



GCE

Drama and Theatre

H459/31: Analysing performance

Advanced 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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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>Level 5: 13-15 marks</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>Level 4: 10-12 marks</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>Level 3: 7-9 marks</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>

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

Question	Guidance	Marks
1	<p data-bbox="304 213 1955 284"><i>As a director, how would you establish conflict between two characters in the opening scenes of the performance text you have studied?</i></p> <p data-bbox="304 317 1944 352"><i>Justify your ideas with examples from <u>the opening scenes</u> of the performance text you have chosen for this question.</i></p> <p data-bbox="304 386 1928 493">This answer should focus specifically on the work of the director in conjunction with two performers. It relates to a contemporary director and production, though it is acceptable to refer to any relevant historic productions that may have been studied. There may also be a reference to how an audience may respond to them.</p> <p data-bbox="304 526 1939 754">There should be detailed discussion of how directors enable actors to focus, explore characters in the process of developing performance, and use both space and proxemics to draw out the conflicts and sustain them in the light of the directorial vision. There should be clear examples of directorial decision making from text evidence and justification for how contexts may be interpreted to support characters. There will need to be some acknowledgement of status, hierarchy and rank, even in <i>Necessary Targets</i>, that inform the relationships and tensions between characters and their development. Candidates may refer to rehearsal techniques used by the director with the actors and refer to certain practitioner methodologies if appropriate.</p> <p data-bbox="304 788 674 823">There may be discussion of:</p> <ul data-bbox="304 857 725 1281" style="list-style-type: none"> * acting vocal and physical skills * movement and gestures * costumes and props * settings * physical relationships * proxemics, actor/audience * performance space(s) <p data-bbox="304 1315 1928 1348">Responses should refer to characters/contexts in the opening scenes from their text which are well-justified and connected to</p>	<p data-bbox="1977 213 2074 292">15 (AO3)</p>

Question	Guidance	Marks
	<p>the theme of conflict.</p> <p>Excellent responses will demonstrate an explicit grasp of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using perceptive examples.</p> <p>Confident responses will demonstrate a sustained understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using some relevant examples.</p> <p>It is worth noting that not only is <i>Oh What a Lovely War!</i> about the First World War seen through the prism of a society that had survived the Second World War, it is also full of brief moments of character conflicts, rather than developed ones. Actors are also likely to multi-role in this text.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	

<p>2</p>	<p><i>As an actor, how would you vary vocal pitch and emphasis to highlight moments of conflict experienced by the character you are playing?</i></p> <p><i>Justify your ideas with examples from <u>at least three scenes</u> from the performance text you have chosen for this question.</i></p> <p>This answer should discuss generally the dramatic techniques actors and directors employ to show how relationships, conflict and tensions are increased as the play progresses, with particular focus on vocal pitch and emphasis as employed <i>by one named performer in the text</i>. There should be a detailed explanation of how the performers would use voice, movement and levels to interact effectively on stage with a clear understanding of the desired impact these decisions will have.</p> <p>Responses may consider direct address, duologues, physicality, stage directions, directorial visions and how voice in conjunction with physical movement can be varied to create a sense of relationships evolving over the passage of time. There may be discussion of preparation and rehearsal process to achieve effective variation of vocal pitch and emphasis.</p> <p>There may be discussion of:</p> <ul style="list-style-type: none"> * vocal techniques * spatial relationships * physical relationships * proxemics, actor/audience * performance space(s) * direct address * use of shades of voices * sound effects, devices, to enhance the voices <p>There may be references to war and related conflicts as utilised in the texts, which will support the sense of character</p>	<p>15 (AO3)</p>
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	<p>conflict.</p> <p>There should be clear examples of how changes in voice and vocal choices enable conflict to escalate with some justification for how acting elements support characters in their changing relationships and conflicts.</p> <p>Responses should refer to characters/contexts in at least three scenes from their text which are well-justified and connected to the theme of conflict.</p> <p>Excellent responses will demonstrate an 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>Confident responses will show demonstrate a 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 demonstrate 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><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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3	<p><i>Explore how the use of technical design elements within a design concept could establish key aspects of family dynamics <u>in the opening scenes</u> of the performance text you have studied.</i></p> <p><i>Justify your ideas with examples from <u>the opening scenes</u> of the performance text you have chosen for this question.</i></p> <p>The answer should focus specifically on how technical design can be used within an overall design concept outlined by the candidate to develop and enhance the different family dynamics inherent in the play.</p> <p>Technical language will be used with clear understanding as well as an awareness of any special effects (e.g. gobos) where relevant. Sound technical terms will be used that are both relevant and clearly justified with a clear sense of how they connect to the family and its part in the development of plot/characters.</p> <p>For example, in <i>Live Like Pigs</i> the setting is specified as a house with living room, hall, stairs, front door and kitchen door; upstairs with large and small bedrooms, landing and door into bathroom. The stage furniture will fit the style and period of the house (1960s?). The very house is a framework for claustrophobia, unwelcome crowding with sexual and generational undercurrents that the family has not experienced previously which will be enhanced by effective lighting.</p> <p>Awareness of the period and social, historical and cultural contexts may be discussed, though not specified in the question.</p> <p>Some candidates may offer design sketches as part of their justification for ideas. Clear annotations should be rewarded as if they were written as prose.</p> <p>Sketches may be considered as a means of exemplification of the written answer. No credit is available nor should any be given for the quality of design work as this is not within the scope of the question.</p> <p>Responses should refer to other theatrical elements, including costumes and props and stage furniture, in the context of how they contribute to the overall design concept. Equally, there may be some designs closely focused to the characters in the family / families. Where there is not a clear design concept it is unlikely that the response will merit high marks.</p> <p>Responses should cite key moments with specific examples where design adds to the build up and sustained development of family dynamics, including tensions and moments of affection against a backdrop of the overall plot and subplots.</p> <p>Excellent responses will demonstrate explicit grasp of the playwright's intentions and how design elements support the work</p>	15 (AO3)
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	<p>of directors and performers in creating and presenting a performance, using perceptive examples.</p> <p>Confident responses will demonstrate 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 demonstrate 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 demonstrate 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><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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4	<p>Discuss how an actor might use physicality to show how the character he or she is playing engages in family relationships.</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>The response should focus on how performance techniques relating to the physicality of the body can demonstrate the changing/evolving relationships between family members over the course of the play, with particular focus on one named performer. There should be a sense of coherence in the answer that reflects an overall understanding of the character's relationship(s) through the performance text. There may be discussion of preparation and process to achieve effective physicality.</p> <p>For example, in <i>A Day in the Death of Joe Egg</i>, an actor playing Bri or Sheila could focus on how their roles as husband and wife, as parents and as individuals undergoing enormous stress in their daily lives, their relationship and their attitude to Joe are demonstrated by physicality at different moments.</p> <p>There may be discussion of:</p> <ul style="list-style-type: none"> * acting vocal and physical skills * costumes and props when relevant to physicality * settings and levels when relevant to physicality * lighting to support shades of characterisation * proxemics between actors * proxemics between actors/audience * performance space(s) <p>There should be clear examples of actors' decisions being made from text evidence and justification for how complex</p>	15 (AO3)
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	<p>relationships may be interpreted through physicality to support characters.</p> <p>Responses should refer to characters/contexts in at least three scenes from their text which are well-justified and connected to the theme of Family Dynamics</p> <p>Excellent responses will demonstrate an 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>Confident responses will show demonstrate a 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 demonstrate 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><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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5	<p>Identify in the performance text you have studied where the director could emphasise the villainous characteristics of two characters.</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 discuss the dramatic techniques actors and directors employ to show how villainy can be established, developed, demonstrated and sustained by two named characters in the text. There should be some discussion about what constitutes a villain in the chosen text and good answers should recognise that the villain is not likely to be stereotypical.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the characters relationship through the performance text.</p> <p>Candidates should refer to the relationship of the villain and audience response portrayed across the text. Some perceptive responses may acknowledge that a villain may be defined as such by comparison/contrast with a hero, and vice-versa.</p> <p>In both <i>Othello</i> and <i>Frankenstein</i> there may be a legitimate debate by candidates steeped in subtle perceptions of villainy and heroics to be had (which should be supported by evidence from texts) whether Othello and/or Iago is really the villain and whether Frankenstein and/or The Creature is and how a director and actors would address those issues.</p> <p>There may be discussion of:</p> <ul style="list-style-type: none"> * acting vocal/physical skills * costumes and props * settings and levels * lighting to support shades * physical relationships * proxemics between actors 	15 (AO3)
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	<p>* proxemics between actors/audience</p> <p>* performance space(s)</p> <p>There should be clear examples of artistic intention from actor/director/design from text evidence and justification for how a character may be interpreted in a particular way for and by an audience.</p> <p>Responses may refer to characters/contexts in a variety of scenes from their text which are well-justified and connected to the theme of Heroes and Villains.</p> <p>Excellent responses will demonstrate an explicit grasp of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using perceptive examples.</p> <p>Confident responses will demonstrate a sustained understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using appropriate examples.</p> <p>Competent responses will demonstrate secure understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using generally adequate examples.</p> <p>Basic responses will demonstrate variable understanding of the playwright's intentions and how performance skills are shaped by actors and directors to convey meaning to an audience through a performance, using some relevant examples.</p> <p><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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6	<p><i>Discuss how an actor playing a character with heroic qualities could demonstrate the changing relationship with another character or characters in the performance text you have studied.</i></p> <p><i>Justify your ideas with examples from <u>the opening scenes</u> of the performance text you have chosen for this question.</i></p> <p>This answer should focus specifically on performance techniques (particularly vocal and physical ones) and should include discussion of the establishment of the heroic qualities.</p> <p>There should be a sense of coherence in the answer that reflects an overall understanding of the characters' relationship as the performance progresses.</p> <p>There may be discussion of preparation and rehearsal process to achieve effective variation of pace.</p> <p>In both <i>Othello</i> and <i>Frankenstein</i> there may be a legitimate debate by candidates steeped in dark, subtle perceptions of the theme – heroes and villains – for example whether Othello and/or Iago are heroes or villains and whether Frankenstein and/or The Creature is and how an actor would address those issues.</p> <p>In addition to a focus on acting vocal and physical skills, there may be some discussion and/or mention of:</p> <ul style="list-style-type: none"> * costumes and props, if relevant to pacing * settings and levels, if relevant to pacing * lighting to support shades of character development, if relevant * proxemics between actors * proxemics between actors/audience * performance space(s) 	15 (AO3)
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	<p>There should be clear examples of artistic intention from actor/director/design from text evidence and justification for how a character may be interpreted in a particular way for and by an audience.</p> <p>Excellent responses will demonstrate an 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>Confident responses will show demonstrate a 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 demonstrate 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><i>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</i></p>	
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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>AO4 Level 5: 25–30 marks</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>AO4 Level 4: 19–24 marks</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>AO4 Level 3: 13–18 marks</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>

AO4 Level 2: 7–12 marks	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. 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. Basic use of technical language. <i>The information has some relevance and is presented with a basic structure.</i>
AO4 Level 1: 1–6 marks	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>
0 marks	No response or no response worthy of any credit.

Question	Guidance	Marks
7*	<p>Analyse how successfully the director communicated the message of the play in the live performance you have seen.</p> <p>At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.</p> <p>The focus of the question is on the candidate's understanding of the work of the director in communicating meaning to the audience through what his/her performers did, how they used space, lighting, sound, props, costume and text as appropriate.</p> <p>The style of the drama, and the particular approach taken by a director to bring to life and shape his/her vision for the production of a performance text that the candidate has seen will be the prime focus of the response.</p> <p>Good responses will identify what exactly was communicated to the audience, whether it was intentionally comical or not, whether it was moving, entertaining, informative, and just what the audience (the student) came away with.</p> <p>A production may be good in parts, ineffective in others; it may be both successful or fall short of the vision – the best responses will recognise the different peaks and troughs of the piece.</p> <p>Where a production had minimal props, costumes, lighting and/or was performed in a deliberately restricted space, this should form part of the analysis and evaluation.</p> <p>There should be a clear understanding of which elements are 'mainstream' and which are distinctive to this production.</p> <p>Specific examples should be given to support any analytical statements about the director's approach.</p> <p>The most successful responses are likely to be those that demonstrate clear understanding of the purpose of the dramatic elements and offer extensive analysis on ways they were effective in performance, offering specific examples rather than simply listing all aspects of the production.</p>	<p>30 (AO4)</p>

Question	Guidance	Marks
	<p>Candidates may make reference to the following in their responses:</p> <ul style="list-style-type: none"> a) The style of the live performance the candidate has seen, the conventions usually associated with that style of drama, and any specific interpretation evident in the production seen. b) The professional context of the live performance that the candidate has seen, and the extent to which the use of elements was distinctive. c) The impact the live performance had on the candidate as an audience member. <p>The lighting, sound, costume, props, make-up and use of space elements of the production may be outlined separately and then analysed, or referred to entirely within an analytical context.</p> <p>There should be a broad coverage of both performance and production elements.</p> <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>	

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