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**AS Level**

# **Drama and Theatre Studies**

DRAM1A – Live Theatre Production Seen  
Mark scheme

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2240  
June 2015

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Version/Stage: 1.0 Final

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from [aqa.org.uk](http://aqa.org.uk)

## AS UNIT 1 (LIVE THEATRE PRODUCTION SEEN) MARK SCHEME – DRAM1A

JUNE 2015

### INTRODUCTION

This section of Unit 1 assesses Assessment Objectives 2 and 4.

**AO2 requires that candidates ‘demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology’.**

**AO4 requires that candidates ‘make critical and evaluative judgements of live theatre’.**

AO2 and AO4 have weightings of 10% and 20% respectively.

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

### Assessment Objectives Grid for Unit 1A (DRAM1A)

Assessment Objective	Marks for each Question
AO1	0
AO2	17
AO3	0
AO4	33
<b>Total Marks</b>	<b>50</b>

### Shorthand/symbols for Examiners

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = ^ ^

point needs development = **and....?**

Argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = **kn**

evidence of understanding = **und**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

Losing focus on question = **Q?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

Generalised = **G**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of the candidate's answer, which relates clearly to the mark bands awarded.

**OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION A**

	<b>AO2</b>	<b>AO4</b>
	<b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>Candidates make critical and evaluative judgements of live theatre</b>
<b>Band 1</b>	<ul style="list-style-type: none"> <li>The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production</li> <li>There is evidence of a very sound theoretical understanding of the production aims of the production team</li> <li>There are many purposeful references to specific aspects of the production</li> <li>Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set</li> <li>There is sound critical appreciation of the design elements/ performance skills</li> <li>There is purposeful evaluation of the success/effectiveness of the production at particular moments</li> </ul>
<b>Band 2</b>	<ul style="list-style-type: none"> <li>The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production</li> <li>There is evidence of a secure theoretical understanding of the production aims of the production team</li> <li>There are numerous relevant references to specific aspects of the production</li> <li>Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>The candidate displays some discrimination in the selection of a production, which is appropriate to the question set</li> <li>There is some critical appreciation of the design elements/ performance skills</li> <li>There is useful evaluation of the success/effectiveness of the production at particular moments</li> <li></li> </ul>
<b>Band 3</b>	<ul style="list-style-type: none"> <li>The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production</li> <li>There is evidence of some theoretical understanding of the production aims of the production team</li> <li>There are several references to specific aspects of the production</li> <li>Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set</li> <li>There is a partial critical appreciation of the design elements/ performance skills</li> <li>There is some evaluation of the success/effectiveness of the production at particular moments</li> </ul>
<b>Band 4</b>	<ul style="list-style-type: none"> <li>The candidate identifies some aspects of the style and form of the chosen production</li> <li>There is a restricted theoretical understanding of the production aims of the production team</li> <li>There are a few references to specific aspects of the production</li> <li>The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>The candidate selects a production, but it is largely inappropriate to the question set</li> <li>There is a restricted critical appreciation of the design elements/ performance skills</li> <li>An attempt is made to evaluate the success/effectiveness of the production at particular moments</li> </ul>

**MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION A**

**Question 01**

*Explain how the lighting designer contributed to the mood and atmosphere of **one** live production that you have seen and assess the effectiveness of the techniques used at particular moments.*

**[50 marks]**

**The demands of Question 01**

- Clear explanation of the lighting design
- Focus on the contribution to mood and atmosphere
- An assessment of the effectiveness of the techniques used at particular moments

**In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates are expected to refer to some of the following:**

- the various moods and atmospheres of the production, for example: tense, comic, romantic, sad, moving, joyful, thrilling, magical, perplexing, apprehensive, exciting
- the elements of lighting used, including
  - angle, focus, colour, intensity, shadow, silhouette
  - type of lantern used and position
  - use of houselights
  - use of gobos, lenses, gels, barn doors, irises
  - use of special effects: lasers, holograms etc
  - timing of lighting changes
  - the use of different forms of light – wash, hard or soft-edged spotlight/follow-spot
  - contrasts of darkness and light
  - the use of projection
  - alternative sources of lighting
  - the use of new technologies in lighting
  - the use of blackout
- reference to particular moments within the production when the lighting design contributed to the mood and atmosphere, for example:
  - to intensify the mood
  - to create or release tension
  - to create comedy
  - to accompany the entrance or exit of ‘mood changing’ characters
  - to surprise or shock the audience
  - to reveal previously unseen elements of design or performance
  - to show time of day
- the effect of lighting on set and costume.

*Candidates are expected to include sketches and/or diagrams in answers to design questions.*

AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO4 Candidates make critical evaluative judgements of live theatre	AO4 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• evidence of knowledge and understanding of the aims of the lighting designer for the chosen production, based upon:                             <ul style="list-style-type: none"> <li>- informed reference to the style and form of the production</li> <li>- examples from the production where the lighting design contributed to the mood/atmosphere</li> <li>- some theoretical understanding of the production aims of the production team</li> <li>- accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	In order to meet AO4, candidates should offer: <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the lighting design in a live production seen, based upon:                             <ul style="list-style-type: none"> <li>- experience of an appropriate production, where the lighting designer contributed to the mood and atmosphere</li> <li>- a critical appreciation of the fundamentals of lighting design</li> <li>- a personal assessment of the effectiveness of the lighting designers contribution to mood and atmosphere at particular moments</li> </ul> </li> </ul>	
<b>Band 1</b> 13 – 17 marks	<ul style="list-style-type: none"> <li>• The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a very sound theoretical understanding of the production aims of the production team</li> <li>• There are many purposeful references to specific aspects of the production</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set</li> <li>• There is a sound critical appreciation of the lighting design</li> <li>• There is purposeful assessment of the effectiveness of the lighting designer's contribution to mood and atmosphere at particular moments</li> </ul>	<b>Band 1</b> 25-33 marks
<b>Band 2</b> 8 – 12 marks	<ul style="list-style-type: none"> <li>• The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a secure theoretical understanding of the production aims of the production team</li> <li>• There are numerous relevant references to specific aspects of the production</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays some discrimination in the selection of a production, which is appropriate to the question set</li> <li>• There is some critical appreciation of the lighting design</li> <li>• There is useful assessment of the effectiveness of the lighting designer's contribution to mood and atmosphere at particular moments</li> </ul>	<b>Band 2</b> 16-24 marks
<b>Band 3</b> 4 – 7 marks	<ul style="list-style-type: none"> <li>• The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of some theoretical understanding of the production aims of the production team</li> <li>• There are several references to specific aspects of the production</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set</li> <li>• There is a partial critical appreciation of the lighting design</li> <li>• There is some assessment of the effectiveness of the lighting designer's contribution to mood and atmosphere at particular moments</li> </ul>	<b>Band 3</b> 8-15 marks
<b>Band 4</b> 1-3 marks	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of the style and form of the chosen production</li> <li>• There is a restricted theoretical understanding of the production aims of the production team</li> <li>• There are a few references to specific aspects of the production</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate selects a production, but it is largely inappropriate to the question set</li> <li>• There is a restricted critical appreciation of the lighting design</li> <li>• An attempt is made to assess the effectiveness of the lighting designer's contribution to mood and atmosphere at particular moments</li> </ul>	<b>Band 4</b> 1-7 marks

**Question 02**

*Outline the features of a naturalistic set design that were used to create at least **two** different locations for the action in **one** live production that you have seen and assess the effectiveness of this at particular moments.*

**[50 marks]**

**The demands of Question 02**

- Clear outline of the naturalistic features of the set design
- Focus on the creation of at least two different locations
- An assessment of the effectiveness of the set design at particular moments

**In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates are expected to refer to some of the following:**

- the features of a naturalistic set design that were used to create different locations for the action within the production, for example: interior and exterior, period, style, time of year, time of day, social class
- set design fundamentals
  - choice of staging form
  - composite or changing set
  - use of scale, shape, colour, texture
  - use of levels, ramps, steps, flats
  - use of scenic devices: flying, trucking, hydraulics, revolves, projections, screens, videos
  - set dressing, drapes, furniture
- particular moments of action, for example:
  - entrances and exits
  - transitions
  - conveying or supporting the narrative
  - identifying change in time, class or social milieu.

*Candidates are expected to include sketches and/or diagrams in answers to design question.*



AO2 17 marks	AO2 Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	AO4 Candidates make critical evaluative judgements of live theatre	AO4 33 marks
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• evidence of knowledge and understanding of the aims of the designer for the chosen production, based upon:                             <ul style="list-style-type: none"> <li>- informed reference to the style and form of the production</li> <li>- examples from the production where a naturalistic set design was used to create at least two different locations for the action</li> <li>- some theoretical understanding of the production aims of the production team</li> <li>- accurate use of appropriate theatre/design terminology</li> </ul> </li> </ul>	In order to meet AO4, candidates should offer: <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the naturalistic set design in a live production seen, based upon:                             <ul style="list-style-type: none"> <li>- experience of an appropriate production, where the set design was used to create at least two different locations for the action</li> <li>- a critical appreciation of set design fundamentals</li> <li>- a personal assessment of the effectiveness of the set design</li> </ul> </li> </ul>	
<b>Band 1</b>  13 – 17 marks	<ul style="list-style-type: none"> <li>• The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a very sound theoretical understanding of the production aims of the production team</li> <li>• There are many purposeful references to specific aspects of the production</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set</li> <li>• There is sound critical appreciation of the features of naturalistic set design</li> <li>• There is purposeful assessment of the effectiveness of the set design in creating at least two different locations for the action at particular moments</li> </ul>	<b>Band 1</b>  25-33 marks
<b>Band 2</b>  8 – 12 marks	<ul style="list-style-type: none"> <li>• The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a secure theoretical understanding of the production aims of the production team</li> <li>• There are numerous relevant references to specific aspects of the production</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays some discrimination in the selection of a production, which is appropriate to the question set</li> <li>• There is some critical appreciation of the features of naturalistic set design</li> <li>• There is useful assessment of the effectiveness of the set design in creating at least two different locations for the action at particular moments</li> </ul>	<b>Band 2</b>  16-24 marks
<b>Band 3</b>  4 – 7 marks	<ul style="list-style-type: none"> <li>• The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of some theoretical understanding of the production aims of the production team</li> <li>• There are several references to specific aspects of the production</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set</li> <li>• There is a partial critical appreciation of the features of naturalistic set design</li> <li>• There is some assessment of the effectiveness of the set design in creating at least two different locations for the action at particular moments</li> </ul>	<b>Band 3</b>  8-15 marks
<b>Band 4</b>  1-3 marks	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of the style and form of the chosen production</li> <li>• There is a restricted theoretical understanding of the production aims of the production team</li> <li>• There are a few references to specific aspects of the production</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow.</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate selects a production, but it is largely inappropriate to the question set</li> <li>• There is a restricted critical appreciation of the features of naturalistic set design</li> <li>• An attempt is made to assess the effectiveness of the set design in creating at least two different locations for the action at particular moments</li> </ul>	<b>Band 4</b>  1-7 marks

### **Question 03**

*Explain how one performer used their acting skills to create a convincing character in **one** live production that you have seen and assess the success of their performance at particular moments.*

#### **The demands of Question 03**

- An explanation of how the performer used acting skills
- An assessment of the success of the performer's acting skills in creating a convincing character
- Reference to particular moments within the production

**[50 marks]**

**In meeting the demands of the question, and the assessment objectives, AO2 and AO4, candidates are expected to refer to some of the following:**

- creation of a convincing character in terms of, for example: age, class, status, personality traits, emotional states, physical states, attitudes, relationships with others, idiosyncrasies, accurate portrayal of actual people, similarities between members of same family, historical or period qualities
- the skills being used by the performer, for example
  - vocal: pitch, pace, pause, emphasis, accent
  - physical: movement, gesture, posture, gait, poise, balance
  - facial expression, eye contact
- physical appearance of the performer – age, height, build, colouring, facial features
- use of costume, accessories and props to enhance/support characterisation
- use of space and setting
- interaction between characters and their reactions to one another
- delivery of specific lines
- audience response to the character.

<b>AO2</b> <b>17 marks</b>	<b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>AO4</b> <b>Candidates make critical evaluative judgements of live theatre</b>	<b>AO4</b> <b>33 marks</b>
	In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> <li>• evidence of knowledge and understanding of the aims of the selected performer within the chosen production, based upon:                             <ul style="list-style-type: none"> <li>- informed reference to the style and form of the production</li> <li>- examples from the production where the performer used acting skills to create a convincing character</li> <li>- some theoretical understanding of the production aims of the production team</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	In order to meet AO4, candidates should offer: <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the performances in a live production seen, based upon:                             <ul style="list-style-type: none"> <li>- experience of an appropriate production, where one performer used their acting skills to create a convincing character</li> <li>- a critical appreciation of the performer's acting skills</li> <li>- a personal assessment of the success of their performance</li> </ul> </li> </ul>	
<b>Band 1</b> <b>13-17 marks</b>	<ul style="list-style-type: none"> <li>• The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a very sound theoretical understanding of the production aims of the production team</li> <li>• There are many purposeful references to specific aspects of the production</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set</li> <li>• There is sound critical appreciation of the performer's acting skills</li> <li>• There is purposeful assessment of the success of the performer's creation of a convincing character at particular moments</li> </ul>	<b>Band 1</b> <b>25-33 marks</b>
<b>Band 2</b> <b>8-12 marks</b>	<ul style="list-style-type: none"> <li>• The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a secure theoretical understanding of the production aims of the production team</li> <li>• There are numerous relevant references to specific aspects of the production</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays some discrimination in the selection of a production, which is appropriate to the question set</li> <li>• There is some critical appreciation of the performer's acting skills</li> <li>• There is useful assessment of the success of the performer's creation of a convincing character at particular moments</li> </ul>	<b>Band 2</b> <b>16-24 marks</b>
<b>Band 3</b> <b>4-7 marks</b>	<ul style="list-style-type: none"> <li>• The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of some theoretical understanding of the production aims of the production team</li> <li>• There are several references to specific aspects of the production</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set</li> <li>• There is a partial critical appreciation of the performer's acting skills</li> <li>• There is some assessment of the success of the performer's creation of a convincing character at particular moments</li> </ul>	<b>Band 3</b> <b>8-15 marks</b>
<b>Band 4</b> <b>1-3 marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of the style and form of the chosen production</li> <li>• There is a restricted theoretical understanding of the production aims of the production team</li> <li>• There are a few references to specific aspects of the production</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate selects a production, but it is largely inappropriate to the question set</li> <li>• There is a restricted critical appreciation of the performer's acting skills</li> <li>• An attempt is made to assess the success of the performer's creation of a convincing character at particular moments</li> </ul>	<b>Band 4</b> <b>1-7 marks</b>

**Question 04**

Explain how **two or more** performers worked together on stage to entertain the audience in **one** live production that you have seen and assess how effective they were at particular moments.

**[50 marks]**

**The demands of Question 04**

- Clear explanation of how the performers worked together
- Focus on how they entertained the audience
- An assessment of their effectiveness at particular moments

**In meeting the demands of the question, and the assessment objectives AO2 and AO4, candidates are expected to refer to some of the following:**

- the ways in which the performers worked together which may include, for example: their positioning, use of entrances and exits, use of space and/or levels
- examples of how they entertained the audience which may include, for example: making them feel, engagement, happiness, sorrow, pity, sympathy, empathy, anger, hatred, disgust, joy, surprise, shock, tension, admiration
- their acting style: naturalistic, stylised and abstract, physical, ensemble
- the creation of a relationship between the performers
- their similar or contrasting appearance – age, height, build
- their combined characterisation
- their use of similar or contrasting vocal skills, for example:
  - pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting
  - non-naturalistic sounds: shrieks, cries
- their use of similar or contrasting physical skills, for example
  - movement, gesture, posture, gait, poise, balance
  - use of dance, physical theatre, mime
  - specialist skills, for example, circus, acrobatics
- their use of facial expression and eye contact
- their use of costume, accessories, masks and props
- relationship with audience, direct address, aside
- delivery of specific lines.

<b>AO2</b> <b>17</b> <b>marks</b>	<b>AO2</b> <b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>	<b>AO4</b> <b>Candidates make critical evaluative judgements of live theatre</b>	<b>AO4</b> <b>33</b> <b>marks</b>
	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> <li>• evidence of knowledge and understanding of the aims of the selected performers within the chosen production, based upon:                             <ul style="list-style-type: none"> <li>- informed reference to the style and form of the production</li> <li>- examples from the production where the performers worked together to entertain the audience</li> <li>- some theoretical understanding of the production aims of the production team</li> <li>- accurate use of appropriate theatre terminology</li> </ul> </li> </ul>	<p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the performances in a live production seen, based upon:                             <ul style="list-style-type: none"> <li>- experience of an appropriate production, where two or more performers worked together</li> <li>- a critical appreciation of the performers' ability to entertain the audience at particular moments</li> <li>- a personal assessment of the effectiveness of the performances</li> </ul> </li> </ul>	
<b>Band 1</b> <b>13-17</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a very sound theoretical understanding of the production aims of the production team</li> <li>• There are many purposeful references to specific aspects of the production</li> <li>• Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set</li> <li>• There is sound critical appreciation of the performers working together</li> <li>• There is purposeful assessment of the effectiveness of the performances in entertaining the audience at particular moments</li> </ul>	<b>Band 1</b> <b>25-33</b> <b>marks</b>
<b>Band 2</b> <b>8-12</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of a secure theoretical understanding of the production aims of the production team</li> <li>• There are numerous relevant references to specific aspects of the production</li> <li>• Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays some discrimination in the selection of a production, which is appropriate to the question set</li> <li>• There is some critical appreciation of the performers working together</li> <li>• There is useful assessment of the effectiveness of the performances in entertaining the audience at particular moments</li> </ul>	<b>Band 2</b> <b>16-24</b> <b>marks</b>
<b>Band 3</b> <b>4-7</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production</li> <li>• There is evidence of some theoretical understanding of the production aims of the production team</li> <li>• There are several references to specific aspects of the production</li> <li>• Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set</li> <li>• There is a partial critical appreciation of the performers working together</li> <li>• There is some assessment of the effectiveness of the performances in entertaining the audience at particular moments</li> </ul>	<b>Band 3</b> <b>8-15</b> <b>marks</b>
<b>Band 4</b> <b>1-3</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• The candidate identifies some aspects of the style and form of the chosen production</li> <li>• There is a restricted theoretical understanding of the production aims of the production team</li> <li>• There are a few references to specific aspects of the production</li> <li>• The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• The candidate selects a production, but it is largely inappropriate to the question set</li> <li>• There is a restricted critical appreciation of the performers working together</li> <li>• An attempt is made to assess the effectiveness of the performances in entertaining the audience at particular moments</li> </ul>	<b>Band 4</b> <b>1-7</b> <b>marks</b>