the standardisation meeting: YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING INSTRUCTIONS

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% 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, email or via the RM Assessor messaging system.

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.)

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.

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.
a. Where generic answer booklets are used, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.
b. Where additional objects are present, all pages must contain an annotation, or RM Assessor will not allow you to submit the script. Where no response is given by a candidate on a whole page the 'BP' annotation **must** be applied.

6. Where candidates have a choice of questions 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.*)

There is a NR (No Response) option. Award NR if:
- there is nothing written at all in the answer space
- OR there is a comment that does not in any way relate to the question (e.g. 'can't do, don't know)
- OR there is a mark (e.g. a dash, a question mark) that is not an attempt at the question.

Note: Award 0 marks for an attempt that earns no credit (including copying out the question).

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

7. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or e-mail.

8. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

For answers marked by levels of response:
a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
b. **To determine the mark within the level**, consider the following:

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

Annotations

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

Annotation	Meaning
BP	Blank Page – this annotation **must** be used on all blank pages within an answer booklet or on each additional page where there is no candidate response.
✔	Worthy of credit
	To draw attention
	To draw attention
NAQ	Not answered question
	Level 1
L2	Level 2
L3	Level 3
L4	Level 4
L5	Level 5
SEEN	Noted but no credit given
NR	No Response given – used rather than 0

MARKING INFORMATION

Introduction

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

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

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

Using the mark scheme

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

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

The Team Leader' standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

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

Information and instructions for examiners

1. The practice scripts provide you with examples of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Standardisation Set-up Meeting.

2. The specific task–related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each

assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. The indicative content for each task provides an indication of what candidates are likely to cover. The notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

3. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

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

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

Marking Scripts
Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.
The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

Any queries on unexpected answers please consult your Team Leader/Principal Examiner.

Using annotations
- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

Ticks: these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

Do use ticks to draw attention to anything worthy of credit [even single words].

Do not use ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

Highlighting: use highlighting as directed by your Principal Examiner.

QUALITY OF EXTENDED RESPONSE
- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

SECTION A

Question	Answer	Mark	Guidance
1	**From the list below, select the character and their first line from the performance text you have studied. Identify two physical movements the character could use when saying this line. Explain how each movement communicates meaning.**	**2 + 2**	*There may be other content in a response that is valid and worthy of credit. Award credit for any valid response from the stated performance text.*

Blood Brothers: Mrs Johnstone	'Tell me it's not true. Say it's just a story.'
Death of a Salesman: Willy	'It's all right. I came back.'
Find Me: Edward 1	'All right, Verity, move out of the way now. I want to take some pictures…'
Gizmo: Manny Rice	'What's your name, boy? I know you, don't I? Rusty, isn't it?'
Kindertransport: Helga	'An abyss is a deep and terrible chasm.'
Missing Dan Nolan: Greg	'Many people believe our Dan went straight in… but that's not the only possibility…'
Misterman: Thomas	''Hello, everyone!'

The physical movements described should be appropriate to the age and characteristics of the character.

The candidate must use the **character listed** *otherwise no marks can be awarded.*
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1 mark for accurately identified physical movement/interpretation, to a maximum of **2 marks**.

1 mark for the explanation of how the movement communicates meaning, to a maximum of **2 marks**.

Blood Brothers:
Mrs Johnstone's first line is from the opening song; she continues with it after the death re-enactment.

All her movements communicate that she is strong-willed, hardened to life's challenges and a determined, stubborn woman who will not be intimidated, yet has a vulnerable side. (up to 2)
- Feet apart (1), dominant (1), defiant (1) and disbelieving (1).
- Arms folded (1) or spread out pleading for it not to be true (1).
- Stock still (1) or moving wildly about, in despair (1).
- Hunched shoulders, trying to be smaller, avoiding reality (1).
- Angry stomping about, defiant, denial and looking for a scapegoat (1).
- Turns away, refusing to watch the deaths (1).
- Direct address to the audience (1) arms outstretched begging for help (1).

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Question	Answer	Mark	Guidance
	Death of a Salesman: The set determines much of movement; he is in conversation with Linda. All his movements communicate a stubborn, still determined to be right and the head of the house, ageing man who has lost his edge and knows that his life, his marriage, his parenting have faded. (2) - Grand entrance (1), arms outstretched (1). - Angry entrance (1), anxious to explain to his wife bad news (1). - Surreptitious creeping in (1) scared of her reaction (1). - Slumped body, very tired/exhausted (1), the weight of the world on him (1). - Reaching out to her (1), reassuring her that he came back, all is well (1). - Avoiding eye contact (1) or deliberately seeking it (1). - Trying to hold her hand (1) or stroke her shoulder (1). **Find Me:** After the 5 Verities have exited the lit area, Edward comes forward. All his movements should show his desire to control a situation that is not his to control, an impatience and a restlessness with his family and those around. (2) - Commanding body posture (1), straight back, head high (1). - Waving arms about to get Verity away (1), gesticulating wildly (1). - Waving camera about (1) indicating Mummy and boys (1). - An irritated walk (1), facial expression of impatience (1) and fed up (1). **Gizmo:** Stage direction tells us Manny is a well-groomed, well-dressed thug. All his movements support his self-importance, self-ordained status, his power to intimidate and menace, his facial expressions reveal his power and impatience. (2) - Walks with swagger (1), hands in pocket (1) or has one hand in (1), straightens tie (1), removes sunglasses (1), walks slowly with menace (1). - Uses sunglasses as a menacing prop (1), has an expensive overcoat on (1) or takes off (1).		

Question	Answer	Mark	Guidance
	• Stares at everyone with sense of power (1), menace (1) expectation of obedience (1).		
	• Facial expressions of annoyance (1), puzzlement (1) cunning (1) sneering (1).		
	• Plays with hair (1), face (1) lapels (1) in annoying way (1), impatiently (1), disdain (1).		

Kindertransport:
Helga, the German/Jewish woman is sitting on the settee.

All her movements indicate a weariness, a wariness, a sense of fear, threat and nervousness. (2)

- Sits agitated (1), weary (1), feeling age (1), frightened (1), legs crossed (1) or forward on settee (1).
- Leans back on settee (1), focus of eyes on Eva (1), ear listening out for Nazi danger (1).
- Picks at settee arm (1), her sleeve (1) or her cardigan (1).
- Brushes space next to her nervously (1), agitatedly (1) in absent way (1) or in angry way (1).
- Fidgets (1) or twists about (1) her props – needle and thread, coat and button as a substitute for taking hold of Eva (1).

Missing Dan Nolan:
Greg, Dan's father, speaks in direct address, informing audience of what could have happened to Dan.

All his movements indicate a sense of hopelessness, desperation, a driving need to carry people with his needs and wants, and all wrapped in a great loss and powerlessness. (2)

- Stands in sorrow (1), shoulders hunched (1), arms hanging limply (1) or moving about animatedly (1) or moves to take centre stage (1) brushing others aside (1).
- Stays stock still (1) or moves agitated across stage (1) or does both (1).
- Sits, and uses the set as his podium (1) to command the room/stage (1).
- Head hung down (1) a beaten man(1) or held high (1) with fighting spirit still strong (1).
- Uses a prop like a handkerchief (1), spectacles (1), his jumper (1) , a mug (1) or something else in the room (1).

Misterman:
The play is opening; there is business with the tape recordings and Dwain Flynn and stage directions describing Thomas' agitation and anger and the hammer smashing of a tape recorder.

Question	Answer	Mark	Guidance
	All his movements communicate frustration, power barely contained, anger, anxious use of the small spaces around him, agitation and his mental imbalance within. *Accept these actions as coming with his first line if used in that way.* • He moves agitated, with two dirty teddy bears taped over his ears (1), he paces (1), he squats (1), he strides (1) and he uses all the space, like a caged animal (1) to and from the audience (1). • He uses a range of walking (1), shuffling (1), limping (1), dashing about (1) styles to show the state of mental frenzy he is in (1). • He responds in fear (1) to the darkness outside his pools of light; he keeps looking over his shoulders (1), he lets spittle escape (1), he creates the voices as people in front of him are real by his physical reactions to them of disgust, anger, incomprehension or amusement (1). **NOTE: 1 mark answers** will use one of the above suggestions for each text.		
2	**Using the same character from Question 1, suggest two appropriate items of costume for this character. Explain why this item of costume is appropriate for the character.** **1 mark** should be awarded for identified appropriate costume, to a maximum of **2 marks**. **1 mark** for why the costume is appropriate for the character, to a maximum of **2 marks**. **Blood Brothers:** The costumes suggested are appropriate for the type of housewife she is and the way she lives, hand to mouth on an estate, without any spare money, dressed for everyday chores and suggest the hardship of the life she leads. *(up to 2)* • Housewife clothes, skirt (1), socks or torn stockings (1) or no bare legs (1), a cardigan (1), scarf round head (1), earrings (1), all scruffy, worn, dirty (1). • She is archetypal working class married woman of the 1950s/60s, so some sense of period appropriate garments may be suggested but accept contemporary description. • Clothes for doing housework and child minding in, nothing fancy or 'posh' (1). • Slippers, even outdoors (1).	**2 + 2**	*The answer must refer to 2 features of a costume, which should be more than a single item. .* *What constitutes an 'appropriate costume' is for each candidate to decide.* *The answer must refer to costume, **not props**. i.e anything that is worn is acceptable.* *f the candidate uses **the same character** as that as used in question one, then marks **can be awarded EVEN if it is***

Question	Answer	Mark	Guidance
	Death of a Salesman: The stage directions describe Willy entering with two suitcases. His suit, crumpled and tired, is a feature of the salesman, so what is suggested for him because of his age, experience and returning from yet another trip of selling nothing and making no commission. The costumes are suitable for his age, class and self perception. Cases are his props. • A crumpled, old fashioned suit (1), even in heat, worn and ill fitting (1) He is a businessman and should look like it (1) but not a sharp, modern suit (1). • A scruffy shirt (1) and a tie (1) perhaps not fully tight (1) . • Formal shoes, well-polished (1) or scruffy (1). **Find Me:** Edward is the father. The period is not specified so a variety of suitable clothes can be accepted. His clothes will be suitable for his age and his status, and reflect that he is not over wealthy but is not poor, either. A coat to hand may suggest outdoors as well as in. He may look smart casual, which is suitable for his role as father. • Could be in casual trousers (1), open necked shirt (1), or with a non-descript tie (1) or even with a jacket (1) which speaks of his age (1) and status (1). • All in black with no particular costume if all characters are similarly attired. • Indoor clothing (1), but equally could be outdoors (1) so a coat, (1) a raincoat (1) or outside jacket (1) might be used. **Gizmo:** Stage directions tell us he is smart thug, better dressed than his minions. Costume may make him look like a stereotypical gangster/criminal, and that is acceptable. He may seem to be in charge or the costume could suggest he is of lower rank, answerable to somebody higher. His costume gives him status, power and authority. • Sharp suit (1), good shirt (1), flashy tie (1), cufflinks (1). • Polished shoes (1), executive footwear (1). • Quality overcoat (1), jeans (1), a suitable more worn suit (1) or polo neck jumper (1). • Costume enhancing items might include a pair of shades (1), Real glasses (1) **Kindertransport:**		*not the candidate listed in Q1* *Included in the response could be mention of* • *cultural/social contexts* • *stereotyping women and mothers in that period.* *There may be other content in a response that is valid and worthy of credit.*

Question	Answer	Mark	Guidance
	Stage direction says she is 'well turned-out in clothes of the late thirties.' The sense of period is important. She was reasonably wealthy before the war and her costume would predate hostilities. The suggested costume items are suitable for a mature woman of her age and her status as a fleeing refugee. • Woollen (1) or tweed skirt (1), not short (1), blouse (1), cardigan (1) all rather drab (1) by contemporary standards (1). • Clothing would be described as 'sensible' or old fashioned (2). • Late thirties would be the war period (1939-45) (2), and she may well be dressed in good quality, fashionable clothes for that period (2). She was not poor (1). she could have a handbag beside her as this is essential for her life (1). • She could wear pearls (1) or some other necklace (1) and matching earrings (1). **Missing Dan Nolan:** A contemporary period would be the early 2000s, but in a sense it is timeless. The clothes could be smart casual, but if a period is to be established they would be suitable in style and fashion now gone, or come back again. He is at home so is informal, and even when he goes out he would only add a jacket, not more complicated than that. • Dan is the father of the teenager, could be at home (1) so he is casual (1), trousers or jeans (1), open necked shirt (1), jumper (1) or denim top (1). Fathers often dress of their own younger time (1). • Trainers (1), leather shoes (1) or barefoot indoors (1); heavier shoes if outside (1) or the setting at this point is nonspecific (1). • The style of play is Brecht-influenced, docu-drama, so the costume could be all black with no or few features to identify him as the father (1) **Mistermen:** Stage directions tell us he is 33 years old engaged in copious physical, violent activity. His costume(s) would reflect his lone status, his working man image, his isolation and his paranoia. There is no suggestion of wealth, fashion sense of anything grander than the ordinariness that his outward appearance portrays. (2) • He could be wearing almost anything from a pair of dungarees (1) and open-necked shirt (1) to an all black suit (1) to a prisoner jump suit (1) or asylum inmate outfit (1). • He could wear a large, tatty overcoat (1) which he takes off because he's sweating (1).		

Question	Answer	Mark	Guidance
	• A tie (1), neckerchief (1), bandana (1) or scarf (1) could be worn, to add to the kind of character he is to be presented as (1). This play is open to a wide range of production ideas, so accept any costume that is explained. **NOTE: 1 mark answers** will be using one of the above suggestions for each text.		
3	**You are performing the performance text you have studied on a thrust stage. Explain three advantages and/or disadvantages of performing on this style of stage. Give examples from your performance text to justify your response.** **2 potential marks for each explained advantage/disadvantage. (To a max of 6)** **2 marks** – Where the candidate has identified an aspect of performing on a Thrust Stage and a potential advantage/disadvantage or some explanation to justify is given. **1 mark** – A potential advantage/disadvantage is given with little or no attempt at justifying or the candidate has identified an aspect of performing on a Thrust Stage only. **0 marks – Answer is unworthy of credit / no response** **Advantages:** • good sightlines for audience • proximity of actors and audience • action moves forward into audience • creates atmosphere (intimate, threatening, comic) • actors feel immersed in action. **Disadvantages:** • actors may feel intimidated • limited entrances/exits for actors • audience may be distracted • set (if any) has design restrictions, viewed from many angles	2+2+2	*There should be understanding of how a thrust stage is different from other staging types and how putting their text onto it can be advantageous, disadvantageous or both.* ***Accept responses in relation to examples from the performance text which are implied examples. For example – Actors are closer to the audience – By seeing their faces more clearly enhances the sense of emotion and impacts on the audience more.***

	• every error becomes obvious to audience. Note for *Blood Brothers*: Harder to find advantages with this style of play. Note for *Mistermen:* Candidates may answer using Thomas as different roles OR the same actor in one role playing multiple characters.		
4	**Choose a dramatic moment from the performance text you have studied. As a lighting designer, describe three lighting effects you could use to create mood and atmosphere. Explain how the lighting creates mood and atmosphere.** **1 mark** for identifying a valid lighting effect, to a maximum of **3 marks**. **1 mark** for each explanation f how the lighting effect could create mood and atmosphere, to a maximum of **3 marks**. Answers should show some knowledge and understanding of different forms of lighting, strobe, flashing, slow fades, coloured gels, blackouts, gobos, all at different levels. The mood and atmosphere will vary according to the text and the moment(s) chosen. Gloom, high tension, sadness, comedy, changes in mood/atmosphere as plot unfolds may be mentioned. Spotlights and pools of light, blackouts, slow fades, cross fades, strobes, gobos may be suggested. All are valid, provided they are justified in some way. Candidates should tie their lighting effects to particular dramatic moment in the text.	3+3	*There should be some understanding of how lighting can create atmosphere, including mood.* *The definition and choice of what constitutes 'three dramatic moments' is for each candidate to determine.* *This may include 3 identical lighting effects but justified for different reasons.* *Lighting effect must infer mood and atmosphere.* *There may be other content in a response that is valid and worthy of credit.*

5	**As a sound designer, explain how you could create tension in the closing scene/section of the performance text you have studied. Give examples from your performance text to justify your response** When using the grid: • **To determine the level** - start at the highest level and work down until you reach the level that matches the answer. • **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.	6	*The focus is on creating (or adding to) tension through the use of sound, effects, music and other noise.* *The definition of tension will be for the candidate to determine, provided it is justified with examples.* *Some may link sound with lighting, which is acceptable in discussion but is not the main focus. Sound might include the use of voices and/or music.* *There must be reference to the closing scenes/ section, but what constitutes closing scenes/section is broad and can be anything from moments towards the ending of the play.* *There may be other content in a response that is valid and worthy of credit.*
	Level 3 (5-6 marks) • Accomplished selection of ways sound could be used in the closing scenes/sections of the text. • Very clear explanation of how sound creates tension in the scenes. .		
	Level 2 (3-4 marks) • Clear ways sound could be used in the closing scene/sections of the text. • Some valid explanation of how sound creates tension in the scenes. .		
	Level 1 (1-2 marks) • Limited identification and explanation of how to use sound in the closing scenes/section. • Limited explanation of how sound creates tension in these scenes.		
	0 marks No response worthy of credit.		

6	From the list below select the character from the performance text you have studied. Describe the vocal and physical skills an actor playing the character could use to show emotion in one key moment. Give examples from your performance text to justify your response.	8	*The focus is on vocal and physical skills a performer might use to show emotion.*

From the list below select the character from the performance text you have studied. Describe the vocal and physical skills an actor playing the character could use to show emotion in one key moment. Give examples from your performance text to justify your response.

| *Blood Brothers*: Mickey |
| *Death of a Salesman*: Linda |
| *Find Me*: Any Verity |
| *Gizmo:* Ben |
| *Kindertransport*: Faith |
| *Missing Dan Nolan*: Dan |
| *Misterman:* Thomas |

When using the grid:

- **To determine the level** - start at the highest level and work down until you reach the level that matches the answer.
- **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.

Level 3 (7-8 marks)

- Accomplished explanation of how an actor would communicate emotion in a key moment.
- Accomplished understanding of how an actor would use physical and vocal skills to convey meaning to an audience with justification using relevant and effective examples from text.

Level 2 (4-6 marks)

- Clear explanation of how an actor would communicate emotion in a key moment.
- Clear understanding of how an actor would use physical and vocal skills to convey some meaning to an audience with some justification using some relevant and quite effective examples from the text.

The focus is on vocal and physical skills a performer might use to show emotion.

The definition of 'key moment' and what constitutes emotion is for each candidate to make.

Voice and vocal techniques, mime, non-verbal communication, facial expression, proxemics and use of levels may be discussed.

There may be other content in a response that is valid and worthy of credit.

This answer must refer to the character referenced on the list.

Level 1 (1-3 marks)

- Limited explanation of how an actor would demonstrate emotion and use physical and vocal skills in a key moment.
- Limited understanding and/or justification using few, if any, examples from text.

0 marks
No response worthy of credit.

7	**Semiotics are used to provide visual clues to the audience. As a director, justify how you would use semiotics for one key moment of the performance text you have studied.** When using the grid: • **To determine the level** - start at the highest level and work down until you reach the level that matches the answer • **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. **Level 3 (7-8 marks)** • Accomplished description of how a range of signs and symbols may be used in one key moment in the text. • Very clear explanation of how the signs and symbols provide visual clues to the audience at the key moment. . **Level 2 (4-6 marks)** • Clear explanation of how some signs and symbols may be used in one key moment in the text. • Some explanation of how the signs and symbols provide clues to the audience at the key moment. **Level 1 (1-3 marks)**	8	*The focus is on how semiotics provide clues through signs and symbols to communicate meaning to an audience.* *The choice of a 'key moment' is entirely for the candidates to determine.* *There is an expectation that candidates will suggest a variety of signs and symbols that could convey meaning for the audience a key moment.* *The term 'visual clues,' does not exclude the use of sound effects/music etc* *Allow interpretation of 'key moment' to be fairly*

	• Limited explanation of how one or two signs and symbols may be used in one key moment in the text. • Some description of how a sign/symbol provides clues to the audience at the key moment. **0 marks** No response worthy of credit.		*broad and not overly prescriptive.* *Signs and symbols may include:* *scenery/set;* *stage furniture;* *props;* *masks and mime;* *staging;* *music and song;* *costume and personal items;* *lighting and sound;* *special effects.* *There may be discussion on:* *roles of the director, playwright, stage designer. lighting designer, costume designer, limitations of space for staging and explanatory program notes*
8	**Give an example of a set design that could be used for the opening scene/section of the performance text you have studied. Justify how the set design communicates meaning to the audience. As part of your answer use the box on the following page to roughly sketch an annotated design to help explain the layout of the set. There are no marks for the quality of the sketch.** When using the grid:	8	*The interpretation of what a set design (including backdrop, flies, scenery, staging, set lighting, furniture and levels) is for each candidate to determine.*

- **To determine the level** - start at the highest level and work down until you reach the level that matches the answer.
- **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.
-

Level 3 (7-8 marks)
- Accomplished explanation and justification of how a set designer works to communicate on stage in the opening scene/section.
- Accomplished understanding of how the set design can communicate meaning to the audience, with effective examples from the text.

Level 2 (4-6 marks)
- Clear explanation and justification of how a set designer works to communicate on stage in the opening scene/section.
- Clear understanding of how the set design can communicate meaning to the audience, with some effective examples from the text.

Level 1 (1-3 marks)
- Limited explanation/justification of how a set designer works in the opening scenes/section..
- Limited or no understanding of how set design can communicate meaning to an audience, with few, if any, examples from the text.

0 marks
No response worthy of credit.

What constitutes meaning to an audience is also open for candidates to discuss.

There must be reference to the opening scenes/ section, but what constitutes opening scenes/section is broad and can be anything from moments taken from the opening sections of the play.

Section B

Question	Answer	Mark	Guidance
9*	**Evaluate how the key performers used their acting skills to hold the interest of the audience in the live performance you have seen.** **In your answer, you might consider:** • **physical interpretation of character** • **vocal skills** • **use of performance space** • **relationship between the performer and the audience** • **use of performance conventions.** **You should use appropriate drama and theatre terminology.** **Use of acting skills:** This covers the full range of skills available to performers, including physicality, mime, gesture, facial expression, body language, vocals, singing, dancing, choreography, movement, characterisation and proxemics with others. It may also include using costumes, props, stage furniture, masks and wigs if used by the performers as part of their acting. Candidates are expected to use appropriate drama and theatre terminology. • The effectiveness of the performer(s) on stage should be considered in relation to the audience and the communication of theatrical ideas. • The success of the performance should be evaluated from a personal perspective while demonstrating that the candidate understands (live) theatrical performance. • Candidates should identify and discuss what the meaning was (humour, warning, informative, mockery, political, forum for performance skills) and whether it was successful in those terms. • Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience. • Whatever style of performance candidates have seen, they should describe the effective use of the skills of the performer(s) in the given space. • A response may be developed in a variety of ways. At the heart of the question is the issue of how theatrical performance creates emotional responses and meaning through the wide range of dramatic techniques in the performance space.	30	*The quality of extended response is assessed in this question.* *It is understood that candidates may not have had the opportunity to see an actual live performance in person. In this case the evaluation of a recorded or a streamed performance is acceptable.* *NOTE: The indicative content is neither prescriptive nor exhaustive. Examiners should be prepared to acknowledge original but well-focused answers grounded in supporting examples and addressing the question. This guidance should work in conjunction with the level descriptors.*

- Simply listing the details of a production is unlikely to meet the requirements of a good response. The seen production is the starting point and should stimulate discussion. At the higher end, candidates may reference other performances seen, their own practical work and similar/contrasting work by the same or different creatives.
- While the focus of the question is on acting skills, there may be recognition that a live performance is more than the work of the actors. Many others from writers to musicians, choreographers to technical design and operatives may all have played a part in generating emotion and meaning that is felt by the audience.
- The response should be recognition of the mechanics of theatre makers communicate meaning to an audience.
- The response should be balanced between a) crediting understanding of how drama and theatre are developed and presented and b) evaluating the work of other people.
- Appropriate and correct use of drama and theatre terminology is expected and credited only in AO3.
- Responses may include mention of a variety of aspects that generate emotion, including acting and characterisation, blocking, vocal/physical skills, movement, music, lights, sounds, costumes, props, masks, hair, special effects, historical/social/cultural contexts, stage conflict, violence, offensive language, poetry, the genre, staging, setting and emotional state of the audience collectively and the candidate individually.
- Evaluation may include both positive and negative responses to different parts of the performance and all points should be supported with evidence from the show seen.

Responses may be accredited at different levels for AO3 and AO4.

When using the grid:
- **To determine the level** - start at the highest level and work down until you reach the level that matches the answer.
- **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.

	AO3 Assessment Grid
Level 5: 9 - 10 marks AO3	• The use of specialist drama and theatre terminology will be **accomplished and highly developed** and will be integrated throughout the response. • There will be an **accomplished and highly developed** understanding of how meaning is communicated to an audience in a live performance. *There is a well-developed and sustained line of reasoning which is coherent, relevant and logically structured*
Level 4: 7 - 8 marks AO3	• The use of specialist drama and theatre terminology will be **very clear and used confidently** throughout much of the response. • There will be a **very clear and developed** understanding of how meaning is communicated to an audience in a live performance. *There is a well-developed line of reasoning which is clear and relevant.*
Level 3: 5 - 6 marks AO3	• The use of specialist drama and theatre terminology will be **competent and often used clearly** in the response. • There will be **competent** understanding of how meaning is communicated to an audience in a live performance. *There is a line of reasoning presented which is mostly relevant and which has some structure.*
Level 2: 3 - 4 marks AO3	• The use of specialist drama and theatre terminology will be **basic** and used in some of the response. • There will be a **basic** understanding of how meaning is communicated to an audience in a live performance. *There is a line of reasoning which has some relevance and which is presented with limited structure.*
Level 1: 1 - 2 marks AO3	• The use of specialist drama and theatre terminology will be **limited** and used intermittently or incorrectly in the response. • **Limited** understanding of how meaning is communicated to an audience in a live performance. *The information is communicated in a basic/unstructured way.*
0 marks	No response worth of credit.

When using the grid:
- **To determine the level** - start at the highest level and work down until you reach the level that matches the answer.
- **To determine the mark within the level** - consider if the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.

A04 Assessment Grid	
Level 5: **17 - 20** **marks** **AO4**	• Accomplished evaluation of how successfully the key performers used their acting skills to hold the interest of the audience in performance. • Accomplished understanding of the impact the acting skills used by the key performers had on the candidate as an audience member is evident. • Effective examples used will be clearly supported, explored and relevant to the performance seen, not dependent on the script. • Very detailed reference will be made to the impact of acting techniques/theatrical element(s) used by the actors to communicate meaning. • Accomplished in-depth discussion of the impact of the skills of the actors on conveying meaning for the audience.
Level 4: **13 - 16** **marks** **AO4**	• Very clear evaluation of how successfully the key performers used their acting skills to hold the interest of the audience in performance. • Very clear understanding of the impact the acting skills used by the key performers had on the candidate as an audience member is evident. • Most examples used will be supported, explored and relevant to the performance seen, not dependent on the script. • Very clear reference will be made to the impact of acting techniques/theatrical element(s) used by the actors to communicate meaning. • Very clear in-depth discussion of the impact of the skills of the actors on conveying meaning for the audience.
Level 3: **9 - 12** **marks** **AO4**	• Responses are likely to be variable in presenting aspects of how the key performers used their acting skills to hold the interest of the audience in performance. • Some clear evaluation of how successfully acting skills helped communicate in performance. • Some clear understanding of the impact of acting skills on candidate as an audience member is evident. • Some examples used will be supported, explored and relevant to the performance seen, not dependent on the script. • Some clear reference will be made to the impact of acting techniques/ theatrical element(s) used on stage to communicate meaning. • Some clear discussion of the impact of acting skills on themes and meanings for the audience.
Level 2: **5 - 8** **marks** **AO4**	• Responses will present basic opinions on how the key performers used their acting skills to hold the interest of the audience in performance. • Responses are likely to be mainly descriptive. • A basic understanding of the impact of acting skills on candidate as an audience member is evident. • Basic examples in support of comments are likely to be given, or may focus on only one or two aspects in some detail. • Examples may lack detail specific to the performance seen; the beginning of a sound but incomplete answer may fit this mark level. • There may be some basic links made between acting skills and the audience's response.
Level 1: **1 -4** **marks** **AO4**	• Responses are likely to be limited and undeveloped • Responses are likely to be descriptive or may be incomplete, including those not relevant to the question. • Limited or ineffective examples which may not be specific to the performance seen. • There may be limited or no reference to the impact on the audience.
0 marks	No response worth of credit.

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