



LEVEL 1/2 TECHNICAL AWARD PERFORMING ARTS PER3

UNIT 3 THE PERFORMING ARTS EXPERIENCE

Mark scheme

Version 3.0

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

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

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section A: Understanding the performing arts industry

Question number	Answer
1	B
2	D
3	B

**1 mark each (total = 3 marks)
(Target: AO1; 3 marks)**

Qu	Part	Marking guidance	Total marks
04		<p>Choose a performance by an actor, dancer or singer that you have seen in either:</p> <ul style="list-style-type: none"> • a live theatre performance • a film. <p>Name your chosen performance: _____</p> <p>Give two reasons why this is an interesting performance/film.</p>	2
		<p>Marks for this question: AO1 = 2 marks</p> <p>Two marks for any two valid points stated including:</p> <ul style="list-style-type: none"> • The choice of actors • The genre • The setting • The target audience • The effects • The storyline • The timeline (era) • The costumes • The director • The location. <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	

05	<p>Choose one scene or episode from the performance.</p> <p>State three reasons why the staging or filming was effective.</p>	3
	<p>Marks for this question: AO1 = 3 marks</p> <p>Three marks for any three valid reasons including:</p> <ul style="list-style-type: none"> • Realistic • Dynamics • Mood • Atmosphere • Editing • Special effects • Meaning • Intent • Costume • Interaction • Interpretation • Make-up • Lighting • Sound effects. <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	

06	<p>Describe the main difficulties for the production team in creating this performance.</p>	4												
	<p>Marks for this question: AO3 = 4 marks</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Level</th> <th style="text-align: center;">Description</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3–4</td> <td> <ul style="list-style-type: none"> • Detailed points, with clear reasons how/why they caused difficulties. </td> <td style="text-align: center;">3–4</td> </tr> <tr> <td style="text-align: center;">1–2</td> <td> <ul style="list-style-type: none"> • Limited number of points identified, with no detail. No clear explanation of how/why they caused difficulties. </td> <td style="text-align: center;">1–2</td> </tr> <tr> <td style="text-align: center;">0</td> <td style="text-align: center;">Nothing worthy of credit.</td> <td style="text-align: center;">0</td> </tr> </tbody> </table> <p>Indicative content</p> <ul style="list-style-type: none"> • Reference might be made to: <ul style="list-style-type: none"> ○ the use of technical effects ○ the challenges of specific performance sites, outside locations or studio based work ○ the complexity of staging or filming. • If the performance is a ‘live’ broadcast reference may be made 	Level	Description	Marks	3–4	<ul style="list-style-type: none"> • Detailed points, with clear reasons how/why they caused difficulties. 	3–4	1–2	<ul style="list-style-type: none"> • Limited number of points identified, with no detail. No clear explanation of how/why they caused difficulties. 	1–2	0	Nothing worthy of credit.	0	
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		<p>to the positioning of cameras in order to transmit the best possible performance, focusing on appropriate details.</p> <ul style="list-style-type: none"> • Comments might also refer to the level of skill required throughout rehearsal. • An understanding of two or more of the specific challenges for the named production will be clear and supported with appropriate examples. • The use of technical language may also be evident when referring to aspects of production. 	
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07	Write a brief review of one performer who played an important role in this production. This review might appear in a newspaper or magazine.	4												
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08	How did the technical elements/design enhance the production?	6															
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<p>Identification of specific equipment that enhanced to performance:</p> <ul style="list-style-type: none"> Lighting effects: Use of colour, Gels, shadows, directional lighting, cross fades, levels of light and the ability to build or reduce intensity, snap blackouts, back lighting, reflected light as used in Film Noir, Strobe lighting, UV light, Gobos Sound effects: Ambient sound, music, specific effects eg bells, weather effects, sounds suggesting location, recorded and live effects How technical effects enhanced the performance: Created mood and atmosphere, projected images, digitally constructed effects, 3D projections, motion capture techniques. Set design: Levels, materials, colour and textures, period detail, set dressing eg furniture, drapes, props, suitability of design, theatre, studio or location design, set changes in the theatre eg stage machinery including revolves, flying, trucks. Constraints on design: Budget, venue size/performance area(s), Style and genre of the proposed performance, Theatre or Film, time allocated to realising the design, availability of materials, understanding of how lighting works with the design, 																	

		<p>Director's concept, practicality based on action of the performers.</p> <ul style="list-style-type: none">• Use of colour light and shade: creating time and place eg day and night, understanding of how light works with design to enhance set and costume, light used to highlight/isolate performers in theatre• Creation of mood and atmosphere through design elements. Understanding of how all design elements work together to enhance the performance. Appropriate use of specific equipment eg lights and sound equipment, digital computer programmes. References to aspects of the above areas for consideration.	
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Section B: Working in the performing arts industry

Question number	Answer
9	D
10	A
11	C

**1 mark each (total = 3 marks)
(Target: AO1; 3 marks)**

12	<p>Your local authority is planning to build a community facility. It will be used by the whole community but particularly young people. There have been three proposals so far:</p> <ul style="list-style-type: none"> • a sports centre • a performing arts centre • an art gallery. <p>You have been employed to promote the bid for the performing arts centre.</p> <p>State three activities that would take place in the performing arts centre.</p>	3
	<p>Marks for this question: AO1 = 3 marks</p> <ul style="list-style-type: none"> • Pantomimes • Theatre productions • Dance classes • Choir • Instrumental tuition • Rehearsal rooms, workshops • Outreach work with local schools • Arts Cinema • Summer School <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	

13	<p>State four benefits that a performing arts centre could provide for the local community.</p>	4
	<p>Marks for this question: AO1 = 4 marks</p> <ul style="list-style-type: none"> • Can help raise community spirit • Bringing locals together • Develops hobbies and interests • It gives young people an outlet for their creative ability • Builds confidence in young people • Economic benefits <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	

14	<p>How could the performing arts centre be successful as a business enterprise?</p>	4												
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15	You have been asked to support the proposal for the performing arts centre. Write a pitch to convince people that it would be a successful venture.	6															
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		<ul style="list-style-type: none"> Responses might reflect local situations and therefore credit worthy examples should be awarded marks appropriately. 	
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16		You have been commissioned to write the first production to be presented at the arts centre, write the opening scene or sequence for your proposed performance/show.	6
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		Indicative content																
		<ul style="list-style-type: none"> Opening is set out with a thorough understanding of appropriate style and conventions. Stage directions/other notes are included and effectively describe any movement/other action. The developing narrative has a clear intention and is written with the application of dramatic style/structure (or appropriate mechanism for the discipline chosen). It will demand audience attention. Where film is used as the appropriate medium then references to different 'shots' and editing notes might be included. Responses for all performing disciplines might include appropriate technical vocabulary and their accurate use. 																

Section C: Working to a brief

Question number	Answer
17	D
18	D
19	A

**1 mark each (total = 3 marks)
(Target: AO1; 3 marks)**

20		In the space below, design a flyer for social media advert that would promote the festival. Include three pieces of essential information.	3
		<p>Marks for this question: AO1 = 3 marks</p> <ul style="list-style-type: none"> • Title • Venue • Time • ticket price • description of performance • an enticing design that demands attention. <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	

21		Give three reasons why the government should fund events like this?	3
		<p>Marks for this question: AO3 = 3 marks</p> <p>Reasons might include:</p> <ul style="list-style-type: none"> • Developing community cohesion • Boost to the economy • Discovering new talent in local communities • Positive engagement with young people. <p>Answers will include contrasting reasons and judgements.</p> <p>The above list is not exhaustive and credit can be given for other relevant responses.</p>	
22		Identify four factors about this brief that a production company should consider when planning for the festival.	4
		<p>Marks for this question: AO1 = 4 marks</p> <ul style="list-style-type: none"> • How the local history might influence the work • Presentations must be suitable for all members/groups within the community. • What art disciplines will be involved? • Where will the work be prepared/rehearsed? • The event is in the summer – does this offer opportunities for outdoor presentations? • Health and safety considerations <p>Answers will include four contrasting considerations – the above list is not exhaustive and credit can be given for other relevant responses.</p>	

23	You are the director of this performance. Explain how you would stage the opening scene.	6															
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		<p>and there might be an understanding of the wider context of the production.</p> <ul style="list-style-type: none"> • The opening scene is just that the director might justify choices based on the progression of characters within the complete production. 	
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24		<p>Considering lighting and sound cues, in the table below describe how each cue added to the atmosphere on stage to this performance.</p>	4
		<p>Marks for this question: AO3 = 4 marks</p> <ul style="list-style-type: none"> • All the design/technical elements would be covered • Clear description of how the elements would be employed within the performance making reference to other elements of the production such as acting. • There might be an understanding of the use of colour and the levels at which light is used on stage. Examples might be the way in which light reacts to the set in casting shadows, creating shafts of light for dramatic effect, back lighting of a character to intensify an entrance and the use of 'Gobos' and projections to create locations. • Where sound is considered, the different levels and type of sounds to be used should be clear. • The reasons for the use of music or a sound effect in a scene. • There should be some understanding of how light and sound work together with other production elements to create atmosphere and mood and how these can enhance a performance. 	

25	Evaluate the success of a production that you have been involved in – either as a performer or non-performer. Live or recorded performances are equally acceptable.	9															
<p>Marks for this question: AO1 = 3 marks, AO3 = 6 marks</p> <table border="1" data-bbox="376 461 1259 1323"> <thead> <tr> <th data-bbox="376 461 501 495">Level</th> <th data-bbox="501 461 1114 495">Description</th> <th data-bbox="1114 461 1259 495">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="376 495 501 703">3</td> <td data-bbox="501 495 1114 703"> <ul style="list-style-type: none"> • An appropriately developed critical analysis and evaluation of the relevant evidence and/or theory. • Good knowledge and understanding demonstrated in a coherent and logically structured argument. </td> <td data-bbox="1114 495 1259 703">7–9</td> </tr> <tr> <td data-bbox="376 703 501 976">2</td> <td data-bbox="501 703 1114 976"> <ul style="list-style-type: none"> • Clear evidence of analysis and evaluation but some judgements are indistinct and/or lacking in appropriate development. • Knowledge and understanding is demonstrated in a clearly presented argument with some structural weaknesses. </td> <td data-bbox="1114 703 1259 976">4–6</td> </tr> <tr> <td data-bbox="376 976 501 1285">1</td> <td data-bbox="501 976 1114 1285"> <ul style="list-style-type: none"> • A basic attempt at some analysis and evaluation but clearly lacking in appropriate development. There may be inconsistencies and reasoning may be inaccurate. • Some knowledge but little understanding presented in a largely descriptive answer which fails to make a coherent argument. </td> <td data-bbox="1114 976 1259 1285">1–3</td> </tr> <tr> <td data-bbox="376 1285 501 1323">0</td> <td data-bbox="501 1285 1114 1323">Nothing worthy of credit.</td> <td data-bbox="1114 1285 1259 1323">0</td> </tr> </tbody> </table> <p data-bbox="352 1352 608 1386">Indicative content</p> <ul style="list-style-type: none"> • A clear outline of the presentation is given. • The aim or intention is well defined with reference to audience requirements. • Own role is described and the relationship of this role to the whole production is understood. • Challenges in rehearsal are identified and action taken clearly described with very effective use of arts vocabulary. • The ability to evaluate is well evidenced. • Audience response is considered and commented on with reference to specific examples. • Adaptations are suggested again with reference to clear examples and the overall intentions. • The ability to give clear critical analysis of the production and show understanding of the process experienced might be evident and suggestions of how to progress should be clear. • A sense of personal development as a performer or non-performer may be suggested. • Where production disciplines/skills are discussed then an 			Level	Description	Marks	3	<ul style="list-style-type: none"> • An appropriately developed critical analysis and evaluation of the relevant evidence and/or theory. • Good knowledge and understanding demonstrated in a coherent and logically structured argument. 	7–9	2	<ul style="list-style-type: none"> • Clear evidence of analysis and evaluation but some judgements are indistinct and/or lacking in appropriate development. • Knowledge and understanding is demonstrated in a clearly presented argument with some structural weaknesses. 	4–6	1	<ul style="list-style-type: none"> • A basic attempt at some analysis and evaluation but clearly lacking in appropriate development. There may be inconsistencies and reasoning may be inaccurate. • Some knowledge but little understanding presented in a largely descriptive answer which fails to make a coherent argument. 	1–3	0	Nothing worthy of credit.	0
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		understanding of how those specific skills enhanced the production should be identified.	
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