

**A-LEVEL**

# **DRAMA AND THEATRE STUDIES**

DRAM1A – Live Production Seen and Prescribed Play  
Mark scheme

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2240  
June 2014

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Version/Stage: v1.0 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.

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

JUNE 2014

### 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>               |

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## DRAMA AND THEATRE STUDIES (DRAM1A)

### 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**

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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

|               | AO2   | AO4  |
|---------------|---|--|
|               | <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 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 production elements</li> <li>An attempt is made to evaluate the success of the production</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 production elements</li> <li>There is some evaluation of the success of the production</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 production elements</li> <li>There is useful evaluation of the success of the production</li> </ul>                   |
| <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 production elements</li> <li>There is purposeful evaluation of the success of the production</li> </ul> |

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

**Question 01** – *Outline the features of a non-naturalistic set design that created imaginative or interesting settings for the action in **one** live production that you have seen and assess its success at particular moments.*

### The demands of Question 01

- clear outline of a non-naturalistic set design
- focus on the creation of imaginative or interesting settings for the action
- an assessment of the success 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 non-naturalistic set design that were used to create interesting or imaginative setting(s) for the action within the production, for example: location, period, mood, atmosphere, style
- set design fundamentals, including
  - 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 theme, message or idea
  - supporting the narrative
  - identifying change of location or time
  - altering the audience response to the action

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

| <b>AO2</b><br><b>17</b><br><b>marks</b>         | <b>AO2</b><br><b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>   | <b>AO4</b><br><b>Candidates make critical evaluative judgements of live theatre</b>   | <b>AO4</b><br><b>33</b><br><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 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 non-naturalistic set design was used to create imaginative or interesting settings 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>  | <p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the non-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 imaginative or interesting settings for the action</li> <li>- a critical appreciation of design fundamentals</li> <li>- a personal assessment of the success of the set design</li> </ul> </li> </ul> |   |
| <b>Band 1</b><br><b>13 – 17</b><br><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 features of non-naturalistic set design</li> <li>• There is purposeful assessment of the success of the set design in creating imaginative or interesting settings for the action at particular moments</li> </ul>   | <b>Band 1</b><br><b>25-33</b><br><b>marks</b> |
| <b>Band 2</b><br><b>8 – 12</b><br><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 features of non-naturalistic set design</li> <li>• There is useful assessment of the success of the set design in creating imaginative or interesting settings for the action at particular moments</li> </ul>   | <b>Band 2</b><br><b>16-24</b><br><b>marks</b> |
| <b>Band 3</b><br><b>4 – 7</b><br><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 features of non-naturalistic set design</li> <li>• There is some assessment of the success of the set design in creating imaginative or interesting settings for the action at particular moments</li> </ul>   | <b>Band 3</b><br><b>8-15</b><br><b>marks</b>  |
| <b>Band 4</b><br><b>1-3</b><br><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 features of non-naturalistic set design</li> <li>• An attempt is made to assess the set design in creating imaginative or interesting settings for the action at particular moments</li> </ul>   | <b>Band 4</b><br><b>1-7</b><br><b>marks</b>   |



**Question 02** – Explain how the costume design in **one** live production that you have seen created a specific style **and/or** period. Choose examples of particular moments to support your assessment of the success of the costume design.

### The demands of Question 02

- clear outline of the costume design
- focus on how the costume design created a specific style and/or period
- an assessment of the success of the costume 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:**

- specific style and/or period which might include for example, naturalism or non-naturalism, abstract, contemporary or historical period
- costume design fundamentals, for example:
  - period and style
  - fit, cut, silhouette, condition
  - colour, fabric, texture
  - hemlines, necklines, waistlines, lapel width, trouser, skirt, dress, jacket shapes
  - accessories, for example, wigs, masks, make-up, hairstyles, shoes, ornamentation
  - specific terminology associated with costume
- particular moments within the production for example when the costumes:
  - identified the characters as belonging to a particular group
  - differentiated them from others
  - revealed the social standing, age, gender of a character
  - highlighted change in characters' circumstances
- the effect of the costumes on the movement of the performers and the way(s) in which this supports the creation of a specific style and/or period

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

| <b>AO2</b><br><b>17</b><br><b>marks</b>         | <b>AO2</b><br><b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>   | <b>AO4</b><br><b>Candidates make critical evaluative judgements of live theatre</b>   | <b>AO4</b><br><b>33</b><br><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 costume 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 costume design created a specific style or period</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>  | <p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> <li>• critical and evaluative judgements of the costume design in a live production seen, based upon: <ul style="list-style-type: none"> <li>- experience of an appropriate production, where the costume design was used to create a specific style and/or period</li> <li>- a critical appreciation of the fundamentals of costume design</li> <li>- a personal assessment of the success of the costume design at particular moments</li> </ul> </li> </ul> |   |
| <b>Band 1</b><br><b>13 – 17</b><br><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 costume design</li> <li>• There is purposeful assessment of the success of the costume design in creating a specific style and/or period at particular moments</li> </ul>  | <b>Band 1</b><br><b>25-33</b><br><b>marks</b> |
| <b>Band 2</b><br><b>8 – 12</b><br><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 costume design</li> <li>• There is useful assessment of the success of the costume design in creating a specific style and/or period at particular moments</li> </ul>  | <b>Band 2</b><br><b>16-24</b><br><b>marks</b> |
| <b>Band 3</b><br><b>4 – 7</b><br><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 costume design</li> <li>• There is some assessment of the success of the costume design in creating specific style and/or period at particular moments</li> </ul>  | <b>Band 3</b><br><b>8-15</b><br><b>marks</b>  |
| <b>Band 4</b><br><b>1-3</b><br><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 costume design</li> <li>• An attempt is made to assess the success of the costume design in creating a specific style and/or period at particular moments</li> </ul>   | <b>Band 4</b><br><b>1-7</b><br><b>marks</b>   |

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**Question 03** – Explain how **one** performer used their performance skills to create **two or more** different characters in **one** live production that you have seen and evaluate their success 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 two or more different characters
- reference to particular moments within the production

**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 style and type of performance
- the performance skills used by the performer to create two or more different characters for example: naturalistic or non-naturalistic characterisation, role or part, chorus member, ensemble, discrete character, actor as environment
- methods of differentiating between characters: physically, vocally, changing appearance
- deployment of physical skills by the performer
  - movement, gesture, posture, gait, poise, balance, mime
- deployment of vocal skills by the performer
  - pitch, pace, volume, pause, emphasis, accent, singing, choral delivery,
  - non-naturalistic sounds: shrieks, cries
- interaction with others
- physical appearance of the performer
- delivery of specific lines
- use of props, costume, make-up, hair to enhance/support characterisation
- relationship with audience, direct address, aside
- attempts to elicit differing audience response to each character

| <b>AO2</b><br><b>17</b><br><b>marks</b>       | <b>AO2</b><br><b>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology</b>   | <b>AO4</b><br><b>Candidates make critical evaluative judgements of live theatre</b>   | <b>AO4</b><br><b>33</b><br><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 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 two or more different characters</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 one performer used performance skills to create two or more different characters</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><br><b>13-17</b><br><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 performer's acting skills</li> <li>• There is purposeful assessment of the success of the performer's creation of two or more different characters at particular moments</li> </ul>  | <b>Band 1</b><br><b>25-33</b><br><b>marks</b> |
| <b>Band 2</b><br><b>8-12</b><br><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 performer's acting skills</li> <li>• There is purposeful assessment of the success of the performer's creation of two or more different characters at particular moments</li> </ul>  | <b>Band 2</b><br><b>16-24</b><br><b>marks</b> |
| <b>Band 3</b><br><b>4-7</b><br><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 performer's acting skills</li> <li>• There is purposeful assessment of the success of the performer's creation of two or more different characters at particular moments</li> </ul>  | <b>Band 3</b><br><b>8-15</b><br><b>marks</b>  |
| <b>Band 4</b><br><b>1-3</b><br><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 performer's acting skills</li> <li>• There is purposeful assessment of the success of the performer's creation of two or more different characters at particular moments</li> </ul>  | <b>Band 4</b><br><b>1-7</b><br><b>marks</b>   |

**Question 04** – Explain how the performers used vocal and physical skills to entertain or to thrill the audience in **one** live production that you have seen and assess the effectiveness of their performances at particular moments.

**The demands of Question 04**

- an explanation of how the performers used vocal and physical skills to entertain or thrill the audience
- an assessment of the success of the performances
- reference to particular moments within the production

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

- ways in which the performers entertained or thrilled the audience by making them, for example: laugh, sympathise, empathise, feel: sadness, anger, hatred, disgust, joy, surprise, shock, excitement or awe
- the style and type of performance: naturalistic, physical, abstract or a combination
- the performers' role in terms of discrete characterisation or as part of a chorus or ensemble
- use of physical skills by the performers, for example:
  - movement, gesture, posture, gait
  - use of dance, physical theatre, mime
  - specialist skills, for example, circus, acrobatics
  - specific qualities such as: poise, balance, lifts, strength, timing
- use of vocal skills by the performers, for example:
  - pitch, pace, volume, pause, emphasis, accent, singing, choral delivery,
  - non-verbal sounds
- interaction between performers and their reactions to one another
- physical appearance of the performers – age, height, build,
- use of facial expression, eye contact and interaction between performers
- relationship with the audience and use of space and/or auditorium
- use of costume, accessories and props
- delivery of specific lines

| AO2<br>17<br>marks                  | AO2<br>Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology   | AO4<br>Candidates make critical evaluative judgements of live theatre  | AO4<br>33<br>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 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 used vocal and physical skills to entertain or thrill 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>  | 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 the performers used vocal and physical performance skills</li> <li>- a critical appreciation of the performers' ability to entertain or thrill the audience at particular moments</li> <li>- a personal assessment of the success of the performances</li> </ul> </li> </ul> |                                     |
| <b>Band 1</b><br><br>13-17<br>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 vocal and physical skills</li> <li>• There is purposeful assessment of the effectiveness of the performances in entertaining or thrilling the audience at particular moments</li> </ul>   | <b>Band 1</b><br><br>25-33<br>marks |
| <b>Band 2</b><br><br>8-12<br>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 vocal and physical skills</li> <li>• There is useful assessment of the effectiveness of the performances in entertaining or thrilling the audience at particular moments</li> </ul>   | <b>Band 2</b><br><br>16-24<br>marks |
| <b>Band 3</b><br><br>4-7<br>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 vocal and physical skills</li> <li>• There is some assessment of the effectiveness of the performances in entertaining or thrilling the audience at particular moments</li> </ul>   | <b>Band 3</b><br><br>8-15<br>marks  |
| <b>Band 4</b><br><br>1-3<br>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 vocal and physical skills</li> <li>• An attempt is made to assess the effectiveness of the performances in entertaining or thrilling the audience at particular moments</li> </ul>  | <b>Band 4</b><br><br>1-7<br>marks   |