



## GCSE (9–1)

### Drama

**J316/04: Performance and response**

General Certificate of Secondary Education

### **Mark Scheme for November 2020**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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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**

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

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

Highlight	Highlight
<b>SEEN</b>	Noted but no credit given
Off-page comment	Off-page comment

## 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	<p><b>From the list below, select the character from the performance text you have studied. Describe two ways you could perform this line effectively.</b></p> <table border="1"> <tr> <td><b>Blood Brothers: Mrs Johnstone</b></td><td>'Tell me it's not true. Say it's just a story.'</td></tr> <tr> <td><b>Death of a Salesman: Charley</b></td><td>'I heard some noise. I thought something happened. Can't we do something about the walls?'</td></tr> <tr> <td><b>Find Me: Verity</b></td><td>'Dear whoever you are, find me and have me as your beloved.'</td></tr> <tr> <td><b>Gizmo: Lando</b></td><td>'You'd better learn to keep that mouth of yours shut, girl. Else one day I'm going to shut it for you.'</td></tr> <tr> <td><b>Kindertransport: Helga</b></td><td>'Eva, sew on your buttons now. Show me that you can do it.'</td></tr> <tr> <td><b>Missing Dan Nolan: Dan</b></td><td>'Well I'm out tonight so you can play 'Westlife' up full and prance around as much as you like!'</td></tr> <tr> <td><b>Misterman: Thomas</b></td><td>'It all began from a Nothing. This loud crashing all began as a whisper ...'</td></tr> </table> <p><b>1 mark</b> for accurately identified way of delivering the line, with an additional <b>1 mark</b> for the description of how it is effective in the performance. To a maximum of <b>2 marks</b>.</p> <p><b>Examples of 2 mark answers:</b></p> <p><b>Blood Brothers:</b> Mrs Johnstone opens the show by singing the line of what will become a refrain from the heart, pleading that the death(s) of the story did not happen.</p> <ul style="list-style-type: none"> <li>• She moves anxiously around stage, frantic, appealing to other characters who do not respond. (2)</li> <li>• She sings directly to the audience, her body a picture of anguish, arms spread to them as if they can do anything to help. (2)</li> <li>• She uses a variety of body language, facial expression and mime to support what is a prayer for the event not to be about to happen. (2)</li> </ul> <p><b>Death of a Salesman:</b> Charley, a large man, is described as slow of speech, laconic, immovable.</p> <ul style="list-style-type: none"> <li>• He moves about the stage slowly, around the furniture carefully, pondering, staring at Happy and Willy. (2)</li> </ul>	<b>Blood Brothers: Mrs Johnstone</b>	'Tell me it's not true. Say it's just a story.'	<b>Death of a Salesman: Charley</b>	'I heard some noise. I thought something happened. Can't we do something about the walls?'	<b>Find Me: Verity</b>	'Dear whoever you are, find me and have me as your beloved.'	<b>Gizmo: Lando</b>	'You'd better learn to keep that mouth of yours shut, girl. Else one day I'm going to shut it for you.'	<b>Kindertransport: Helga</b>	'Eva, sew on your buttons now. Show me that you can do it.'	<b>Missing Dan Nolan: Dan</b>	'Well I'm out tonight so you can play 'Westlife' up full and prance around as much as you like!'	<b>Misterman: Thomas</b>	'It all began from a Nothing. This loud crashing all began as a whisper ...'	2+2	<p><i>The question invites description of how an actor can use a range of physical and/or vocal skills to present the character. The lines are first or near-first lines the character speaks, so candidates may recognise an establishing function of these lines as they are first time an audience sees him/her.</i></p> <p><i>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.</i></p>
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	<ul style="list-style-type: none"> <li>He sits at the kitchen table ahead of stage direction to do it, lowering his weight, looking around, rather puzzled, scratching his head, rubbing his eyes. (2)</li> <li>He uses a variety of movement, facial expressions and body language to reinforce his words. (2)</li> </ul> <p><b>Find Me:</b> The 5 Verities are on a raised area upstage as lights come up.</p> <ul style="list-style-type: none"> <li>She pleads to audience, as if in prayer, to be found, with gestures, eye movement and a sense of bewilderment. (2)</li> <li>She might kneel, hugging herself, ahead of the stage direction to do that. She uses voice to express the range of emotions in this line. (2)</li> <li>She uses a variety of facial expression, mime and movement to reinforce the words. (2)</li> </ul> <p><b>Gizmo:</b> Lando, a hit man, is described as smiling as he looks at the others.</p> <ul style="list-style-type: none"> <li>He circles Cevril, menacingly, very close to her, breathing loudly, especially at her back. (2)</li> <li>He mimes shutting her mouth by strangling her, shooting her or some other act of physical violence/murder. (2)</li> <li>While talking to Cevril, his body language is threatening Ben too, by extension. (2)</li> </ul> <p><b>Kindertransport:</b> Helga is holding a coat, button, needle and thread.</p> <ul style="list-style-type: none"> <li>She hands the sewing props to Eva, perhaps pushes them firmly into the girl's hands. (2)</li> <li>She stands waiting for the girl to take the props reluctantly, standing with a firmness of purpose that Eva will do as she is told for her own sake. (2)</li> <li>She might walk towards Eva carrying the props with an air of unstoppable authority. (2)</li> <li>Stage directions indicate she is already sitting, so she might pat the space next to her for Eva to take and pick up the props. (2)</li> </ul> <p><b>Missing Dan Nolan:</b> Dan has just been clowning around with George, Thom and Joe and has mimed swigging from a bottle of vodka over very loud music.</p> <ul style="list-style-type: none"> <li>He gathers his fishing equipment and shrugs at Claire as if to show he is rebelling and can do whatever he pleases. (2)</li> <li>His body language reflects the rebellion, the refusal to conform and the independence of desire to be with his mates, not at home. There is contempt in his movements and refusal to conform. (2)</li> <li>He might make a series of camp gestures imitating 'Westlife' as if they are an effeminate group. (2)</li> </ul>		

Question	Answer	Mark	Guidance
	<p><b>Misterman:</b>  Thomas has already interacted with taped voices and props and established himself on stage. The quote comes from his first full length speech and begins in darkness, whispered.</p> <ul style="list-style-type: none"> <li>• He might crouch in near darkness, like a child about to be born, gradually rising, arms outstretched. (2)</li> <li>• He might mime the Nothing as if it was a tangible creation suffocating him. (2)</li> <li>• He might stay crouched, afraid, overwhelmed by a sense of the power of God that is to come (2).</li> <li>• He might move closer to the audience, engaging them to demonstrate that everyone is a nothing (2).</li> </ul> <p><b>Examples of 1 mark answers:</b></p> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>• She moves around the stage in an agitated way (1).</li> <li>• She uses body language OR facial expression OR mime to show desperation at loss to come (1).</li> <li>• She uses her voice with gesture to involve the audience or other characters in her plea (1).</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>• He moves slowly, as if it's an effort (1).</li> <li>• He looks at Happy and Willy as if puzzled (1).</li> <li>• He reaches for the chair to sit down on as he speaks (1).</li> <li>• He uses facial expressions to reinforce his words (1).</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>• She holds hands as if praying to be found (1).</li> <li>• She looks about for support to audience or other characters (1).</li> <li>• She uses facial expression to reinforce her words (1).</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>• He walks round Cevril, slowly and/or very close (1).</li> <li>• He smiles with no friendliness at all (1).</li> <li>• He stands behind her to make her more scared (1).</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>• She waves Eva over to sit next to her (1).</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• She uses facial expression to show she must be obeyed (1).</li> <li>• She pushes the props into Eva's hands firmly (1).</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>• He shrugs his shoulders and/or loads up his fishing gear to shoulder (1).</li> <li>• He dances around imitating Westlife (1).</li> <li>• He turns his back to Claire to indicate rebellion (1).</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>• He crouches in the darkness, like a child (1).</li> <li>• He stands as if welcoming the arrival of God (1).</li> <li>• He uses facial expressions to indicate Nothingness (1).</li> </ul>		
2	<p><b>Suggest two ways that lighting and/or sound could communicate meaning in the final section/scene of the performance text you have studied.</b></p> <p>1 mark for accurately identified lighting or sound technique. 1 mark for description of how this could convey meaning to an audience. To a maximum of 2 marks.</p> <p><b>Examples of 2 mark answers:</b></p> <p><b>Blood Brothers:</b> Gathering tension with the shooting climax.</p> <ul style="list-style-type: none"> <li>• Underscoring music (1), builds tension (1), drum beat (1) and sound effects (1).</li> <li>• Light is dimmed (1) or spotlights used selectively (1).</li> <li>• Emotion of the mothers lit (1) and spot-lit (1).</li> <li>• Policeman through loudhailer, sound effects of police cars, marksmen ready (2).</li> <li>• Coloured gels to reinforce the deaths (1) and heartbeats that stop (1).</li> </ul> <p><b>Death of a Salesman:</b> Requiem is final scene but some may include tail end of Act Two.</p> <ul style="list-style-type: none"> <li>• It's getting dark (1) and a shaft of heavenly light hits Linda at end (1).</li> <li>• Flute underscores Linda's speech (1) and other instruments supplement it sadly (1).</li> <li>• Act Two ends with crescendo of music (1) and sudden end heart beat (1).</li> </ul>	2+2	<p><i>The question invites a discussion of how meaning may be communicated through lighting and/or sound in the final scene or section..</i></p> <p><i>Candidates may interpret what is the final sections/scene in a generally broad way.</i></p> <p><i>Examples from practical work may be used to support discussion and justify viewpoints.</i></p> <p><i>Included in the discussion where appropriate may be:</i></p> <ul style="list-style-type: none"> <li>• entrances/exits</li> <li>• actors' stage positioning, proxemics</li> </ul>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Act Two has slowly dimming lights with spotlight on Linda throughout, to highlight her reactions to the death which we don't see but hear (2).</li> <li>As Act Two ends, Willy is always lit in central spot with cold blue light to highlight that he is soon to be dead (2).</li> </ul> <p><b>Find Me:</b>  The stage directions provide many clues.</p> <ul style="list-style-type: none"> <li>When Verity intercepts the ball there are flashing lights (1) and carnival sounds (2).</li> <li>When Sister Moses settles patients, there are discordant sounds/music (1) and bright light (1).</li> <li>Every time a song is sung, it is lit by coloured gels (1) and accompanied by music that is out of tune (1).</li> <li>Every chair, table, prop movement is accompanied by a loud sound effect (1) which increasingly becomes uncomfortable (1).</li> </ul> <p><b>Gizmo:</b>  Scene 6 is final one.</p> <ul style="list-style-type: none"> <li>Barth's speech is made like an echo (1) and applause is recorded and magnified (1).</li> <li>Cevril in wheelchair spot-lit (1) which becomes a strobe when she rises (1).</li> <li>There is spotlighting of Barth, Ben, Perkins and Cevril on their speeches (1) which go wrong because of comic incompetence (1).</li> <li>The final kiss is accompanied by sound effects, circus music, effects of fireworks or drum rolls and cymbals (2).</li> </ul> <p><b>Kindertransport:</b>  Act Two, Scene Two is the final.</p> <ul style="list-style-type: none"> <li>The stage is fairly clear and clean, but dark pools are left around the boxes which remain throughout to highlight the past is still present (2).</li> <li>Shadows and silhouettes are used throughout, but they still emerge – am I Jewish? And when the two books are pulled out – ghosts of the past (2).</li> <li>These could be accompanied by a refrain from the war years, or a discordant sound effect or instrument to reinforce the effect of the still present past. (2)</li> <li>Final stage direction is of the Ratcatcher, so this could be magnified through light to engulf the whole theatre and be accompanied by a sound motif that has been developed, louder and more persistent (2).</li> </ul> <p><b>Missing Dan Nolan:</b></p>		<ul style="list-style-type: none"> <li><i>effect of lighting on stage furniture, if any</i></li> <li><i>impact of sound and effects on characters and on audience</i></li> <li><i>what elements of text/plot are reinforced, highlighted and underscored by the suggested lighting or sound.</i></li> <li><i>what part music plays in conveying the meaning.</i></li> </ul> <p><i>There may be other content in a response that is valid and worthy of credit.</i></p>

Question	Answer	Mark	Guidance
	<p>The final scene could be the deleted one and/or Section 6.</p> <ul style="list-style-type: none"> <li>• There is a spotlight on the Dan poster (1) which gradually fades to black by end (1) or becomes the bright sweep of light to fill all stage by end (1).</li> <li>• The reported sections on Dan are lit differently (1) with party/pub effects (1).</li> <li>• No lights are used at all; the stage is lit by natural light of the venue switched out when the candle is lit and then blackout as described (2).</li> <li>• Instead of the candle being blown out, a sea of candles is brought on by cast to indicate Dan's memory is burning bright (2) with music accompaniment or heartbeat sound (2).</li> <li>• A recorded whispered soundtrack plays in growing volume during final scene from the lighting of candle to indicate Dan's voice has not been silenced (2).</li> </ul> <p><b>Misterman:</b></p> <p>Exact final scene is not absolutely clear.</p> <ul style="list-style-type: none"> <li>• Lots of specific stage directions can be followed with additional spotighting (1) and a motif of sound effect or music for Thomas' deteriorating mind (2).</li> <li>• Thomas on tape could be as if on a repeating loop with some slipping and overlaying of sounds (2).</li> <li>• Rising and falling lights parallel his start with whisper and build to crescendo or vice versa (2).</li> <li>• Dark space around him that is the universe becomes darker as his spot becomes brighter or vice versa (2).</li> <li>• The final drop of the microphone sets off a noisy reaction of sounds and voices (2).</li> <li>• The audience is suddenly lit, so he scans them increasingly searching for somebody with no success (2).</li> </ul> <p><b>Examples of 1 mark answers:</b></p> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>• Underscoring music (1) or sound effects (1).</li> <li>• Light is dimmed (1).</li> <li>• The mothers spot-lit (1).</li> <li>• Policeman through loudhailer (1).</li> <li>• Heartbeats that stop (1).</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>• It's getting progressively dark (1).</li> <li>• Flute underscores Linda's speech (1).</li> </ul>		

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	<ul style="list-style-type: none"> <li>Act Two ends with crescendo of music (1).</li> <li>Act Two has slowly dimming lights (1) or spotlight on Linda throughout (1).</li> <li>Willy always lit in central spot (1).</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>When Verity intercepts the ball there are flashing lights (1).</li> <li>When Sister Moses settles patients, there is spotlight (1).</li> <li>Every song lit by coloured gels (1).</li> <li>Every chair, table, prop movement is accompanied by loud sound effect (1).</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>Applause is recorded and magnified (1).</li> <li>Cevril in wheelchair spot-lit (1).</li> <li>Spotlighting of Barth, Ben, Perkins and Cevril on their speeches (1).</li> <li>The final kiss is accompanied by sound effects (1).</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>The stage is brightly lit (1).</li> <li>Shadows act like ghosts of the past (1).</li> <li>Music or song from the war years is used (1).</li> <li>Final stage direction is of the Ratcatcher, so his shadow across stage (1).</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>There is a spotlight on the Dan poster (1).</li> <li>The reported sections on Dan are lit differently (1).</li> <li>No lights are used at all; the stage is lit by natural light of the venue (1).</li> <li>When candle blown out, music accompaniment (1) or heartbeat sound (1).</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>Several specific stage directions are followed with additional spotlighting (1).</li> <li>Thomas on tape with echo (1).</li> <li>Rising and falling lights parallel his vocal volume (1).</li> <li>Hi spotlight becomes brighter (1).</li> <li>The final drop of the microphone is accompanied by echoes (1).</li> </ul>		

Question	Answer	Mark	Guidance						
3	<p>From the list below, select the character from the performance text you have studied. Suggest three ways the character could use body language, facial expressions or gestures to effectively perform the stage direction. Complete the boxes giving the movement you could use, with an explanation for your choice</p> <p><b>Blood Brothers: Mrs Lyons</b> Stage direction: <i>She pushes the money into Mrs Johnstone's hands.</i></p> <p><b>Death of a Salesman: Linda</b> Stage direction: <i>Linda goes into the kitchen and starts to darn stockings.</i></p> <p><b>Find Me: Verity</b> Stage direction: <i>She mimics the way they are eating in an exaggerated way.</i></p> <p><b>Gizmo: Ben</b> Stage direction: <i>Ben springs up off the couch and stands, mimicking her stance.</i></p> <p><b>Kindertransport: Evelyn</b> Stage direction: <i>Tears up the letter into small pieces. She and Lil proceed to destroy each item in the box.</i></p> <p><b>Missing Dan Nolan: Dan</b> Stage direction: <i>They mime in slow motion trying to prevent the television being knocked over.</i></p> <p><b>Misterman: Thomas</b> Stage direction: <i>Thomas smashes up the garage as Eamon's music blares out.</i></p> <p>Award <b>1 mark</b> for each appropriate movement suggested. Award <b>1 mark</b> for each of the three justified explanations, which explain why the suggested movement is appropriate.</p> <table border="1"> <thead> <tr> <th>Movement</th><th>Explanation</th></tr> </thead> <tbody> <tr> <td><b>Blood Brothers:</b> Pacing, standing/sitting, fidgeting, swallowing hard, looking around, hesitant</td><td>Mrs Lyons is anxious, nervous, hesitant, confident, domineering, determined, desperate for a child she can't have.</td></tr> <tr> <td><b>Death of a Salesman:</b> Sitting, angry, determined, darning furiously, sorrow, resigned, unhappy/misery</td><td>Linda is long experienced at getting on with household chores despite provocation from her husband and sons; darning is a defence mechanism.</td></tr> </tbody> </table>	Movement	Explanation	<b>Blood Brothers:</b> Pacing, standing/sitting, fidgeting, swallowing hard, looking around, hesitant	Mrs Lyons is anxious, nervous, hesitant, confident, domineering, determined, desperate for a child she can't have.	<b>Death of a Salesman:</b> Sitting, angry, determined, darning furiously, sorrow, resigned, unhappy/misery	Linda is long experienced at getting on with household chores despite provocation from her husband and sons; darning is a defence mechanism.	2+2+2	<p><i>This is a physicality and movement focused question asking for how a specific stage direction may be realised on stage by an actor.</i></p> <p><i>Candidates may provide one example each of body language, facial expression and gesture, OR all three examples could be one form of movement.</i></p> <p><i>Provided the suggested movement is justified, then it will be acceptable.</i></p> <p><i>There may be other content in a response that is valid and worthy of credit.</i></p>
Movement	Explanation								
<b>Blood Brothers:</b> Pacing, standing/sitting, fidgeting, swallowing hard, looking around, hesitant	Mrs Lyons is anxious, nervous, hesitant, confident, domineering, determined, desperate for a child she can't have.								
<b>Death of a Salesman:</b> Sitting, angry, determined, darning furiously, sorrow, resigned, unhappy/misery	Linda is long experienced at getting on with household chores despite provocation from her husband and sons; darning is a defence mechanism.								

Question	Answer	Mark	Guidance						
	<p><b>Find Me:</b> Eating in sloppy , messy way, talking and eating, lots of arms movements and shoulder shrugs.</p> <p><b>Gizmo:</b> Jerky, unco-ordinated, against his will, comic, distorted, copying her, panic eyed</p> <p><b>Kindertransport:</b> Angry, resentful, jerky, distorted face, disgust, wildly tearing and throwing about</p> <p><b>Missing Dan Nolan:</b> Struggling, desperate, comic, clumsy, careless, amused, blaming brother</p> <p><b>Misterman:</b> Angry, confused, miserable, savage, cold, panic, unthinking, not caring about anything else</p>								
4	<p><b>Identify three different vocal techniques an actor, playing a character, could use to show feelings in the performance text you have studied. Justify your choice.</b></p> <p>Award 1 mark for each appropriate vocal technique described up to a maximum of three marks. Award 1 mark for justification for each technique leads to the showing of feelings up to a maximum of three marks. For example, Willy Lomax - anger towards his son because he can't cope in a changing world.</p> <table border="1"> <tr> <td><b>Possible vocal techniques:</b></td> <td><b>Possible feelings:</b></td> </tr> <tr> <td><b>Blood Brothers:</b> 1 mark each - loud volume, subdued volume, singing in a particular style, whispering, laughing in a particular way, use of Liverpudlian or other accents, direct address, change of tone when talking to a particular person.</td> <td>1 mark each – anger, jealousy, rage, disappointment, fear, violence, love, hatred, disgust and amusement.</td> </tr> <tr> <td><b>Death of a Salesman:</b></td> <td>1 mark each – anger, jealousy, rage, disappointment, fear, violence, love,</td> </tr> </table>	<b>Possible vocal techniques:</b>	<b>Possible feelings:</b>	<b>Blood Brothers:</b> 1 mark each - loud volume, subdued volume, singing in a particular style, whispering, laughing in a particular way, use of Liverpudlian or other accents, direct address, change of tone when talking to a particular person.	1 mark each – anger, jealousy, rage, disappointment, fear, violence, love, hatred, disgust and amusement.	<b>Death of a Salesman:</b>	1 mark each – anger, jealousy, rage, disappointment, fear, violence, love,	3+3	<p><i>There may be other content in a response that is valid and worthy of credit.</i></p> <p><i>The response will depend on which character(s) candidates choose as to which vocal techniques are appropriate and which feelings will be shown.</i></p> <p><i>Accept three vocal techniques described for one character OR for three different characters OR a combination.</i></p>
<b>Possible vocal techniques:</b>	<b>Possible feelings:</b>								
<b>Blood Brothers:</b> 1 mark each - loud volume, subdued volume, singing in a particular style, whispering, laughing in a particular way, use of Liverpudlian or other accents, direct address, change of tone when talking to a particular person.	1 mark each – anger, jealousy, rage, disappointment, fear, violence, love, hatred, disgust and amusement.								
<b>Death of a Salesman:</b>	1 mark each – anger, jealousy, rage, disappointment, fear, violence, love,								

Question	Answer	Mark	Guidance
	<p>1 mark each - loud volume, subdued volume, whispering, laughing in a particular way, use of American accents, change of tone when talking with a particular person.</p> <p><b>Find Me:</b> 1 mark each - loud volume, subdued volume, whispering, screaming, demented voices, screaming, crying, laughing crazily, change of tone when talking to a particular person.</p> <p><b>Gizmo:</b> 1 mark each - loud volume, subdued volume, whispering, shrieking, laughing, use of particular accents, change of tone talking to a particular person.</p> <p><b>Kindertransport:</b> 1 mark each - loud volume, subdued volume, whispering, conspiratorial, crying, laughing, use of particular German-English or Jewish accents and change of tone talking to a particular person.</p> <p><b>Missing Dan Nolan:</b> 1 mark each - loud volume, subdued volume, direct address, crying, laughing, whispering, use of particular accents and change of tone when talking to a particular person.</p> <p><b>Misterman:</b> 1 mark each - loud volume, subdued volume, crying, laughing, whispering, use of particular accents and change of tone when talking with another in mind or on tape.</p>		<p><i>A description of a technique is asked for, which implies more than 'shouting.'</i></p>
5	<p><b>Identify what kind of staging style you would use to present the performance text you have studied. Justify your choice.</b></p> <p>Identify an appropriate staging style for the text, including the justification for the choice of staging.</p> <p><b>Level 3 (5-6 marks)</b></p> <ul style="list-style-type: none"> <li>• Clear description and justification of the staging style they would choose, with examples from text.</li> </ul>	6	<p><i>This is marked using a levels of response marking grid.</i></p> <p><i>Choice of staging for their text is entirely for candidates to make.</i></p> <p><i>Accept any staging with justification.</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Clear explanation of why the particular staging is best and how the text would work on it.</li> </ul> <p><b>Level 2 (4-3 marks)</b></p> <ul style="list-style-type: none"> <li>Some description and justification of the staging style they would choose with some examples.</li> <li>Some explanation of why the particular staging is best and how some of the text would work on</li> </ul> <p><b>Level 1 (1-2 marks)</b></p> <ul style="list-style-type: none"> <li>Limited identification and explanation of the choice of particular staging with few if any examples.</li> <li>Limited account of why the particular staging is best and how parts might work.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p>		
	<p>In the candidate response consideration may be given to:</p> <ul style="list-style-type: none"> <li>Some comparison of two or more staging types, such as proscenium versus thrust, promenade versus traverse.</li> <li>How a particular scene or section could be set on a stage from a directorial, acting or design perspective.</li> <li>Examples should be given to support/justify choices made with an understanding of where the particular scene fits in the overall concept of the performance text.</li> <li>An audience perspective should be kept in mind in discussing the merits of a staging style.</li> <li>The most successful responses will consider the genre and/or style and content from the text to support their suggestions.</li> <li>Candidates may refer to directors' input as appropriate, but this is not the main focus of the question.</li> <li>Some candidates will recognise that through some of the text, characters age and stylistic tastes/needs change over the years.</li> </ul>		
	<p>There are no right or wrong answers. <i>Find Me</i> is adaptable on almost any staging type. While <i>Blood Brothers</i>, <i>Kindertransport</i> and <i>Death of a Salesman</i> are traditionally performed on proscenium and <i>Gizmo</i>, <i>Missing Dan Nolan</i> and <i>Misterman</i> may merit a more Brechtian staging, any style will serve if justified.</p> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This is written for proscenium but is not confined by it.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of music and songs will impact on audience interpretations.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>What is the staging style for musical theatre of this kind?</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This is written for proscenium.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> <li>What is the staging style for 1940s' theatre?</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This adapts to a variety of staging.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> <li>What is the staging style for docu-drama theatre?</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This adapts to a variety of staging.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> <li>What is the staging style for late 1990s' theatre?</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This adapts to a variety of staging.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> <li>What is the staging style for late 1990s'/early 2000s theatre?</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This adapts to a variety of staging; less successful on proscenium.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>What is the staging style of docu-drama theatre?</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>The staging style will determine the impact design, acting and directing have on audience perspectives. This adapts to a variety of staging, even proscenium.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for key moments.</li> <li>The use of levels and different settings will impact on audience interpretations.</li> <li>What is the staging style for mental shadow-box theatre?</li> </ul>		
6	<p><b>Design a costume for one character from the performance text you have studied to highlight the social context of the world lived in by the character. Justify your response.</b>  <b>You may include an annotated sketch of your design in the box on the opposite page. No marks are available for the quality of the sketch.</b></p> <p><b>Level 3 (7-8 marks)</b></p> <ul style="list-style-type: none"> <li>Strong design of a costume with reference to a range of social contexts applicable to the time and place of the performance text setting and the lives of that character in it.</li> <li>There could be reference to stylistic influences, design elements, costume, social/societal mores and values, which could be contemporary and/or historically accurate.</li> <li>The design should be well supported by examples taken from the text.</li> </ul> <p><b>Level 2 (4-6 marks)</b></p> <ul style="list-style-type: none"> <li>Clear design of a costume with some reference to some social contexts applicable to the time and place of the text setting and some of the life of at that character in it.</li> <li>There might be some reference to stylistic influences, design elements, costume, social values which could be contemporary or historical.</li> <li>The design is supported by some examples taken from the text.</li> </ul> <p><b>Level 1 (1-3 marks)</b></p> <ul style="list-style-type: none"> <li>Limited design of a costume with mention of social contexts applicable to time or place of the text and that character in it.</li> <li>Limited or no reference to stylistic influences, design elements, costume, social values, either contemporary or historical.</li> <li>The design is little supported by examples from the text.</li> </ul> <p><b>0 marks</b>  No response or no response worthy of credit.</p>	8	<p><i>This is marked using a levels of response marking grid.</i></p> <p><i>Candidates may draw an annotated sketch but do not have to.</i></p> <p><i>Candidates can discuss all social or all historical contexts.</i></p> <p><i>In discussing social/historical contexts, some may reference cultural contexts too. This is acceptable.</i></p> <p><i>There may be other content in a response that is valid and worthy of credit.</i></p>

Question	Answer	Mark	Guidance
	<p>In the response consideration may be given to:</p> <ul style="list-style-type: none"> <li>• The social contexts of the text, through contemporary eyes and/or the viewpoints of the times when the text was created.</li> <li>• The design must be relevant and stylistically compatible with the text.</li> <li>• Examples and illustrations of characters' lives must be from the chosen text. Reference to other texts may be illustrative but should not be prominent.</li> <li>• Examples from practical work may be used to support discussion and justify viewpoints.</li> <li>• Appropriate drama language/terminology should be used.</li> </ul> <p>Social contexts may include class, family, education, upbringing, technology, national and personal economics, housing, crime, mental and physical health, law and order, transport, death and how people relate to and handle it.</p> <p>There may be reference to how costume and social/historical contexts impact the way actors perform their characters in terms of movement, physicality, clothes, attitudes, relationship with others.</p> <p>The following may be part of the discussion:</p> <ul style="list-style-type: none"> <li>• How a costume designer could influence the presentation of the influence of social/historical contexts.</li> <li>• How semiotics may be used in design to lead audience responses and theatrical impact.</li> <li>• How far a text inevitably reflects the social contexts of its time.</li> </ul> <p><b>Examples from the performance texts:</b></p> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>• 1960s costumes may be appropriate.</li> <li>• The whole play may be argued to be about social contexts. It is political musical theatre.</li> <li>• Social contexts include class, family, education, economics, privilege, attitudes towards crime and law, personal relationships, peer pressure.</li> <li>• There may be contexts particularly relevant to Liverpool and the 1960s.</li> <li>• As the characters age significantly during the text, the influence of particular social contexts changes too, though not for all characters equally.</li> <li>• There may be a reference to Brecht on social contexts, multi-roling and narration to advance the story/message.</li> <li>• Death and people's relationship to it are keys to much of the text.</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>• 1940s costumes may be appropriate.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>The text is very much of a particular period (travelling salesman), particular place (inner city USA) and about particular people (working class family).</li> <li>The relationships between Willy and Linda and their three sons not only reflect the social values of the time, but are shaped by them, which in turn is shown in the characters on stage and the storyline.</li> <li>The cramped, outdated apartment, the office, the scenes where Willy is away or in the restaurant all reflect the social world these characters live in.</li> <li>Death and people's relationship to it are keys to much of the text.</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>Timeless period costumes may be appropriate.</li> <li>The world of institutions (schools, hospitals, secure unit) are the social contexts of the story and the characters are both reflections of them and shaped by them.</li> <li>The multi-roling of Verity and Edward may be commented upon, as they are each different facets of the world they inhabit.</li> <li>The docu-drama style of the text may be an effective vehicle for conveying social contexts to the audience.</li> <li>Social attitudes to mental illness, violence and bureaucracy in the text are not precisely contemporary, but still pertinent.</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>Contemporary costumes or late 20<sup>th</sup> century may be appropriate.</li> <li>The level of technology at the heart of the text dates it to a specific period, not contemporary but not too long ago. Therefore, social attitudes to medical experiments, violence and intimidation are reflected in the characters at every step.</li> <li>The comedy that underpins this text may (or not) advance the perceptions of the social contexts.</li> <li>Gradual development of trust and relationship between Ben and Cevril is also a product of the situations they are in, illustrated by the social contexts driving the plot.</li> <li>The menace that Lando represents is recognisable today and reflects the social conditioning that led him to be what he is in the text.</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>Mix of 1940s and contemporary costumes may be appropriate.</li> <li>Set in different historical periods, the text offers different viewpoints on social contexts – the first conditioned by war and Nazi oppression; the second by old age and forgiveness.</li> <li>The weight of history hangs over all the characters, so they are shaped by it.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>The text is about leaving family for the greater good and their own good. so that underpins the attitudes of all the characters during the progress of the text.</li> <li>Death and people's relationship to it are keys to much of the text.</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>Contemporary or early 2000s costumes may be appropriate.</li> <li>The particular Brechtian style of the text makes identifying social contexts easier. Indeed, they are the very heart of the story – how a family survives an unexplained tragedy in a teenage life typical of the age group and the times.</li> <li>The songs and some of the observations date the text somewhat, but the themes are timeless, the social contexts are also mainly contemporary.</li> <li>Each scene packs social contexts and makes sharp observations about life and how the characters reflect it and are shaped by it.</li> <li>Death and how people relate to it are keys to the text.</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>Timeless or institutional costume may be appropriate.</li> <li>Clearly attached to a particular time in some sense, the text is mainly timeless.</li> <li>The voices, the attitudes and the mental state of Thomas all reflect the social contexts then as now.</li> <li>Death and people's relationship to it are keys to some of the text.</li> <li>The use of many props reflect and comment on the life of a man coming to terms with his inner demons and isolated from actual people.</li> <li>Thomas is both a product of his social environment and is shaped by it.</li> </ul>		
7	<p><b>Explain how a director would work with the actors in rehearsal to develop characterisation for one key moment in the performance text you have studied.</b></p> <p><b>Level 3 (7-8 marks)</b></p> <ul style="list-style-type: none"> <li>Very clear explanation of how a director works with actors to focus audience attention to one specific moment.</li> <li>Very clear explanation of how characterisation is developed by directors and actors working together.</li> <li>Very clear understanding of how meaning is communicated to an audience through directing and acting.</li> </ul> <p><b>Level 2 (4-6 marks)</b></p>	8	<p><i>This is marked using a levels of response marking grid.</i></p> <p><i>It is a question with focus on the directorial role working with actors and about characterisation.</i></p> <p><i>Depending on key moment choice it may be one or more actors.</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Clear explanation of how a director might work with actors to draw audience attention to one particular moment.</li> <li>Clear explanation of how characterisation is developed by directors and actors.</li> <li>Clear understanding of how meaning is communicated to an audience.</li> </ul> <p><b>Level 1 (1-3 marks)</b></p> <ul style="list-style-type: none"> <li>Limited explanation of how directors and/or actors could focus an audience on one moment in the text.</li> <li>Limited explanation, if any, of the development of characterisation.</li> <li>Limited understanding of how meaning is communicated to an audience.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p> <p>In the response consideration may be given to:</p> <ul style="list-style-type: none"> <li>Rehearsal techniques which develop characters.</li> <li>Examples from the text. Reference to other texts may be illustrative but should not be prominent.</li> <li>Discussion of meanings that the audience may or may not understand.</li> <li>Examples from practical work may be used to support discussion and justify viewpoints.</li> <li>Higher responses will explore some aspects of the meaning/interpretation of the text.</li> <li>Consideration of the way a character develops through the effect of a particular stage style (thrust, black box or promenade) has on audience attention along with design.</li> <li>Appropriate drama language/terminology must be used.</li> <li>Responses may include entrances/exits, proxemics, costumes, props, furniture, scenery, sound and lighting, semiotics and blocking.</li> </ul> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>The directorial vision would settle the period, location and style of the production.</li> <li>The depth of characters and how they develop through the text will be explored.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>The use of music and songs will impact on audience interpretations.</li> <li>How does an actor interpret the role from start to performance?</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>The directorial vision would settle the period, location and style of the production.</li> <li>The depth of characters and how they develop through the text will be explored.</li> </ul>		<p><i>Responses may explain one or more ways a director would work with the performers in rehearsal to highlight a key moment.</i></p> <p><i>The choice of 'key moment' is for the candidate to make.</i></p> <p><i>There may be other content in a response that is valid and worthy of credit.</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>• It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>• The use of historical anachronisms will impact on contemporary audience interpretations.</li> <li>• How does an actor interpret the role from start to performance?</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>• The directorial vision would settle the period, location and style of the production.</li> <li>• The depth of characters and how they develop through the text will be explored.</li> <li>• It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>• The issue of mental health and illness will impact on contemporary audience interpretations.</li> <li>• How does an actor interpret the role from start to performance?</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>• The directorial vision would settle the period, location and style of the production.</li> <li>• The depth of characters and how they develop through the text will be explored.</li> <li>• It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>• The use of now outdated technology will impact on contemporary audience interpretations.</li> <li>• How does an actor interpret the role from start to performance?</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>• The directorial vision would settle the period, location and style of the production.</li> <li>• The depth of characters and how they develop through the text will be explored.</li> <li>• It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>• The intergenerational issues will impact on contemporary audience interpretations.</li> <li>• How does an actor interpret the role from start to performance?</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>• The directorial vision would settle the period, location and style of the production.</li> <li>• The depth of characters and how they develop through the text will be explored.</li> <li>• It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>• The theme of missing young people will impact on contemporary audience interpretations.</li> <li>• How does an actor interpret the role from start to performance?</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>• The directorial vision would settle the period, location and style of the production.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>The depth of characters and how they develop through the text will be explored.</li> <li>It will also influence proxemics, exits/entrances, scenery, levels and sightlines for one key moment.</li> <li>The issue of a mental landscape will impact on contemporary audience interpretations.</li> <li>How does an actor interpret the role from start to performance?</li> </ul>		
8	<p><b>Explain how a sound designer would use sound to communicate meaning at one key moment, although not the final section/scene, in the performance text you have studied.</b></p> <p><b>Level 3 (7-8 marks)</b></p> <ul style="list-style-type: none"> <li>Very clear explanation of how a sound designer would use sound in all its forms to convey meaning to an audience.</li> <li>Very clear use of the example of one key moment in the text to illustrate the design of sound. .</li> </ul> <p><b>Level 2 (4-6 marks)</b></p> <ul style="list-style-type: none"> <li>Clear explanation of how a sound designer might use sound in some of its forms to make meaning for an audience.</li> <li>Clear use of the example of a key moment in the text to demonstrate sound design.</li> </ul> <p><b>Level 1 (1-3 marks)</b></p> <ul style="list-style-type: none"> <li>Limited explanation of how a sound designer could use sound to give the audience a sense of meaning, if any.</li> <li>Limited use of a key moment in the text to show sound design.</li> </ul> <p><b>0 marks</b></p> <p>No response or no response worthy of credit.</p> <p>The question invites a sound designer's perspective on conveying meaning to an audience during one key moment in the text.</p> <ul style="list-style-type: none"> <li>The sound designer's role may be interpreted as the one who decides what effects, sounds, music, voice amplification is used during a production to ensure the audience understands the message and point.</li> <li>It may include quite straightforward design such as microphoning or other amplification, live or pre-recorded.</li> <li>It could include quite complex sound intentions such as chairs that scrape on floors, floors that creak or props that make sounds of relevance to a scene.</li> <li>There should be examples drawn from one part of a scene to support the discussion.</li> <li>Higher level responses may make reference to how an audience reacts.</li> </ul>	8	<p><i>This is marked using a levels of response marking grid.</i></p> <p><i>The focus of this question is on sound design and communicating meaning.</i></p> <p><i>Sound could include recorded or live sound.</i></p> <p><i>The definition of one key moment is for the candidates to determine.</i></p> <p><i>If the same key moment as used in Q7 is used again, there is no objection to that as the focus of the two questions is different..</i></p> <p><i>There may be other content in a response that is valid and worthy of credit.</i></p>

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Responses should be framed in accurate drama/theatre terminology.</li> </ul> <p><b>Blood Brothers:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include transport noises, guns, background laughter or neighbours' commentaries.</li> <li>The use of song as choral comment may be part of the discussion.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul> <p><b>Death of a Salesman:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include transport noises, office sounds, background laughter or neighbours' commentaries.</li> <li>The use of set with steps and levels may be part of the discussion as they may add to sounds or detract from them.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul> <p><b>Find Me:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include asylum/hospital noises, corridors, background laughter or characters' commentaries.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul> <p><b>Gizmo:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> </ul>		

Question	Answer	Mark	Guidance
	<ul style="list-style-type: none"> <li>Potential sound designs could include institution noises, park sounds, background laughter or characters' commentaries.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul> <p><b>Kindertransport:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include transport noises, wartime sounds, keys jangling, doors opening, contemporary ambient sounds, background laughter or neighbours' commentaries.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul> <p><b>Missing Dan Nolan:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any with tension, conflict and character development.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include river noises, young people sounds in different locations, media sounds effects background laughter or neighbours' commentaries.</li> <li>The use of music underscoring action and the selected pop songs and meaning may be discussed.</li> </ul> <p><b>Misterman:</b></p> <ul style="list-style-type: none"> <li>Key moment could be almost any in this text.</li> <li>The meaning to be communicated must be clear.</li> <li>The effectiveness of the communication must be assessed.</li> <li>Potential sound designs could include cooking sounds, playground noises, background chatter or unseen characters' commentaries.</li> <li>The use of music underscoring action and meaning may be discussed.</li> </ul>		

Question	Answer	Mark	Guidance
9	<p><b>Explain the impact on you as an audience member of the design of the live performance you have seen.</b></p> <p><b>In your answer, you may consider:</b></p> <ul style="list-style-type: none"> <li>• set, stage, costume, other media, lighting and sound design</li> <li>• how effectively the design communicated meaning to you</li> <li>• how successfully the directing and acting were supported by the design.</li> </ul> <p><b>You should use appropriate drama and theatre terminology.</b></p> <ul style="list-style-type: none"> <li>• Design should include any of stage, costume, props, furniture, sound, lighting, special effects, make up, backdrops and scenery, levels and entrances.</li> <li>• It may also include the use of a particular stage layout design – such as apron, thrust, promenade, in-the-round or traverse, specially created or existing already.</li> <li>• The effectiveness of the chosen designs should be considered in relation to the audience and the communication of theatrical ideas.</li> <li>• The success of the performance should be evaluated from a personal perspective while demonstrating that the candidate understands live theatrical performance.</li> <li>• Candidates should argue how far design supported the design (humour, warning, informative, mockery, forum for performance skills) and whether it was successful in those terms.</li> <li>• Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience.</li> <li>• Whatever style of performance candidates have seen, they have scope to describe a range of design supporting different dramatic styles and forms, from tragedy to comedy, from educational/informative to heavy message-based work.</li> <li>• A response may be developed in a variety of ways. At the heart of the question is the issue of how design on stage creates emotional responses and meaning.</li> <li>• Simply listing the details of a production is unlikely to meet the requirements of a good response. The production seen 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.</li> <li>• While the focus is on design, there will be recognition that a live performance is more than the work of any one department – actors, writers, musicians, choreographers, technical design and operatives may all have played a part in generating emotion that is felt by the audience as well as those responsible for lighting.</li> </ul>	30	<p>The quality of extended response is assessed in this question.</p> <p><i>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.</i></p>

	<ul style="list-style-type: none"><li>• The response should be recognition of the mechanics of theatre makers communicate meaning to an audience.</li><li>• 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.</li><li>• Appropriate and correct use of drama and theatre terminology is expected and credited only in AO3.</li><li>• 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.</li><li>• Evaluation should include both positive and negative responses to different parts of the performance and all points should be supported with evidence from the show seen.</li></ul> <p>Responses can be accredited at different levels for AO3 and AO4.</p>	
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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.

<b>AO3 Assessment Grid</b>	
<b>Level 5: 9 - 10 marks AO3</b>	<ul style="list-style-type: none"> <li>• The use of specialist drama and theatre terminology will be <b>accomplished and highly developed</b> and will be integrated throughout the response.</li> <li>• There will be an <b>accomplished and highly developed</b> understanding of how meaning is communicated to an audience in a live performance.</li> </ul> <p><i>There is a well-developed and sustained line of reasoning which is coherent, relevant and logically structured</i></p>
<b>Level 4: 7 - 8 marks AO3</b>	<ul style="list-style-type: none"> <li>• The use of specialist drama and theatre terminology will be <b>very clear and used confidently</b> throughout much of the response.</li> <li>• There will be a <b>very clear and developed</b> understanding of how meaning is communicated to an audience in a live performance.</li> </ul> <p><i>There is a well-developed line of reasoning which is clear and relevant.</i></p>
<b>Level 3: 5 - 6 marks AO3</b>	<ul style="list-style-type: none"> <li>• The use of specialist drama and theatre terminology will be <b>competent and often used clearly</b> in the response.</li> <li>• There will be <b>competent</b> understanding of how meaning is communicated to an audience in a live performance.</li> </ul> <p><i>There is a line of reasoning presented which is mostly relevant and which has some structure.</i></p>
<b>Level 2: 3 - 4 marks AO3</b>	<ul style="list-style-type: none"> <li>• The use of specialist drama and theatre terminology will be <b>basic</b> and used in some of the response.</li> <li>• There will be a <b>basic</b> understanding of how meaning is communicated to an audience in a live performance.</li> </ul> <p><i>There is a line of reasoning which has some relevance and which is presented with limited structure.</i></p>
<b>Level 1: 1 - 2 marks AO3</b>	<ul style="list-style-type: none"> <li>• The use of specialist drama and theatre terminology will be <b>limited</b> and used intermittently or incorrectly in the response.</li> <li>• <b>Limited</b> understanding of how meaning is communicated to an audience in a live performance.</li> </ul> <p><i>The information is communicated in a basic/unstructured way.</i></p>
<b>0 marks</b>	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 whether 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

		A04 Assessment Grid
<b>Level 5: 17 - 20 marks AO4</b>		<ul style="list-style-type: none"> <li>• Accomplished evaluation of how successfully the design was communicated in performance.</li> <li>• Accomplished understanding of the impact of the design on them as an audience member is evident.</li> <li>• Effective examples used will be clearly supported, explored and relevant to the performance seen, not dependent on the script.</li> <li>• Very detailed reference will be made to the impact of theatrical element(s) used to communicate the design in the production.</li> <li>• Accomplished in depth discussion of the impact of the design and interpretation of themes and meanings for the audience.</li> </ul>
<b>Level 4: 13 - 16 marks AO4</b>		<ul style="list-style-type: none"> <li>• Very clear evaluation of how successfully the design was communicated in performance.</li> <li>• Very clear understanding of the impact of the design on them as an audience member is evident.</li> <li>• Most examples used will be supported, explored and relevant to the performance seen, not dependent on the script.</li> <li>• Very clear reference will be made to the impact of theatrical element(s) used to communicate the design in the production.</li> <li>• Very clear in depth discussion of the impact of the design and interpretation of themes and meanings for the audience</li> </ul>
<b>Level 3: 9 - 12 marks AO4</b>		<ul style="list-style-type: none"> <li>• Responses are likely to be variable in presenting aspects of the design.</li> <li>• Some clear evaluation of how successfully the design was communicated in performance.</li> <li>• Some clear understanding of the impact of the design on them as an audience member is evident.</li> <li>• Some examples used will be supported, explored and relevant to the performance seen, not dependent on the script.</li> <li>• Some clear reference will be made to the impact of theatrical element(s) used to communicate the design in the production.</li> <li>• Some clear discussion of the impact of the design and interpretation of themes and meanings for the audience.</li> </ul>
<b>Level 2: 5 - 8 marks AO4</b>		<ul style="list-style-type: none"> <li>• Responses will present basic opinions on the impacts of the design in the production.</li> <li>• Responses are likely to be mainly descriptive.</li> <li>• A basic understanding of the impact of the design on them as an audience member is evident.</li> <li>• Basic examples in support of comments are likely to be given, or may focus on only one or two aspects in some detail.</li> <li>• Examples may lack detail specific to the performance seen; the beginning of a sound but incomplete answer may fit this mark level.</li> <li>• There may be some basic links made between the artistic vision and the audience's response.</li> </ul>
<b>Level 1: 1 - 4 marks AO4</b>		<ul style="list-style-type: none"> <li>• Responses are likely to be limited and undeveloped</li> <li>• Responses are likely to be descriptive or may be incomplete, including those not relevant to the question.</li> <li>• Limited or ineffective examples which may not be specific to the performance seen.</li> <li>• There may be limited or no reference to the impact on the audience.</li> </ul>
<b>0 marks</b>		No response worth of credit.

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