



**GCE**

**Drama and Theatre**

Unit **H459/31**: Analysing Performance

Advanced GCE

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

**Subject-specific Marking Instructions****INTRODUCTION**

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

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

You should ensure that you have copies of these materials.

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

### INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

<p><b>Level 2:</b> <b>4-6</b> <b>marks</b></p>	<p>Basic understanding of text and main elements of question; some structured argument evident, lacking development.</p> <p>Basic understanding of text and question; argument may be underdeveloped.</p> <p>Basic discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Basic examples of how creative and artistic choices influence actors and performers.</p> <p>Basic understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Basic understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p><b>Level 1:</b> <b>1-3</b> <b>marks</b></p>	<p>Limited understanding of text and question examples ineffective.</p> <p>Limited discussion of how theatrical process and practices could be used to communicate with the audience.</p> <p>Examples of how creative and artistic choices influence actors and performers are likely to be ineffective.</p> <p>Limited understanding of how conventions, forms and techniques are used in drama and live theatre to create meaning.</p> <p>Limited understanding of how performance texts are constructed to be performed and convey meaning through performance.</p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
1	<p><b>Discuss how conflict between any two characters could be shown by the use of proxemics during key moments in the performance text. Justify your ideas with examples from at least two key moments from the performance text you have chosen for this question.</b></p> <ul style="list-style-type: none"> <li>• The answer should discuss the use of proxemics and stage space to demonstrate conflicts between one character and one other in at least two scenes. The other character may be the same or be different across the other scenes.</li> <li>• Responses should be from an actor’s perspective showing how relationships in the acting space between themselves and another character creates meaning to an audience about conflict.</li> <li>• Answers are likely to include how the actor positions themselves and moves in the chosen stage space, using entrances/exits, platforms levels and stage objects in relation to another character.</li> <li>• Credit may not be given for the quality of stage design.</li> <li>• Marks may be awarded only for discussion of how an element of proxemics communicates tensions and/or conflicts between their character and one other.</li> <li>• Directional positioning (i.e. the direction a character faces in relation to another and changes to that) is creditable as part of the discussion of proxemics.</li> <li>• Discussion of body language, gestures and facial expression may not be awarded marks, except where these are visible only to the audience but not the other character, with the intention to communicate conflict.</li> <li>• The answer may consider other examples of how an actor can use proxemics to communicate conflict where their stage positioning enables their actions to be not in the line of sight of the other character on stage but observable to the audience.</li> <li>• Discussion of a progression in the proxemical action across the chosen scenes may be rewarded where an answer considers how proxemics are used in two scenes to develop the element of conflict in the play as a whole.</li> </ul>	<p><b>15</b> (AO3)</p>



Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>• Credit may be given to discussion of the practical realisation of stage directions in the given text where these are used to communicate conflict between two characters.</li> <li>• Responses may consider how a character's known background and personal history can impact upon how their role interacts, in terms of proxemics with another character:</li> <li>• A good answer is likely to show how proxemics can be used to convey complexities of the characters' emotions, inner conflict and/or tragic qualities.</li> <li>• A good answer may consider overt proxemic conventions, such as blocking, and the effects of up/centre/downstage positioning and how this could show relationships and conflict between two characters.</li> <li>• There may be discussion of actor positioning closer/more distant from the audience as it may draw complicity with the audience favouring one character to the detriment of another.</li> </ul> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
2	<p><b>Discuss how props could complement your overall staging design to communicate a sense of conflict to the audience.</b></p> <p><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.</b></p> <ul style="list-style-type: none"> <li>• Responses should show creative understanding of how stage properties, i.e. items handled and/or used by an actor on stage are used to communicate the idea of conflict.</li> <li>• Responses may consider the functional and/or symbolic use of properties within the overall design concept, as this communicates conflict.</li> <li>• Credit is awarded for the usage of the item as it communicates conflict; acting techniques may contribute to this and be credited; wider discussion of the acting style beyond the usage of the property should not be credited.</li> </ul>	15 (AO3)

Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>• Symbolic usage may include consider the stage property as an accessory that conveys ideas of character or their background, their own personal struggles or internal conflicts etc.</li> <li>• Responses may consider how the property contributes to the overall stage design.</li> <li>• Discussion of the property as it may be used in future scenes may be credited only where this is used to discuss its significance in the opening scenes.</li> <li>• Responses may discuss the playwright's intentions where stage directions indicate its intended usage, and/or where the candidate explores its potential for creative interpretation.</li> <li>• Responses are likely to consider the stage properties as they relate to and/or illustrate the form of conflict: e.g physical, political, psychological or interpersonal, and/or some combination of conflict forms.</li> </ul> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
3	<p><b>“Families are not democracies.”</b></p> <p><b>Discuss the approaches an actor could use to establish power and status within a character’s family situation. Justify your ideas with examples from at least two scenes from the performance text you have chosen for this question.</b></p> <ul style="list-style-type: none"> <li>• Responses should discuss how an actor could communicate power and status within their character’s family situation.</li> <li>• A complete answer must make reference to at least two different scenes.</li> <li>• The answer may explore the full range of acting skills including voice, expression, body language, gesture, physicality and physical interaction, stage space, levels and proxemics throughout the scenes to convey power and status within the family situation.</li> </ul>	15 (AO3)

Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>• The quotation offers an opportunity to discuss family dynamics. Any attempt made by a candidate to define 'democracies' is acceptable where the definition includes a degree of equality in decision-making. Wider discussion of democracy not directly related to the given text is not creditable.</li> <li>• Discussion of the quotation in the question and is creditable where it is used to explore how the acting choices would communicate the balances of power between members of families and to what extent these are or are not democratic.</li> <li>• Responses may consider in the scenes discussed that power and status may not be constant within a family, and how this may develop, fluctuate or change significantly.</li> <li>• Differing styles/means of exerting power may be explored within or across the scenes discussed separately or comparatively.</li> <li>• The answer might consider how the genre of the text and a performance style chosen may affect the choices made in communicating power and status, eg naturalism/ realism, physical theatre, Brechtian representational acting, and so on.</li> </ul> <p><b>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</b></p>	

Question	Guidance	Marks
4	<p data-bbox="367 217 1872 277"><b>Explain how a director could employ variations in pace and/or contrast in the action to communicate his/her intentions in portraying family dynamics in the performance text.</b></p> <p data-bbox="367 317 1868 378"><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.</b></p> <ul data-bbox="367 418 1962 1342" style="list-style-type: none"> <li>• Responses should explore, from a director's perspective, how changes in pace and/or contrasts in the action communicate family dynamics in the opening moments of the text studied.</li> <li>• A complete answer must outline the directorial ideas and consider how these ideas can be used to convey messages about family dynamics</li> <li>• Responses should explore changes in pace i.e speed of delivery/action and the rhythms apparent in the opening scenes, and how these develop or change.</li> <li>• A good answer will explore a range of performance aspects such as: the rhythm and speed of actors' movements, gestures and action and their speed and rhythms of speech in order to convey messages about the family dynamics.</li> <li>• A good answer might explore pauses and how these can provide variations in pace as well as portraying important aspects about the family dynamics.</li> <li>• Responses may consider the overall structure of the opening scenes and to what extent these may be compared/contrasted to show dramatic development in pace/rhythm.</li> <li>• Responses may consider how a director can alter the usual pace or provide a contrast in the overall action and what this is intended to signify to the audience about family dynamics.</li> <li>• Responses may include discussion of stage directions within the opening scenes in the text studied as these support their interpretation of the playwright's intention in directing the pace and action and the chosen scenes.</li> <li>• Responses may discuss the genre of the given text and any chosen style as it relates to the pace and contrast that the director wants to create for the drama.</li> </ul>	<p data-bbox="2018 217 2096 288"><b>15</b> (AO3)</p>

Question	Guidance	Marks
	<ul style="list-style-type: none"> <li>• Credit can also be given for answers that consider how music or sound effects could be used to signify variations and contrasts in action.</li> </ul> <p><b>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</b></p>	
5	<p><b>Select one aspect of stage design (eg Lighting, sound, set, costume). Discuss how a designer could use this as part of an overall design concept to develop mood and atmosphere. Justify your ideas with examples from at least two scenes from the performance text you have chosen for this question.</b></p> <ul style="list-style-type: none"> <li>• Responses should consider one aspect of stage design (lighting, sound, set, costume, etc.) and to consider how this one design aspect could be used to establish mood and/atmosphere in at least two scenes.</li> <li>• Credit should be given for a response which effectively situates the chosen aspect of stage design into an overall design concept of the production.</li> <li>• Where more than one aspect of design is chosen, credit should be awarded only for the one which merits the highest marks.</li> <li>• The mechanics of any design element are not assessed. Ideas for their chosen design aspect should be practicable; however the degree of viability is not assessed.</li> <li>• Responses are likely to explain how the design aspect may vary or change to create different moods or atmospheres within and/or across the three scenes chosen.</li> <li>• Responses are likely to consider symbolism and/or realism of their design aspect.</li> <li>• Responses may be supported by textual reference where the playwright includes this aspect of design in the stage directions or in stage dialogue.</li> <li>• Responses are likely to include examples of moments, from the play, when the design aspect will establish, vary or</li> </ul>	15 (AO3)

Question	Guidance	Marks
	<p>change to meet the demands of the mood or atmosphere.</p> <ul style="list-style-type: none"> <li>• Any chosen period or cultural context for the performance design should be justified as it is intended to communicate the design element chosen in relation to the given text.</li> <li>• The design aspect might also be discussed as it relates to the overall style of the play and how the design makes it relevant for a contemporary audience.</li> <li>• Responses may explicitly draw influence from design practitioners, theatrical movements or other art forms relevant to the drama to inform their own ideas for their design aspects. Credit is awarded for the usage of the chosen design aspect as it relates to the work studied not for the selection of styles or influences.</li> </ul> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
6	<p><b>Discuss how an actor could vary their use of voice to establish the relationship with another character in the opening scenes.</b></p> <p><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.</b></p> <ul style="list-style-type: none"> <li>• Responses should show detailed understanding of the vocal usage by one character from their chosen play and their interactions with another character or other characters in the opening scenes and how an actor can communicate the relationship or relationships through vocal features.</li> <li>• Responses should consider control and variation of vocal elements including aspects such as: pitch, tone, pace, use of emphasis, range, volume, diction and accent.</li> <li>• Responses should show understanding of the opening scenes of the performance text and how the two characters' vocal aspects can reveal important aspects about the relationship between characters.</li> <li>• Responses may explore how vocals can help to communicate aspects of relationships such as status and power in the</li> </ul>	15 (AO3)

Question	Guidance	Marks
	<p>opening scenes, or rank and social status.</p> <ul style="list-style-type: none"> <li>• Responses may explore how vocals can communicate similarity and difference between two characters.</li> <li>• Responses may consider how vocal usage helps to convey aspects of motives, including whether heroic or villainous intent is explicitly communicated.</li> <li>• More subtle aspects of character may be considered, such as how vocals may be used to conceal intent or desire from other characters and/or the audience.</li> </ul> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	

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

<p><b>AO4 Level 5: 25–30 marks</b></p>	<p>Perceptive analysis of how performance texts are interpreted and excellent analysis of the distinctive creative and artistic choices made by a director to convey meaning to an audience.</p> <p>Highly developed analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.</p> <p>Excellent use of technical language.</p> <p><i>There is a highly developed and sustained line of reasoning which is coherent and logically structured.</i></p>
<p><b>AO4 Level 4: 19–24 marks</b></p>	<p>Confident analysis of how performance texts are interpreted and well-developed analysis of several creative and artistic choices made by a director to convey meaning to an audience.</p> <p>Confident analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.</p> <p>Confident use of technical language.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p><b>AO4 Level 3: 13–18 marks</b></p>	<p>Clear analysis of how performance texts are interpreted and competent analysis of some creative and artistic choices made by a director to convey meaning to an audience.</p> <p>Competent analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.</p> <p>Competent use of technical language.</p> <p><i>There is a clear line of reasoning presented with some structure.</i></p>
<p><b>AO4 Level 2: 7–12 marks</b></p>	<p>Basic analysis of how performance texts are interpreted. Basic analysis of a few creative and artistic choices made by a director to convey meaning to an audience.</p> <p>Basic analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance.</p> <p>Basic use of technical language.</p> <p><i>The information has some relevance and is presented with a basic structure.</i></p>



<b>AO4 Level 1: 1–6 marks</b>	Limited analysis of how performance texts are interpreted. Limited analysis of one or two creative and artistic choices made by a director to convey meaning to an audience. Limited analysis of the work of others in performance including how dramatic techniques and conventions, semiotics, proxemics and design contribute to the creation of a theatrical performance. Limited use of technical language. <i>The information has some relevance, but is communicated in an unstructured way.</i>
<b>0 marks</b>	No response or no response worthy of any credit.

Question	Guidance	Marks
7*	<p><b>Evaluate a live performance, considering the use of the theatrical conventions of the work studied in the director's interpretation of the performance text.</b>  <b>At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.</b>  <i>Quality of extended response is assessed in this question.</i></p> <p>The focus of the question is on the candidate's understanding of the director's use of the conventions in a particular style of drama in the live performance they attended; the dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>The question requires the candidate to evaluate the director's interpretation of the performance text. Responses should include to what extent the director's interpretations were appropriate both to the theatre audience and the style of the drama.</p> <p>The stylistic elements of the production may be outlined separately and then evaluated as aspects of theatrical convention, or referred to entirely within an evaluative context. There should be a broad consideration of both performance and/or production elements as they relate to theatrical conventions. Specific examples of theatrical style should be given to support any evaluative statements about the performance and the director's interpretations. Responses are likely to link understanding of the play's theatrical conventions with evaluation of the director's ideas, offering specific examples rather than simply listing all aspects of the production. Responses should include the professional context of the live performance reviewed, and the production values evident in the performance. Any aspects that appeared to depart from the theatrical conventions of the work in its original context and to what extent this contributed to the effectiveness of the performance.</p> <p>The use of music, dance and other art forms as they contribute to or depart from the conventions of live performance may be relevantly discussed.</p>	<p><b>30</b> (AO4)</p>

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