



**General Certificate of Education (A-level)
June 2013**

Drama and Theatre Studies

DRAM1A

(Specification 2240)

Unit 1A: Live Theatre Production Seen

Final

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.

Further copies of this Mark Scheme are available from: aqa.org.uk

Copyright © 2013 AQA and its licensors. All rights reserved.

Copyright

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

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

JUNE 2013

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 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 	<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. 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 designer(s) used **two or more** of the following visual elements to create specific moods or atmospheres at particular moments in **one** live production that you have seen and assess the effectiveness of these moments for the audience:

set, lighting, costume, puppetry, special effects.

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"> clear explanation of the use of visual elements focus on the creation of specific moods or atmospheres an assessment of the success of the effects created at particular moments 	<ul style="list-style-type: none"> specific moods and atmospheres which might include for example: comic, tragic, romantic, sad, perplexing, thrilling, joyous, tense, frightening the visual elements considered, for example: set design, including: <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 set dressing, drapes, furniture lighting design, including: <ul style="list-style-type: none"> angle, focus, colour, intensity, shadow, silhouette type and position of lanterns used use of houselights use of gobos, lenses, gels, barn doors, irises use of gauzes strobes timing of lighting changes the use of different forms of light - wash, hard or soft-edged spotlight/follow-spot contrasts of darkness and 		<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 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 visual elements were used to create specific moods or atmospheres 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 visual elements in a live production seen, based upon: <ul style="list-style-type: none"> experience of an appropriate production, where visual elements were used to create specific moods or atmospheres a critical appreciation of design fundamentals a personal assessment of the success of the effects created 	
		<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 designer(s)' use of visual elements An attempt is made to assess the success of the visual elements in creating specific moods or atmospheres at particular moments 	<p>Band 4 1-7 marks</p>

<p>light</p> <ul style="list-style-type: none"> - the use of projection - alternative sources of lighting - the use of new technologies in lighting - the use of blackout <ul style="list-style-type: none"> • costume, accessories and props design, including: <ul style="list-style-type: none"> - period and style - fit, cut, silhouette, condition - colour, fabric, texture - hemlines, necklines, waistlines - wigs, masks, make-up - hairstyles, shoes - ornamentation • puppetry, including: <ul style="list-style-type: none"> - methods of manipulation - representation of human, animal, other - scale, shape, colour, texture • special effects, including: <ul style="list-style-type: none"> - pyrotechnics - weather effects - projections, lasers, holograms • reference to particular moments within the production when moods or atmospheres were created or altered <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 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 the designer(s)' use of visual elements • There is some assessment of the success of the visual elements in creating specific moods or atmospheres 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 designer(s)' use of visual elements • There is useful assessment of the success of the visual elements in creating specific moods or atmospheres 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, 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 the designer(s)' use of visual elements • There is purposeful assessment of the success of the visual elements in creating specific moods or atmospheres at particular moments 	<p>Band 1 25-33 marks</p>

Question 02 – Outline the ways in which the sound design was used to affect the audience’s response to the play in **one** live production that you have seen and assess its success 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"> • clear outline of the sound design • focus on how the sound design affected the audience’s response to the play • an assessment of the effectiveness of the sound design at particular moments 	<ul style="list-style-type: none"> • examples of how the audience’s response to the play was affected by the sound, which might include, for example: to shock, disturb, frighten, surprise, enthrall, enchant, amuse, to create or release tension • the source of the sound - live and/or recorded • diegetic or non-diegetic • sound design elements used, including: <ul style="list-style-type: none"> - the use of sound effects - sound production - the use of music - pitch, volume, rhythm - location of speakers, use of surround sound, panning - use of amplification, echo - use of voice, for example, choral speech, singing, intoning • particular moments when the audience’s response to the play was affected, for example: <ul style="list-style-type: none"> - the mood was altered or intensified - the sound design helped to locate the action or enhance characterisation - transitions • methods by which the sound design was used in conjunction with the actors as underscore or counterpoint to the play 		In order to meet AO2, candidates should offer: <ul style="list-style-type: none"> • evidence of knowledge and understanding of the aims of the sound 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 sound design affected the audience’s response - some theoretical understanding of the production aims of the production team - accurate use of appropriate theatre/design terminology 	In order to meet AO4, candidates should offer: <ul style="list-style-type: none"> • critical and evaluative judgements of the sound design in a live production seen, based upon: <ul style="list-style-type: none"> - experience of an appropriate production, where the sound design affected the audience’s response to the play - a critical appreciation of the fundamentals of sound design - a personal assessment of the effectiveness of the sound design at particular moments 	
		Band 4 1-3 marks	<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 sound design • An attempt is made to assess the effectiveness of the sound design in affecting the audience’s response to the play at particular moments 	Band 4 1-7 marks

		<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 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 the sound design • There is some assessment of the effectiveness of the sound design in affecting the audience's response to the play 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 sound design • There is useful assessment of the effectiveness of the sound design in affecting the audience's response to the play 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, 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 the sound design • There is purposeful assessment of the effectiveness of the sound design in affecting the audience's response to the play at particular moments 	<p>Band 1 25-33 marks</p>

Question 03 – Explain how **one or more** performers used their acting skills to create an emotional response in the audience in **one** live production that you have seen and assess their effectiveness 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 performer(s) used acting skills an assessment of the success of the performer(s)' acting skills in creating an emotional response in the audience reference to particular moments within the production 	<ul style="list-style-type: none"> the acting skills used by the performer(s) to create an emotional response in the audience through, for example: naturalistic characterisation, non-naturalistic skills the type of emotional response created in the audience, for example: laughter, sympathy, empathy, sadness, anger, hatred, disgust, joy, surprise, shock, excitement, awe, fear, concern the role(s) being performed and an explanation of how these created an emotional response in the audience which might include, for example: <ul style="list-style-type: none"> characterisation their attitude towards other characters use of direct address, narration, aside the acting skills being used by the performer(s), 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 physical appearance of the performer(s) – age, height, build, colouring, facial features use of costume, accessories and props use of space and setting delivery of specific lines 		<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 performer(s) used acting skills to create an emotional response in the audience 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 one or more performers used acting skills to create an emotional response in the audience a critical appreciation of the performer(s)' acting skills a personal assessment of the effectiveness of the performances 	
		<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 performer(s)' acting skills An attempt is made to assess the effectiveness of the performer(s)' use of acting skills to create an emotional response in the audience 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> an assessment of the success of the performer(s)' ability to create an emotional response in the audience at particular moments 	<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 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 the performer(s)' acting skills There is some assessment of the effectiveness of the performer(s)' use of acting skills to create an emotional response in the audience 	<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 performer(s)' acting skills There is useful assessment of the effectiveness of the performer(s)' use of acting skills to create an emotional response in the audience 	<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, 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 the performer(s)' acting skills There is purposeful assessment of the effectiveness of the performer(s)' use of acting skills to create an emotional response in the audience 	<p>Band 1 25-33 marks</p>

Question 04 – Explain how the performers used non-naturalistic skills to create specific effects for the audience in **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"> an explanation of how the performers used non-naturalistic performance skills to create specific effects an assessment of the success of the performances reference to particular moments within the production 	<ul style="list-style-type: none"> examples of non-naturalistic performance skills which might include, for example: mime, physical theatre, chorus, ensemble work, acrobatics, dance, circus skills, mask work, song, multi-role the overall style of the production, for example, an entirely non-naturalistic piece or one which contains elements of non-naturalism the specific effects created through non-naturalistic performances which might include, for example: creation of truth or alternative reality, comedy, horror, shock, disgust, delight the creation of non-naturalistic characters the demonstration of an exaggerated acting style use of vocal skills <ul style="list-style-type: none"> pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting non-naturalistic sounds: shrieks, cries, vocal distortion use of physical skills <ul style="list-style-type: none"> movement, gesture, posture, gait, poise, balance, synchronised movement use of dance, physical theatre, mime specialist skills, for example, circus, acrobatics puppetry 		<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 non-naturalistic performance skills to create specific effects for the audience 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 non-naturalistic performance skills a critical appreciation of the performers' ability to create specific effects at particular moments a personal assessment of the success of the performances 	
		<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 non-naturalistic performance skills An attempt is made to assess the success of the performers' use of non-naturalistic performance skills in creating specific effects at particular moments 	<p>Band 4 1-7 marks</p>

<ul style="list-style-type: none"> • use of facial expression, eye contact and interaction between performers • relationship with the audience and use of space • use of costume, accessories and props • delivery of specific lines 	<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 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 non-naturalistic performance skills • There is some assessment of the success of the performers' use of non-naturalistic performance skills in creating specific effects 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 non-naturalistic performance skills • There is useful assessment of the success of the performers' use of non-naturalistic performance skills in creating specific effects 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, 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 non-naturalistic performance skills • There is purposeful assessment of the success of the performers' use of non-naturalistic performance skills in creating specific effects at particular moments 	<p>Band 1 25-33 marks</p>