GCSE (9–1)

Drama

J316/04: Drama: Performance and response

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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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
BP	Blank Page – this annotation **must** be used on all blank pages within an answer booklet or on each additional page where there is no candidate response.
✔	Worthy of credit
?	Unclear
～～～	To draw attention
{	To draw attention
REP	Repeat
NAQ	Not answered question
J	Justification
KU	Knowledge and understanding
L1	Level 1
L2	Level 2
L3	Level 3
L4	Level 4
L5	Level 5
GM	Odd or incorrect grammar, punctuation or expression
Highlight	Highlight

SEEN	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	**Select the character from the performance text you have studied in the list below. Describe two ways an actor playing this role could use voice effectively to perform this line.**	**2 + 2**	*There may be other content in a response that is valid and worthy of credit. Award credit for any valid response from the stated performance text.*

***Blood Brothers*: Mrs Johnstone**	'Mickey. Don't shoot Eddie. He's your brother. You had a twin brother.'	
***Death of a Salesman*: Charley**	'A salesman is got to dream, boy. It comes with the territory.'	
***Find Me*: Verity**	'When she sits down it'll burn her backside. It'll burn her ass off!'	
***Gizmo*: Lando**	'Come on, then. Come on, race you, Ben. Race you…'	
***Kindertransport*: Helga**	'You can to leave them now behind. The bad times are finished. I know it.'	
***Missing Dan Nolan*: Dan**	'Shut up and put the drink in my backpack before anyone sees it.'	
***Misterman*: Thomas**	'Nobody's listening. Nobody's listening. Nobody's listening. Nobody's listening…'	

Candidates don't need to use <u>the word 'effectively'</u> to gain the 2nd mark. As long as there is an implication of the effect, that is acceptable.

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Award **1 mark** for any accurately identified way of using the voice to deliver the line, to a maximum of **2 marks**.

Award **1 mark** for the description of the way it is effective in the performance, to a maximum of **2 marks**.

Examples of 2-mark answers:

Blood Brothers:

Question	Answer	Mark	Guidance
	From Mrs Johnstone's final speech but not song. She is rocking his world with news that he had a twin. • Voice is high pitched (1), desperate (1), shrill (1) and pleading (1). • Voice is slow and measured (1) or hurried and rushing it out (1). • Voice is whispered up to shrieking (1) and degrees between (1). • Voice is partially lost by her hands over face in horror (1). • Voice is influenced by proximity to her son, softly (1) or loudly speaking (1). • Voice is like a frantic mother stopping her son (1). • Voice is desperate to stop him, make him listen and change his intended action (2). • Voice is a hiss through gritted teeth because now the secret is out (1). • Voice is partially or fully folded into a sob (1) because of her anguish (1). **Death of a Salesman**: Almost like a eulogy, Charley justifies something of how Willy was, what made him tick. • Voice is used in a grand fashion, declaiming explanation, beliefs and perceptions of Willy to his audience (2). • Voice is used in dream fashion, as if he is picturing the man in the past (2). • Standing close to Linda, Biff or Happy he hisses the line into their faces to drive home the intensity and passion of his views (2). • Voice is used differently in the two sentences – loud, thoughtful, reflective, sad, proud, angry (2). • Voice is used with a heavy sadness, saying that Willy was a dreamer and a salesman, nobody could change that despite all common sense and life's realities (2). **Find Me:** The stage direction says that she laughs on her line. She is setting fire to a chair. Her continuing instability and conflicts are very evident as the play ends. • She shrieks in a demented way, voice rising so that the laugh on 'her ass off' becomes insane (2). • The laughter may start earlier so she can barely speak lines because she finds the idea of Sister Moses' chair on fire hysterically comic (2). • Voice is accompanied by frantic actions, strong physical, restless movement to demonstrate that nobody can stop her; that she will hit back at authority which leaves her short of breath		

Question	Answer	Mark	Guidance
	(2). • Voice is used through laughter, tongue in cheek or thumb in mouth to indicate disrespect for authority (2). **Gizmo:** Towards the climax of the fight scene, both Lando and Ben are trying to reach the gun, crawling with difficulty. There may well be a comic element in this sequence. • He speaks in a sneering or mocking or sarcastic tone as Ben is hardly going to race for real (2). • He shrieks at top volume to goad Ben even more, despite being a killer he can enjoy what he perceives as Ben's weaknesses compared to his own (2). • The implication of giving Ben a head start is a gesture that makes the line spoken in a taunting, disrespectful, superior, arrogant way (2). • He speaks in a childish voice as if they are kids in the playground (2). • He adopts a fake foreign accent to demonstrate his absolute mastery of Ben and situation (2). **Kindertransport:** As Helga and Eva say goodbye to each other, there is an overpowering sense of pain and reliance, strength and death as the years that are lost are recalled. • She hisses, almost spitting the words out as if her mouth is unable to contain her revulsion (2). • She sounds relieved, change of mood, (misplaced) hope for future (2). • She speaks more in sorrow than in anger, that Eva's survival was based on her ability to shed her skin and just as easily as that. The worm is like a final stab of some contempt (2). • She speaks in broken English, a cracked/croaky old voice filled with sadness and regret (2). • She speaks in anger with some resentment that Eva has turned out to be so alien to her old views (2). **Missing Dan Nolan:** The bottle of drink may be crucial in explaining what happened to Dan and at this final point he is anxious that none of his family know about it. • He speaks with urgency in a conspiratorial tone that means his secret will not be discovered		

Question	Answer	Mark	Guidance
	(2). • He whispers the line with an authority borne of fear of discovery, a certain sense of panic (2). • He shouts the first part; then drops volume to keep the bottle hiding the secret (2). • He speaks with authority as if suddenly making his mind up to take the next step (2). • If he is playing the scene under the influence of vodka, he could slur the words, hiccup and find he is laughing while ordering the hiding in the backpack (2). **Misterman:** The play is ending; he kisses the microphone in his hand. • He speaks the lines like a tape that has got stuck or is on a repeating loop to show the pointlessness of his life now (2). • He speaks with a sudden dawning realisation, a fresh vision, that after all he is alone in his universe and there is nobody else there (2). • He starts with a whisper and builds to a crescendo (2) or vice versa (2). • He speaks the word separately, emphasising each to create the effect of dawning madness (2). **Examples of 1-mark answers**: **Blood Brothers:** • She speaks in high pitched (1) or nervous voice (1). • She speaks quickly (1) and in fear (1). • She shouts aloud (1). • She whispers (1), then shouts (1). **Death of a Salesman**: • He speaks like he is explaining a dream (1). • He speaks sadly about dead Willy (1). • He speaks with affection (1) or disgust (1) about the salesman's life (1). • He speaks like Linda, Biff or Happy are stupid (1). **Find Me:**		

Question	Answer	Mark	Guidance
	• She shrieks in a demented way (1). • She laughs as she speaks like a madwoman (1). • She laughs hysterically as she speaks (1). • She finds the situation hysterically amusing (1). • She garbles incoherently (1). **Gizmo:** • He speaks the lines in a sneering (1), mocking (1) or sarcastic tone (1). • He shrieks the lines at top volume (1). • He speaks like a child (1). • He sings like an opera singer or OTT role (1). **Kindertransport:** • She hisses the words (1). • She speaks as if she is very sad that Eva lived (1). • She shouts out 'I know it' (1). • She speaks in poor English voice (1). • She whispers the lines, believing them (1) or disbelieving them (1). **Missing Dan Nolan:** • He speaks with an urgency to keep his secret (1). • He whispers the line from fear of discovery (1). • He shouts the first part; then drops volume (1). • If he is playing the scene under the influence of vodka, he slurs the words (1) or laughs (1). **Misterman:** • He speaks the lines like a tape that has got stuck or is on a repeating loop (1). • He speaks as if he has just discovered a truth (1). • He starts with a whisper (1) and builds loudly (1). • He starts with a loud voice (1) finishes getting quieter (1).		

Question	Answer	Mark	Guidance
2	**Explain two ways lighting could be used to improve the mood and atmosphere in one key moment in the performance text you have studied.** Award **1 mark** should be awarded for describing a lighting effect, to a maximum of **2 marks**. Award **1 mark** for how it could be used to improve mood and atmosphere, to a maximum of **2 marks**. **Examples of 2-mark answers:** **Blood Brothers:** **Possible moment – When Mickey and Eddie meet for the first time.** • A spotlight sequence could play when the twins meet (1). It could be coloured gels (1). This builds tension/conflict between the twins and enhances their different backgrounds (1). • The twins are themselves in a spotlight (1) and do not leave its narrow circle until Sammy enters and breaks the blood brothers moment (1). • The lights could flow red when they become 'blood brothers' (1). This builds tension and foreshadows what is to come (1). **Death of a Salesman:** **Possible moment – Requiem, stage directions already helpful** • Dim lit scene (1), keeping a spot on Linda, say, (1) or the grave (1) creates mood. • Spotlight on the brothers when they could almost fight (1). • Pulsing light to accompany a heart-beat sound in Linda's final speech to indicate life goes on (2). • Final stage direction suggests a silhouette of surroundings buildings (1) indicating how they are overlooked/overpowered by buildings (2). **Find Me:** **Possible moment – Restaurant Scene** • Spotlights could focus attention on the two tables (1) or alternate tables one after another (1) to heighten tension (1). • Spotlights on individuals, including the waitress to show her facial reactions to the scene.	2 + 2	*The answer must refer to 2 examples for 1 moment only. If more than 1 moment is selected, mark both and credit the higher mark only.* *The two ways may be entirely unrelated ideas.* *What constitutes a 'key moment' is for each candidate to decide.* *Included in the discussion may be:* • *effect of lighting on stage furniture and backdrop, if any* • *discussion of mood and atmosphere and on audience* • *some reference to lines, stage directions, and characters* • *what elements of text/plot are reinforced, highlighted and underscored by the suggested lighting.* *There may be other content in a response that is valid and worthy of credit.*

Question	Answer	Mark	Guidance
	• There could be reduced lighting of the sets/space with spot lighting (1) or coloured wash (1). This creates mood and atmosphere and produces an almost claustrophobic feel/area (1). **Gizmo:** **Possible moment – Altercation in the park** • Nice weather, sunny day (1), blue skies (1) which darken somewhat when trouble flares (1). • The day not only darkens slowly (1) the brightness shrinks, closes down the area round Ben and Ted (1) to show they are hemmed in by the gang (1). • Strobe and/or flashing lights for the fight scene (1) with Ben spot-lit to indicate he is simply copying Ted (1). • If slo-mo acting for the fight, then strobe to heighten tension (1). • If still image sequence for the fight, then light flashes like a camera (1). **Kindertransport:** **Possible moment – any Ratcatcher moment** • If Ratcatcher is a shadow, then back-lit (1) to throw sinister shadows on wall (1). • If Ratcatcher is in a luminous costume, then spot (1), strobe (1) or coloured gels (1) to add to mood and Ratcatcher motif. • If Ratcatcher is a puppet, then back-lit (1) for shadows/silhouette (1). • If Ratcatcher is merely a figment of the mind, then spotlight, flashing, red, coloured or strobe (2) to build spooky atmosphere (1). **Missing Dan Nolan:** **Possible moment – first part of The Pontoon (Section 6)** • Blue and red lighting could be used (1). This will enhance the undercurrent of conflict and some tension where an explanation for the tragedy is offered (1). • Teenage party lighting (1) or disco lights (1) to accompany the horseplay with suitable sound effects adds to happy joviality as contrast to tragedy (1). • If effect of the vodka drinking is shown, then cascades of falling light (1) or colours (1) would add to effect of drunkenness blurring reality (1). **Mistermen:** **Possible moment – any moment when Thomas is talking to another character**		

Question	Answer	Mark	Guidance
	• If Thomas is spot-lit (1) throughout (1), then the person he is talking is another spot-lit space, but empty (1). • The whole stage is divided into small areas which may be spot-lit (1) as appropriate, but at a scary moment the whole area is lit as if someone switched a light on (1). • Every time he switches on the reel-to-reel tape recorder, there is a lighting change (1), perhaps the door to the area (1), the space next to Thomas (1), an empty chair in the audience (1). They could switch to different colours (1). • The use of a torch, which is a prop, could substitute for stage lighting at a given point (1) to emphasise the slippage in Thomas' sanity (1). **Examples of 1-mark answers, using same key moments as above**: **Blood Brothers:** • A spotlight sequence could play when the twins meet (1). It could be coloured gels (1). • The twins are always in a spotlight (1). • Sammy's entrance breaks the spotlight sequence (1). • The lights could flow red when they become 'blood brothers' (1). **Death of a Salesman:** • Dim lit scene throughout as per stage direction (1). • Spotlight on the grave (1). • Change of lighting for Linda's final speech as blackness descends (1). • Lights on tall buildings overlooking them (1). **Find Me:** • Spotlights on the two tables (1) to heighten tension (1). • Spotlight on the waitress as she serves them (1). • Dim spotlighting of the sets/space (1), producing dark mood (1). **Gizmo:** • Nice sunny weather (1) blue skies (1). • The day darkens slowly (1).		

Question	Answer	Mark	Guidance
	• Strobe for the fight scene (1). **Kindertransport:** • Ratcatcher makes a shadow on wall (1). • Ratcatcher is spot-lit (1) or colour spot (1). • Ratcatcher is back-lit (1) for shadows/silhouette (1). • Ratcatcher is figment of the mind, spot-lit (1). **Missing Dan Nolan:** • Changing colours (1) to show people's moods (1). • Teenage party lighting (1) or disco lights (1) to accompany the horseplay. • Vodka drinking makes for flashing lights (1) or cooloyrs (1) to show drunkenness (1). **Mistermen:** • Thomas spot-lit throughout (1). • Person he is talking is spot-lit space, but empty (1). • Every time he switches on the reel-to-reel tape recorder, there is a lighting change (1), perhaps to different colours (1). • The use of a torch, which is a prop, could substitute for stage lighting at a given point (1).		
3	**Choose a character from the performance text you have studied. Suggest three ways an actor playing this character could use physicality for their performance at any moment in the performance text. Complete the boxes identifying the physicality they could use at that moment with an explanation for your choice.** Award **1 mark** for each appropriate physicality suggested, to a maximum of **3 marks**.	3+3	*Choice of character is for the candidate to make.* *If the candidate chooses the same physicality for the moments, that is acceptable if justified.*

Award **1 mark** for each of the three justified explanation, to a maximum of **3 marks**.

The justification of the actor using physicality will depend on the candidate's interpretation of that character.

Physicality includes voice, gesture, body language, use of face, movement, use of space.

Do not accept: costume, make-up, hair or props unless how the prop is used describes an element of physicality.

Blood Brothers
Possible character - Mrs Johnstone
- Posture. Slouched. This is because she is old before her time, with a large demanding family often in trouble and more on the way (1).
- Movement. In the second act, there is a bounce, lightness of movement, energy, hope and quickness like a woman reborn (1).
- Gestures, facial, use of space, proxemics during a song may be relevant.

Death of a Salesman
Possible character – Willy
- He is past 60, so will walk (1) accordingly.
- He is weary (1) with life, frustrated at how it has turned out which affects his movement and body language (1).
- Gestures (1). He may show restlessness and frustration by fidgeting, sitting/standing, constantly with facial gestures (1).
- There is a contrast between how he remembers his youth and success and now with the next generation not understanding nor respecting the past – this all affects his voice (1), his body language (1), proxemics to others (1), weariness of movement (1).

Find Me:
Possible character – Edward, in whichever version
- He may show unease by fidgeting (1), sitting/standing (1), constantly with large facial gestures (1).
- His movements are agitated (1), defensive (1), angry (1), sometimes exaggerated physicality (1) to match each mood in turn (1).

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

Gizmo:

Possible character – Ben/David or Ben/Ted or Ben/Cevril

- Ben is in most scenes copying what his handler does (1). Examples, 1 each.
- He may show awkwardness, (1), sitting/standing in stylised way (1), exaggerated gestures and facial contortions (1).
- There will be a difference between each handler and how they make Ben operate (2).
- There will be exaggeration for the sake of humour in many moments (1 each).

Kinderstransport:

Possible character - any female, ages given in text

- She is aged according to scene, which affects her movement (1), standing/sitting/walking (1 each), vocal levels (1) and hearing, seeing abilities (1 each).
- If a minor character is chosen, accept any physicality that is appropriate to role, perceived age and status in given moment.

Missing Dan Nolan:

Possible character - Pauline

- Facial Expression (1). Shows her love for Dan when she gives him the cake through her open/happy facial expression (1).
- Walking/Pacing/Gait (1). Moment when Dan goes missing, uses lots of physicality, pacing up and down (1), shaking with fear (1).
- Mother role, characteristics of mother who has lost her son (2).

Mistermen:

Possible character – Thomas

- Depending on scene, he goes through a wide range of physical actions from operating tape recorder to cooking to smashing things up. There is a generous choice of physical attributes to draw on.
- His physicality is sometimes quite natural, low key and often heightened from his inner struggles with reality and memory.

| 4 | **Choose a staging style you could use to perform the text you have studied. Explain three advantages and/or disadvantages of staging the performance text in a style of your choice.**

1 mark for identifying an advantage/disadvantage of a particular style, to a maximum of **3 marks**. | 2+2+2 | *There should be some understanding of what staging style is and how it best suits the text they have studied.* |

	1 mark for each explained advantage or disadvantage, to a maximum of **3 marks**. (Must relate to the particular chosen style) *ADVANTAGES may include:* / *DISADVANTAGES may include:* (see below)		*Possible styles are listed in the specification:* *apron* *black box* *In the round* *promenade* *proscenium arch* *site specific* *thrust* *traverse* *but accept others if justified.* *There may be other content in a response that is valid and worthy of credit.*

ADVANTAGES may include:	DISADVANTAGES may include:
- appropriate for the genre of text - suitability for scenery, backdrops, entrances/exits - suitability for levels - appropriate for costumes, stage furniture and props - proxemics of actors to each other and to audience - sightlines - true to style of the written text - chimes with the themes of the text - best way of interpreting playwright's artistic intention - speed of scene change/transitions - availability of lighting and effects - good atmosphere - size of audience	- inappropriate for the genre of text - problems with scenery, backdrops, entrances/exits - levels cause problems - poor for costumes, stage furniture and props - proxemics don't fully work - variable sightlines - not fully true to style of text - not fully fitted to text themes - ineffective way of interpreting playwright's artistic intention - problems with scene changes/transitions - ineffectual lighting - variable atmosphere - size of audience

5	**From list below, select the character from the performance text you have studied. Describe briefly three suitable items of costume for this character. Give a reason for using each item. Suggest how it will help to tell the audience about the character**. *Blood Brothers* Mr Lyons *Death of a Salesman* Biff *Find Me* Miss Everitt	**6**	*Choice of 'item of costume' is for the candidate to make.* *Accept costume items as either those within the text or those that candidates have used within their own*

Gizmo Ted *Kindertransport* Faith *Finding Dan Nolan* Pauline *Misterman* Thomas	*rehearsals of the performance* *Accept wigs, spectacles, walking sticks of other personal items that share with a costume the ability to portray depth of character*

When using the grid:

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

Level 3 (5-6 marks) • Three items of costume used in the text (or rehearsal), their use fully explained and justified. • Clear explanation of what the use of each costume item says about the character using it and how it conveys meaning about the character to the audience.
Level 2 (3-4 marks) • At least two costume items used in the text (or rehearsal) are identified with some explanation and justification of their use. • Some explanation of what the use of each costume item says about the character using it with some understanding of how meaning is conveyed to the audience.
Level 1 (1-2 marks) • Limited identification and explanation of the use of an item of costume. • Limited account of what the item says about a character. • List of 3 costume items with no explanation.
0 marks No response worthy of credit.

6	**Semiotics are used to provide clues to the audience. As a director, justify how you would use semiotics for the opening section/scene of the performance text you have studied.** When using the grid:	8	*There is an expectation that candidates will suggest a variety of signs and symbols that could convey meaning for the audience in the opening section.*

	• **To determine the level** - start at the highest level and work down until you reach the level that matches the answer • **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below. **Level 3 (7-8 marks)** • Accomplished explanation of how a range of signs and symbols is used to guide the audience and to convey meaning to them in the opening section/scene. • Very clear explanation of how the signs and symbols have developed maximum impact in the opening scenes. **Level 2 (4-6 marks)** • Clear explanation of how some signs and symbols assist the audience in understanding meaning and characteristics in the opening section/scene. • Some explanation of how signs and symbols have developed impact in the opening scenes. **Level 1 (1-3 marks)** • Limited explanation of how one or two signs and symbols point the audience to meaning in the opening section/scene. • Some description of how a sign/symbol shows meanings in the opening scene. **0 marks** No response worthy of credit.		*Allow interpretation of 'opening section/scene' to be fairly broad and not overly prescriptive.* *Signs and symbols may include:* *scenery/set;* *stage furniture;* *props;* *masks and mime;* *staging;* *music and song;* *costume and personal items;* *lighting and sound;* *special effects.* *There may be discussion on:* *roles of the director, playwright, stage designer. lighting designer, costume designer, limitations of space for staging and explanatory program notes*
7	**Discuss how use of sound can communicate meaning to the audience. Give examples from the performance text you have studied to justify your answer.** 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	8	*Sound can include effects, amplifying vocals and music.* *'Meaning' is a personal viewpoint.*

	criteria for the level, and/or could be described as closer to the level above or below.		***Sound considerations may include:*** *Stage design; backstage space; Backdrop and projections; Scene changes/transitions; Entrances/exits; Levels; Style of performer/text/practitioner; Audience perspective; Proxemics; Blocking; Period context; Stage directions; Directorial intentions.*
	Level 3 (7-8 marks) • Accomplished explanation of how sound can communicate meaning to audience, alone or with other elements. • Accomplished understanding and justification using relevant and effective examples from text.		
	Level 2 (4-6 marks) • Clear explanation of how sound may communicate meaning to audience, alone or with some other elements. • Clear understanding and some justification using some relevant and effective examples from the text.		
	Level 1 (1-3 marks) • Limited explanation of how sound communicates meaning to audience. • Limited understanding and/or justification using few, if any, examples from text.		*There may be other content in a response that is valid and worthy of credit.*
	0 marks No response worthy of credit.		
8	**Explain how a set designer could show historical and/or cultural contexts at one key moment in the performance text you have studied.** **As part of your answer use the box on the following page to sketch an annotated design to help explain the layout of the set. There are no marks for the quality of the sketch.** **NOTE**: *Historical and cultural contexts overlap; there may be no clear distinction between them.*	8	*Choice of 'one key moment' is the candidate's.* *The challenge is to say how set, stage design, backdrops, effects, levels, entrances/exits could*

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

Level 3 (7-8 marks)
- Accomplished explanation of how a set designer would show historical and cultural contexts during one key moment.
- Accomplished understanding of historical and cultural contexts supported by effective examples from the text.

Level 2 (4-6 marks)
- Clear explanation of how a set designer could show some historical and cultural contexts during one key moment.
- Clear understanding of historical and cultural contexts, supported by some appropriate examples from the text.

Level 1 (1-3 marks)
- Limited explanation of how a set designer could show some historical or cultural contexts during one key moment.
- Limited or no understanding of historical or cultural contexts, with few if any relevant examples from the text.

0 marks
No response worthy of credit.

demonstrate the contexts. These include the period when it was written and/or first performed; today's perspective on the themes; gender, sexual and religious attitudes as appropriate and how staging it can support artistic intentions.

Responses may also mention social, economic and/or political contexts.

There may be mention of semiotics in the design.

There may be discussion of how contemporary audience views the contexts..

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

Section B

Question	Answer	Mark	Guidance
9	**Evaluate how successfully the performers used staging to communicate meaning to the audience in the performance you have seen.** **In your answer, you should consider:** • **space and spatial relationships on stage** • **set, stage, levels, entrances/exits and proximity of the audience** • **how effectively the staging communicated meaning to you** • **how successfully the staging supported the acting.** **Use of staging:** The decisions made by the director, designers and actors communicate one or more meanings to the audience by emphasising themes, the purpose and direction of any message and provide entertainment its intended audience. Candidates should use appropriate drama and theatre terminology. • The effectiveness of the staging style of the production should be considered in relation to the audience and the communication of theatrical ideas. • The success of the performance should be evaluated from a personal perspective while demonstrating that the candidate understands (live) theatrical performance. • Candidates should identify and discuss what the meaning was (humour, warning, informative, mockery, political, forum for performance skills) and whether it was successful in those terms. • Examples should be given to support any evaluative statements about the performance and should focus on how engaged the candidate was in the audience. • Whatever style of performance candidates have seen, they should describe the effective use of performance space. • A response may be developed in a variety of ways. At the heart of the question is the issue of how theatrical performance creates emotional responses and meaning through the wide range of dramatic techniques in the performance space. • Simply listing the details of a production is unlikely to meet the requirements of a good response. The seen production is the starting point and should stimulate discussion. At the higher end, candidates may reference other performances seen, their own practical work and similar/contrasting work by the same or different creatives.	30	*The quality of extended response is assessed in this question.* *It is understood that candidates may not have had the opportunity to see an actual live performance in person. In this case the evaluation of a recorded or a streamed performance is acceptable.* *NOTE: The indicative content is neither prescriptive nor exhaustive. Examiners should be prepared to acknowledge original but well-focused answers grounded in supporting examples and addressing the question. This guidance should work in conjunction with the level descriptors.*

- There will be recognition that a live performance is more than the work of the actors. Many others from writers to musicians, choreographers to technical design and operatives may all have played a part in generating emotion and meaning that is felt by the audience.
- The response should be recognition of the mechanics of theatre makers communicate meaning to an audience.
- The response should be balanced between a) crediting understanding of how drama and theatre are developed and presented and b) evaluating the work of other people.
- Appropriate and correct use of drama and theatre terminology is expected and credited only in AO3.
- Responses may include mention of a variety of aspects that generate emotion, including acting and characterisation, blocking, vocal/physical skills, movement, music, lights, sounds, costumes, props, masks, hair, special effects, historical/social/cultural contexts, stage conflict, violence, offensive language, poetry, the genre, staging, setting and emotional state of the audience collectively and the candidate individually.
- Evaluation may include both positive and negative responses to different parts of the performance and all points should be supported with evidence from the show seen.

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

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

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

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

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

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