GCSE (9–1)

Drama

J316/04: Performance and response

General Certificate of Secondary Education

Mark Scheme for June 2019

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	**From the list below, select the character from the performance text you have studied. Describe two ways an actor, playing this role, could deliver the line effectively in performance.** **Blood Brothers:** **Mrs Lyons: 'They … they say that if either twin learns he was once a pair, they shall both immediately die.'** **Death of a Salesman:** **Linda: 'I love him. He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue.'** **Find Me:** **Mark: 'I wish I didn't have to live at home. You never know what she's going to do next. I can't bring my friends to our house.'** **Gizmo:** **Ben: 'And he smiles. It was the most frightening smile I've ever seen in my life. And then he turns and looks straight at me.'** **Kindertransport:** **Helga: 'We all die one day, but jewels never fade or perish. Through our children we live. That's how we cheat death.'** **Missing Dan Nolan:** **Pauline: 'I find myself feeling guilty if I enjoy myself … feeling guilty about getting into a warm bed … feeling guilty about having a hot meal.'** **Misterman:** **Thomas: 'And I run! And run fast up over the hill and past the church! My good words sent burning about me. Inishfree once more all bad and diseased.'**		

Question	Answer	Mark	Guidance
	1 mark for any accurately identified way of delivering the line, to a maximum of **2 marks**. **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: Mrs Lyons** • She moves around Mrs Johnstone in a wheedling, sneaky way, playing superstition to support her case for keeping their deal secret. This helps to builds tension (2). • She uses body language, facial expression and mime to threaten death of a baby. This is effective as it helps the plot to build suspense throughout the play (2). **Find Me: Mark** • He expresses anger, bewilderment and frustration about his friends versus his sister. This is effective as it shows Mark's state of mind (2). • He uses voice to express the range of emotions in this line. This helps build his character background (2). **Missing Dan Nolan: Pauline** • She shows her guilt through movement, facial expression and body language. This is effective as she reveals how she really feels to the audience (2). • She uses vocal variety to convey her inner anguish. This highlights her deep anguish in that to have a child missing is one of the great terrors of motherhood (2). **Examples of 1 Mark Answers**: **Blood Brothers:** • She moves around Mrs Johnstone in an agitated way (1). • She uses body language OR facial expression OR mime to threaten death of a baby (1). • She raises her voice or whispers to add fear to Mrs Johnstone's already worried mind (1).	**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.* *Candidates don't need to use the word 'effective' to gain the 2nd mark. As long as there is an implication of the effect, that is acceptable.* *The use of voice for both examples is acceptable as long as they are different aspects.*

Question	Answer	Mark	Guidance
2	**Describe two ways lighting and/or sound could be used to show tension at one moment in the performance text you have studied.** **1 mark** should be awarded for describing a lighting and/or sound effect, to a maximum of **2 marks**. **1 mark** for how it could be used to show tension(s), to a maximum of **2 marks**. **Examples** **Blood Brothers:** **Moment – When Mickey and Eddie meet for the first time.** - A loud drum heartbeat could sound when the twins meet (1). This builds tension/conflict between the twins and enhances their different backgrounds (1). - The lights could dim to a red when they become 'blood brothers' (1). This builds tension and highlights what is to come (1). **Find Me:** **Moment – Restaurant Scene** - When Verity's behaviour becomes more inappropriate, a percussion sound could repeat (1). This will add tension as it will heighten clashes of personalities with differing agendas (1). - There could be reduced lighting of the sets/space with spot lighting (1). This creates tension and produces an almost claustrophobic feel/area (1). **Missing Dan Nolan:** **Moment – 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 and sound effects could be used (1). This creates excitement and how the vodka has an effect on Dan and adds to the inevitability of the coming mishap, building the tension (1). **Examples of 1 Mark Answers**: **Blood Brothers:** **Moment - Opening Scene** - Reduced lighting when the Narrator speaks (1). - Eerie music will accompany the Narrators monologue (1).	**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.* *Included in the discussion may be:* *effect of lighting on stage furniture, if any* *impact of sound and effects on characters and on audience* *what elements of text/plot are reinforced, highlighted and underscored by the suggested lighting or sound.* *Tension can be interpreted widely.* *There may be other content in a response that is valid and worthy of credit.*

| 3 | **Select a different character from the performance text you have studied from the one you wrote about in Question 1. Complete the boxes below to briefly describe three ways an actor could use physicality for their performance. Give a justified example for each using the selected character.**

1 mark for each of the three ways an actor could use physicality, to a maximum of **3 marks**.

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

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

Do not accept: Voice, Costume, Make-up, Hair, Staging and Proxemics.

Blood Brothers
Character - Mrs Johnstone
• Posture (1). 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 (1). In the second act, there is a bounce, lightness of movement, energy, hope and quickness like a woman reborn (1).

Find Me
Character - Edward
• Gestures (1). He may show his unease by fidgeting, sitting/standing, constantly with large facial gestures (1).
• Body Language (1). Edward's movements are agitated, defensive, angry, sometimes exaggerated physicality to match each in turn (1).

Missing Dan Nolan
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, shaking with fear (1). | 2+2+2 | *Choice of 'character' is for the candidate to make.*

Accept the same character in Question 1, if the candidate has not used that character in question 1.

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

4	**Imagine the performance text you have studied is to be staged in a promenade performance style. Explain three advantages and/or disadvantages of staging the performance text in this style.**	**2+2+2**	*There should be some understanding of what a promenade performance is, although this needs to be flexible.*
	1 mark for identifying an advantage/disadvantage of a promenade style, to a maximum of **3 marks**.		
	1 mark for each explained advantage or disadvantage, to a maximum of **3 marks**. (Must relate to Promenade)		*There may be other content in a response that is valid and worthy of credit.*
	ADVANTAGES/DISADVANTAGES		
	• Variety of performance spaces for the audience		
	• More realistic setting for a particular scene		
	• Speed of scene change		
	• Lighting		
	• Sound effects		
	• Use of stage furniture and props		
	• Backs to audience		
	• Atmosphere		
	• Audience confusion		
	• Losing concentration between settings		
	• Audience getting comfortable in one setting		
	• Acoustics		
	• Sightlines may be variable		
	• Moving for some audience members		
	• Use of screens		
	• Size of audience		
	• Costume changes		
	• Text specific.		

5	**Describe briefly three suitable stage (prop) items handled by ONE character from the performance text you have studied. Explain how each prop helps to reveal things about the character to the audience.**	6	*Choice of 'character' is for the candidate to make. If a candidate has written about 2 characters, mark both and award the higher mark.*
	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 props used in the text (or rehearsal), their use fully explained and justified.   • Clear explanation of what the use of each prop says about the character using it and how the given props convey meaning about the character to the audience.

Level 2 (3-4 marks)
• At least two props used in the text (or rehearsal) are identified with some explanation and justification of their use.   • Some explanation of what the use of each prop says about the character using it with some understanding that meaning is conveyed to the audience.

Level 1 (1-2 marks)
• Limited identification and explanation of the use of a prop.   • Limited account of what the prop says about a character.   • List of 3 props with no explanation.

0 marks
No response worthy of credit.

Accept Props as either those within the text or those that candidates have used within their own rehearsals of the performance.

Do not accept costume unless it is used as a prop. eg Linda's apron and stockings (Death of a Salesman).

| 6 | **When rehearsing, explain what improvisation methods could be used by one actor to develop the maximum impact in the final scenes or final section of the performance text you have studied.**

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

Level 3 (7-8 marks)
• Accomplished explanation of how an actor prepares to perform the final scene(s)/last section through improvising and rehearsing.
• Very clear explanation of how the actor has developed maximum impact in the final scenes.

Level 2 (4-6 marks)
• Clear explanation of how an actor prepares to perform the final scene(s) towards the end of the text through improvising and rehearsing.
• Some explanation of how the actor has developed impact in the final scenes.

Level 1 (1-3 marks)
• Limited explanation of how an actor prepares to perform the scene(s) towards the end of the text with improvising and devising.
• Some description of how the actor has developed impact in the final scenes

0 marks
No response worthy of credit.

Improvisation and rehearsing techniques may include but not limited to, improvisation around a character in a given situation, 'what if' exercises, cutting words for pure mime, speeded up action, slowed down action, experimenting with proxemics and use of performance spaces, vocal and physical techniques, the use of semiotics. | 8 | *Credit can be given for responses that have referred to live performance to demonstrate improvisation methods to a maximum of Level 2.*

'Final Scenes/Section' means anything that happens towards the end of the play. |

7	**Explain what important challenges are there for the set designer in communicating meaning to an audience at one key moment in the performance text you have studied.** When using the grid: • **To determine the level** - start at the highest level and work down until you reach the level that matches the answer. • **To determine the mark within the level** - consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or below.	8	*Choice of 'moment' is for the candidate to make.* *There may be other content in a response that is valid and worthy of credit.* *The response should be in relation to ONE key moment. If a candidate has discussed 2 or more key moments, then limit to Level 2.*
	Level 3 (7-8 marks) • Accomplished explanation of challenges faced by a set designer at one key moment. • Accomplished explanation of how meaning is communicated to an audience through set design.		
	Level 2 (4-6 marks) • Clear explanation of challenges faced by a set designer at one key moment. • Clear explanation of how meaning is communicated to an audience through set design.		
	Level 1 (1-3 marks) • Limited explanation of challenges faced by a set designer, at one key moment. • Limited understanding of how meaning is communicated through set design.		
	0 marks No response worthy of credit.		
	Challenges • Performance space – size/dimensions • Lighting • Sound • Locations • Back Drops/Projections • Scene Changes • Set		

- Movement of Set
- Entrances and Exits
- Style of Performance/Text/Practitioner
- Types of Stage
- Blocking
- Audience Perspective
- Props
- Period Context
- Stage Directions
- Semiotics
- Proxemics

| 8 | As a director, justify how you would direct the actors to highlight social context at two key moments in the performance text you have studied.

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

Level 3 (7-8 marks)
• Accomplished justification of how a director would work with the actors to highlight social (and other) contexts at two key moments.
• Accomplished justification of the argument, supported by examples from two key moments.

Level 2 (4-6 marks)
• Clear explanation of how a director would work with the actors to highlight some social (and other) contexts at two key moments.
• Clear justification of the argument, supported by examples from one or two key moments.

Level 1 (1-3 marks)
• Limited explanation of how a director might work with the actors to highlight some contexts. At this level there may be reference to the performance text in general.
• Limited or no justification, supported by a few examples, if any, from a key moment. | 8 | *Choice of 'moments' is for the candidate to make.*

Limitation of marks is highlighted within the marking grid. |

0 marks
No response worthy of credit.

The question invites a director's perspective on ways of helping actors to highlight social context.
It is appropriate for candidates to refer to cultural and historical contexts besides social ones.

- Social context may be defined as the surroundings people are in and have to respond to, who and how they interact with situations, other people and their environment. It often includes political and/or economic contexts. Cultural and historical reference is also acceptable.
- There may be some account of actor's physical, vocal skills to show relationships, characterisation and interactions.
- There may be understanding of how semiotics can convey meaning to an audience.
- There may be reference to how a contemporary audience could react to social contexts and how a production may have to explain them and how they may misunderstand the intention and/or message.

Blood Brothers:
- It is generally set in Liverpool and with a political theatre approach through the stereotypical juxtaposition of classes, it stems from the late 1950s to the 1980s when it appeared.
- There were social and cultural expectations and generalisations that working class people were poor, quickly laid off from work, did not go to university, had large families and often the mothers were abandoned with large families. The middle classes did not suffer those afflictions. This social view is sustained in this text.
- Historical and social contexts support the cultural points and many working class and middle class people did experience privations to various degrees. Many working class people did well – the majority of pop groups and cultural exports from the area during the 1965-75 period did very well.
- A modern audience would identify with the setting and story readily, as much other drama is focused on the same premises.
- Separated twins leading contrasting lives and dying tragically in the same messy and unnecessary way chimes with all ages and is the social context at the heart of what a director would bring out in his/her actors.

Find Me:
- With Brechtian style this is a form of political theatre, a text with a message about the insensitivity of the System against a troubled woman, Verity.

- Culturally and socially there is much about the treatment of people with a range of mental health issues that would resonate today.
- Historically, the confinement in asylums because of one incident that escalated was not uncommon in the 1900s-1980s.This is reflected in the social context of Verity and her family.

Missing Dan Nolan:
- The time of the play is exact to the day 2002, and the suggested music reinforces that, while the theme remains timeless and sadly still current.
- Social context references will include the relative freedom that young teenagers have in their socialising and their recreational activities. Fishing was a family approved activity. The access to alcohol by under-age youngsters is a relevant issue, too.
- Historical context will include the fact that a missing teenager is not new.
- A modern audience might expect the use of internet and social media to be more prevalent than it actually was in 2002.
- Slides of old photos and newspaper cuttings would be digital now.

Section B

Question	Answer	Mark	Guidance
9	**Evaluate how successfully the artistic intention was communicated to you in the live performance you have seen.** **In your answer you should consider:** • **what you felt the artistic intention was** • **how effectively the actors communicated meaning to you in relation to the artistic intention** • **how successful the directing and design were in helping you understand artistic intention.** **Artistic Intention** The decisions, made by the director, designers and actors, to communicate the meaning of the performance by enhancing the themes, purpose and message for its intended audience. Candidates should use appropriate drama and theatre terminology. • The effectiveness of the artistic intention 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 argue what the artistic intention was (humour, warning, informative, mockery, 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 have scope to describe a range of artistic intentions from tragedy to comedy, from educational/informative to heavy message-based work. • 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. • 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. • There will be recognition that a live performance is more than the work of the actors. Many	30	*The quality of extended response is assessed in this question.* *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.*

others from writers to musicians, choreographers to technical design and operatives may all have played a part in generating emotion 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 can 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 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	
Level 5: **17 - 20** **marks** **AO4**	• Accomplished evaluation of how successfully the artistic intention was communicated in performance. • Accomplished understanding of the impact of the artistic intention on them 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 to communicate the artistic intention in the production. • Accomplished in depth discussion of the impact of the artistic intention and interpretation of themes and meanings for the audience.
Level 4: **13 - 16** **marks** **AO4**	• Very clear evaluation of how successfully the artistic intention was communicated in performance. • Very clear understanding of the impact of the artistic intention on them 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 to communicate the artistic intention in the production. • Very clear in depth discussion of the impact of the artistic intention and interpretation of themes and meanings for the audience
Level 3: **9 - 12** **marks** **AO4**	• Responses are likely to be variable in presenting aspects of the artistic intention. • Some clear evaluation of how successfully the artistic intention was communicated in performance. • Some clear understanding of the impact of the artistic intention on them 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 to communicate the artistic intention in the production. • Some clear discussion of the impact of the artistic intention and interpretation of themes and meanings for the audience.
Level 2: **5 - 8** **marks** **AO4**	• Responses will present basic opinions on the impacts of the artistic intention in the production. • Responses are likely to be mainly descriptive. • A basic understanding of the impact of the artistic intention on them 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 artistic vision 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.