



**General Certificate of Education (A-level)
January 2012**

Drama and Theatre Studies

DRAM1A

(Specification 2240)

Unit 1A: Live Theatre Production Seen

Mark Scheme

Mark schemes are prepared by the Principal Examiner 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 examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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

JANUARY 2012

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
Total Marks	50

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**

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
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates make critical and evaluative judgements of live theatre
Band 4	<ul style="list-style-type: none"> The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 	<ul style="list-style-type: none"> The candidate selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of production elements An attempt is made to evaluate the success of the production
Band 3	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production Information is organised sufficiently clearly and coherently for the candidate's meaning to be conveyed. 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 	<ul style="list-style-type: none"> The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of production elements There is some evaluation of the success of the production
Band 2	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised, making the candidate's meaning clear. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of production elements There is useful evaluation of the success of the production
Band 1	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production 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 	<ul style="list-style-type: none"> The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of production elements There is purposeful evaluation of the success of the production

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 1, SECTION A

Question 01 – Explain how the designs for set and lighting were used together to create specific mood(s) or atmosphere(s) in **one** live production that you have seen and assess the effectiveness of particular moments.

The demands of Question 01	In meeting the demands of the question, and the assessment objectives AO2 and AO4, candidates are expected to refer to some of the following:	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
<ul style="list-style-type: none"> an explanation of how the set and lighting designs were used together an assessment of the effectiveness of the set and lighting designs in creating specific mood(s) and atmosphere(s) reference to particular moments within the production where the set and lighting designs were used together 	<ul style="list-style-type: none"> examples of set and lighting designs being used together to create specific mood(s) and atmosphere(s) within the production, for example: <ul style="list-style-type: none"> tense, comic, romantic, sad, moving, joyful, thrilling, magical, perplexing, apprehensive set design fundamentals <ul style="list-style-type: none"> 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 lighting design fundamentals <ul style="list-style-type: none"> angle, focus, colour, intensity, shadow, silhouette type of lantern used use of houselights use of gobos, lenses, gels, barn doors, irises use of special effects: lasers, holograms, projections timing of lighting changes the use of different forms of light - wash, hard or soft-edged spotlight/follow-spot 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the set and lighting design for the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the style and form of the production examples from the production where the set and lighting designs were used together to create specific mood(s) or atmosphere(s) some theoretical understanding of the production aims of the production team accurate use of appropriate theatre/design terminology 	<p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of the set and lighting elements in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where the set and lighting design were used together to create specific mood(s) or atmosphere(s) a critical appreciation of set and lighting design in creating mood and atmosphere a personal assessment of the effectiveness at particular moments of the set and lighting designs being used together to create specific mood(s) and atmosphere(s) 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> the candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 	<ul style="list-style-type: none"> The candidate selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of set and lighting design An attempt is made to assess the effectiveness of the set and lighting designs working together to create specific mood(s) and atmosphere(s) at particular moments 	<p>Band 4 1-7 marks</p>

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<ul style="list-style-type: none"> - contrasts of darkness and light - the use of blackout <ul style="list-style-type: none"> • particular moments in the production where the specific mood(s) or atmosphere(s) were achieved and/or changed <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production • There is evidence of some theoretical understanding of the production aims of the production team • There are several references to specific aspects of the production • 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 may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set • There is a partial critical appreciation of set and lighting design • There is some assessment of the effectiveness of the set and lighting designs working together to create specific mood(s) and atmosphere(s) at particular moments 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production • There is evidence of a secure theoretical understanding of the production aims of the production team • There are numerous relevant references to specific aspects of the production • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate displays some discrimination in the selection of a production, which is appropriate to the question set • There is some critical appreciation of set and lighting design • There is useful assessment of the effectiveness of the set and lighting designs working together to create specific mood(s) and atmosphere(s) at particular moments 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production • There is evidence of a very sound theoretical understanding of the production aims of the production team • There are many purposeful references to specific aspects of the production • Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set • There is sound critical appreciation of set and lighting design • There is purposeful assessment of the effectiveness of the set and lighting designs working together to create specific mood(s) and atmosphere(s) at particular moments 	<p>Band 1 25-33 marks</p>

Question 02 – Explain how the costume design was used to help reveal aspects of **two or more** different characters in **one** live production that you have seen. Assess the success of these costumes in revealing character at particular moments.

The demands of Question 02	In meeting the demands of the question, and the assessment objectives AO2 and AO4, candidates are expected to refer to some of the following:	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
<ul style="list-style-type: none"> • an explanation of the design of the costumes for at least two different characters • explanation of the ways in which the costumes were used to help reveal aspects of character • assessment of the success of the design of the costumes at particular moments 	<ul style="list-style-type: none"> • aspects of character revealed through the design of the costumes which might include, for example: personality, status, class, wealth/poverty, power, age, culture, religion, gender specific, familial or other connection • the overall style of the production and the costume design's reflection of this • naturalistic and/or non-naturalistic devices in costume design • costume design fundamentals, for example: <ul style="list-style-type: none"> - 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: <ul style="list-style-type: none"> - identified the characters as belonging to a particular group - differentiated them from others 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> • evidence of knowledge and understanding of the aims of the costume designer for the chosen production, based upon: <ul style="list-style-type: none"> - informed reference to the style and form of the production - examples from the production where costume design was used to help reveal aspects of character - some theoretical understanding of the production aims of the production team - accurate use of appropriate theatre/design terminology 	<p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> • critical and evaluative judgements of the costume design in a live production seen, based upon: <ul style="list-style-type: none"> - experience of an appropriate production, where the design of the costumes for at least two different characters were used to help reveal aspects of character - a critical appreciation of the fundamentals of costume design and the way it reveals aspects of the characters - a personal assessment of the success of the costume design in revealing aspects of character at particular moments 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> • The candidate identifies some aspects of the style and form of the chosen production • There is a restricted theoretical understanding of the production aims of the production team • There are a few references to specific aspects of the production • 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 	<ul style="list-style-type: none"> • The candidate selects a production, but it is largely inappropriate to the question set • There is a restricted critical appreciation of costume design • An attempt is made to assess the success of the design of the costumes in revealing aspects of character at particular moments 	<p>Band 4 1-7 marks</p>

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<ul style="list-style-type: none"> - reflected changes in characters' circumstances - revealed characters' attitudes <ul style="list-style-type: none"> • the effect of the costumes on the movement of the performers and the way(s) in which this supports characterisation <p><i>Candidates are expected to include sketches and/or diagrams in answers to design questions.</i></p>	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> • The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production • There is evidence of some theoretical understanding of the production aims of the production team • There are several references to specific aspects of the production • 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 may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> • The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set • There is a partial critical appreciation of costume design • There is some assessment of the success of the design of the costumes in revealing aspects of character at particular moments 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> • The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production • There is evidence of a secure theoretical understanding of the production aims of the production team • There are numerous relevant references to specific aspects of the production • Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate displays some discrimination in the selection of a production, which is appropriate to the question set • There is some critical appreciation of costume design • There is useful assessment of the success of the design of the costumes in revealing aspects of character at particular moments 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> • The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production • There is evidence of a very sound theoretical understanding of the production aims of the production team • There are many purposeful references to specific aspects of the production • Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> • The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set • There is sound critical appreciation of costume design • There is purposeful assessment of the success of the design of the costumes in revealing aspects of character at particular moments 	<p>Band 1 25-33 marks</p>

Question 03 – Explain how the performers used the set and/or performance space in imaginative ways in **one** live production that you have seen and assess their success in creating effective theatre at particular moments.

The demands of Question 03	In meeting the demands of the question, and the assessment objectives AO2 and AO4, candidates are expected to refer to some of the following:	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
<ul style="list-style-type: none"> an explanation of how the performers used the set and/or performance space in imaginative ways an assessment of the success of their performances in creating effective theatre reference to particular moments within the production 	<ul style="list-style-type: none"> imaginative ways that the performers used the set and/or performance space which might include, for example: above or beneath the stage space, in, above or around the audience, non-naturalistic use of the set the creation of effective theatre which might include, for example: the ability to amaze, shock, horrify, delight, disturb, exhilarate, create alternative reality or sense of truth, create comedy the overall performance style: naturalistic or stylised and abstract specific use of the set and/or performance space, for example: <ul style="list-style-type: none"> use of levels: balconies, walkways, ramps, steps and ladders use of naturalistic design elements: furniture use of vertical space: trapezes, wires, lifts use of the floor space, trapdoors, concealed entrances and exits performance space extending into the audience space a consideration of the shape and staging form and the implications this has for the performers, for example: in the round, promenade, thrust 		<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the selected performers within the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the style and form of the production examples from the production where the performers used the set and/or performance space in imaginative ways some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology 	<p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of the performances in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where the performers used the set and/or performance space in imaginative ways a critical appreciation of the performers' ability to create effective theatre a personal assessment of the success of the performances at particular moments 	
		<p>Band 4 1-3 marks</p>	<ul style="list-style-type: none"> The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 	<ul style="list-style-type: none"> The candidate selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of the performers' imaginative use of the set and/or performance space An attempt is made to assess the success of the performers in creating effective theatre at particular moments 	<p>Band 4 1-7 marks</p>

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<ul style="list-style-type: none"> the performers' use of the space for action demanded by the performance, which may include, for example: dancing, fighting, crowd scenes a consideration of the performers' physical skills when using the set and/or performance space, for example, their: <ul style="list-style-type: none"> movement, gesture, posture, gait, poise, balance use of dance, physical theatre, mime specialist skills, for example: circus, acrobatics, fighting 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of the performers' imaginative use of the set and/or performance space There is some assessment of the success of the performers in creating effective theatre at particular moments 	<p>Band 3 8-15 marks</p>
	<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of the performers' imaginative use of the set and/or performance space There is useful assessment of the success of the performers in creating effective theatre at particular moments 	<p>Band 2 16-24 marks</p>
	<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of the performers' imaginative use of the set and/or performance space There is purposeful assessment of the success of the performers in creating effective theatre at particular moments 	<p>Band 1 25-33 marks</p>

Question 04 – Explain how **one or more** performer(s) used their skills **either** to create comedy **or** to achieve a sympathetic response from the audience during **one** live production that you have seen and assess their success at particular moments.

The demands of Question 04	In meeting the demands of the question, and the assessment objectives AO2 and AO4, candidates are expected to refer to some of the following:	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
<ul style="list-style-type: none"> clearly identified performance skills an explanation and assessment of how the performer(s) used their skills either to create comedy or to achieve a sympathetic response from the audience reference to particular moments within the production 	<ul style="list-style-type: none"> the types of characters being performed by the selected performers and an explanation of the way in which they created either comedy or achieved a sympathetic response the context of the performer's role in relation to the overall style of the production, for example: <ul style="list-style-type: none"> naturalistic characterisation physical theatre, mime the portrayal of real people use of specialist skills, song, dance, acrobatics, circus the range of skills being used, for example: <ul style="list-style-type: none"> vocal: pitch, pace, pause, emphasis, accent physical: movement, gesture, posture, gait, poise, balance facial expression, eye contact the expression of attitude or emotion physical appearance of the performers – age, height, build, colouring, facial features in relation to their ability to bring their characters to life use of costume, accessories and props use of space and setting interaction between characters and their reactions to one another the performers' ability to sustain or 	<p>Band 4 1-3 marks</p>	<p>In order to meet AO2, candidates should offer:</p> <ul style="list-style-type: none"> evidence of knowledge and understanding of the aims of the selected performers within the chosen production, based upon: <ul style="list-style-type: none"> informed reference to the style and form of the production examples from the production where the performers created either comedy or achieved a sympathetic response some theoretical understanding of the production aims of the production team accurate use of appropriate theatre terminology The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production 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 	<p>In order to meet AO4, candidates should offer:</p> <ul style="list-style-type: none"> critical and evaluative judgements of one or more performances in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where one or more performers used their skills either to create comedy or to achieve a sympathetic response from the audience a critical appreciation of the performers' ability to create comedy or to achieve a sympathetic response a personal assessment of the success of the performance(s) at particular moments The candidate selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of performance skills An attempt is made to assess the success of the performers' skills in creating comedy or achieving a sympathetic response at particular moments 	<p>Band 4 1-7 marks</p>

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	<ul style="list-style-type: none"> build on either comedy or a sympathetic response relationship with audience: use of monologue, soliloquy, narration, direct address, aside 	<p>Band 3 4-7 marks</p>	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production 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 may be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of performance skills There is some assessment of the success of the performers' skills in creating comedy or achieving a sympathetic response at particular moments 	<p>Band 3 8-15 marks</p>
		<p>Band 2 8-12 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of performance skills There is useful assessment of the success of the performers' skills in creating comedy or achieving a sympathetic response at particular moments 	<p>Band 2 16-24 marks</p>
		<p>Band 1 13-17 marks</p>	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production Information is well-organised. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of performance skills There is purposeful assessment of the success of the performers' skills in creating comedy or achieving a sympathetic response at particular moments 	<p>Band 1 25-33 marks</p>