

LEVEL 1/2 TECHNICAL AWARD PERFORMING ARTS

(3745)

PER3

The Performing Arts Experience

Understand how the highest levels are achieved and how to interpret the mark scheme.

Version 1.0 May 2020

EXAMPLE RESPONSES



Please note that for copyright reasons we are unable to display the sources, figures, etc which correspond with the exam questions in this resource. To view the question papers and inserts for Level 1/2 Technical Award Performing Arts, please visit Secure Key Materials on [eAQA](#).

Section A: Understanding the performing arts industry

Question 4

0	4
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 What is meant by the following terms?

- For profit
- Not for profit

[2 marks]

Mark scheme

Question	Marking guidance	Total marks
04	<p>Marks for this question: AO1 = 2 marks</p> <p>One mark each that mentions the following:</p> <p>a) Reference to the commercial sector: receives no funding and has to make a profit to survive.</p> <p>b) All money made is put back into the theatre. Individuals or the organisation itself does not make a profit – subsidised sector; receives grants and funding.</p>	2

Response A

For profit: The theatre will make money from the performance. This could be by selling merchandise.

Not for profit: The theatre won't make any money from the performance.

This was the first short answer question of the paper.

The answers in this case, ideally, needed to clearly link to the performing arts industry, showing an understanding by the student that performing companies either receive funding or they don't, and therefore it is essential that they make a profit to survive.

It was clear by the answers received that the majority of students did know that the word 'profit' meant that you make money and 'not for profit' means that you don't, but did not often relate this to funding. There was also a misunderstanding that 'not for profit' means charity.

The majority of the answers seen were as the example above. This is awarded 2 marks as it clearly describes the two terms.

2 marks

Question 7.1

07.1

Look at the two posters below, which advertise the same show.

Apart from the title of the show, name four things that the posters have in common.

[4 marks]

Mark scheme

Question	Marking guidance	Total marks
7.1	<p>Marks for this question: AO1 = 4 marks</p> <p>One mark for each valid point included in the list below:</p> <ul style="list-style-type: none">• clearly laid out design• theatre/production company (name)• venue• date• time• price• box office (information)• logos• use of engaging colour. <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	4

Response B

1. The date of the performance
2. The timings of the performance
3. The Box Office contact details
4. The location

The poster question, always well answered, is worth a total of 7 marks and is divided into two sections.

The first part, worth a total of 4 marks, was to compare two posters from different companies, for the same show. Students needed to name four things that the two posters had in common. Each point made was awarded 1 mark up to a maximum of 4 marks.

This example is awarded the maximum of 4 marks as the student clearly mentions four of the things the posters have in common.

4 marks

Question 7.2

07.2 Which poster do you think is the most effective?
Give three reasons to support your answer.

[3 marks]

Mark scheme

Question	Marking guidance	Total marks
7.2	<p>Marks for this question: AO3 = 3 marks</p> <p>Marks awarded for answers that refer to specific features of the chosen poster, including marketing strategies used and not “just because they like it”.</p> <p>Refer to list above in the Q7.1 mark scheme</p> <p>It does not matter which poster is chosen.</p>	3

Response C

The second poster

1. Because the titles clearer
2. A clear destination of where to go
3. A website for online bookings

This answer is awarded the full 3 marks. It provides three different answers that clearly link to only one of the posters, in this case, Poster B.

3 marks

Response D

Poster B

1. Title sticks out more
2. Easy to read font
3. All information is clear and stands out

This answer is awarded 2 marks. The third answer given reads the same as the first two answers combined.

2 marks

Section B: Working in the performing arts industry

Question 11

1	1
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Below is a grid of roles and responsibilities within the performing arts industry, but some information is missing.

Complete the missing information.

[4 marks]

Mark scheme

Question	Marking guidance	Total marks
11	<p>Marks for this question: AO1 = 4 marks</p> <p>a) Responsibilities of a Director:</p> <ul style="list-style-type: none">• decide on an interpretation of the play and characters• liaise with all production, technical and design staff• hold auditions and select cast• lead the rehearsals, blocking in the actions with SM and give notes• monitor all design and technical elements• carry out dress and technical rehearsals• deliver notes to actors/performers. <p>b) Sound engineer/editor/manager/operator/designer</p> <p>c) Responsibilities of a dancer:</p> <ul style="list-style-type: none">• learn correct performance technique and warm up• learn dance movement• attend all rehearsals when called and be prepared• respond to and take direction• take responsibility for own equipment, costume and clear up• choreography if small company. <p>d) Stage Manager</p> <p>This content is not exhaustive: other creditworthy responses should be awarded marks as appropriate.</p>	4

Response E

Blue text = filled in by the student

Roles	Responsibility
Director	Brings production together and attend rehearsals.
Sound technician	Explore and prepare a range of sound and music to create atmosphere.
Dancer	Learn choreography and attend rehearsals.
Stage manager	Organise cue sheets, properties lists and call sheets.

This student is awarded a mark of 4, as there is a clear understanding of the roles of a director and a dancer, and the roles of a sound technician and stage manager are both understood.

4 marks

Response F

Blue text = filled in by the student

Roles	Responsibility
Director	Tells people onstage what to do.
Sound technician	Explore and prepare a range of sound and music to create atmosphere.
Dancer	Learn choreography and attend rehearsals and the final performance.
Light technician	Organise cue sheets, properties lists and call sheets.

This student is awarded a mark of 3. The definition for a stage manager is clearly misunderstood.

3 marks

Question 12

1	2
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As Stage Manager you have been asked to complete the 'book' for a production. Read the script that follows and complete the columns provided showing the actors' entrances and exits and sound and lighting cues.

[6 marks]

Question	Marking guidance	Total marks						
12	<p>Marks for this question: AO1 = 6 marks</p> <p>The table below shows those points mentioned in the stage directions, however, this is not exhaustive and candidates should be awarded for the inclusion of alternate suggestions.</p> <table border="1"> <thead> <tr> <th>Moves</th><th>Sound</th><th>Lighting and Special FX</th></tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> • entrances and exits of each character. </td><td> <ul style="list-style-type: none"> • the lone wolf howls x 2 • wind fades • recorded voices in the background. </td><td> <ul style="list-style-type: none"> • build central spot as Jonathan enters from the shadows • build half-light around outer areas of the stage for Renfield, Mina and Hawkins • fade above • light builds around Jonathan as the 8 interact with him • fade to single spot at the end of the sequence. • light Builds on the Count for Letter • possible cross fade on Count and build on the Golden Crown. </td></tr> </tbody> </table>	Moves	Sound	Lighting and Special FX	<ul style="list-style-type: none"> • entrances and exits of each character. 	<ul style="list-style-type: none"> • the lone wolf howls x 2 • wind fades • recorded voices in the background. 	<ul style="list-style-type: none"> • build central spot as Jonathan enters from the shadows • build half-light around outer areas of the stage for Renfield, Mina and Hawkins • fade above • light builds around Jonathan as the 8 interact with him • fade to single spot at the end of the sequence. • light Builds on the Count for Letter • possible cross fade on Count and build on the Golden Crown. 	6
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	Level	Description	Marks	
	3	A thorough understanding of the cues required in all three columns.	5-6	
	2	A reasonable understanding of the cues required in all three columns.	3-4	
	1	A basic understanding of the cues required in all three columns.	1-2	
	0	No response worthy of credit.	0	

Response G

Blue text = filled in by the student

Moves	Sound	Lighting and Special FX	Script
<p>Enter the Count upper level stage left. Jonathan enters moves centre stage</p> <p>Renfield enters from upstage right to center stage. Mina and Hawkins follow after from upstage right to center stage.</p>	<p>Pre-set: The sound of wind</p> <p>Pre-set: Howling of a wolf</p> <p>Low chatter in the background before they enter.</p>	<p>Pre-set: Projection of moon and clouds. Combination of low level steel blue and white light</p> <p>A follow light on the Count and Jonathan with a low steel blue and white flood light.</p> <p>As Mina, Renfield and Hawkins enter there is just a floodlight of steel blue.</p>	<p>Scene One: <i>At the back of the stage set slightly left of centre and on an upper level we see the outline of a Gothic ruin; it has an archway through which actors can enter. Steps lead from the upper level to a middle level stage right and from that another set of steps lead to stage level. The atmosphere is cold and unsettling. The moon shines and clouds pass casting shadows across the stage. A light fog or mist is present, which emphasises the shafts of light hitting the acting areas.</i></p> <p><i>The sound of a lone wolf can be heard in the distance.</i></p> <p><i>Enter a dark figure in the shadows through the gothic arch. It is the Count. Jonathan steps from the shadows and positions himself centre stage.</i></p> <p>Jonathan: My journey had been long and hard, leaving the relative comfort of my home and travelling across Europe, deep into the Carpathian Mountains. It was the dark side of twilight when I reached the Transylvanian frontier and the Borgo Pass.</p> <p><i>From left and right set in half-light we see Renfield, Mina and Hawkins. Their voices form the background to the action that follows.</i></p> <p>Renfield: I hear you Master! All is prepared; I await your arrival.</p> <p>Hawkins: This is an ideal opportunity, my boy. As you are aware Mr Renfield was to complete this business but had to cut short his plans and return home. Unfortunately he is not a well man and has had a complete breakdown.</p> <p>Mina: Oh Jonathan! Are you sure of this? I shall miss you so!</p> <p>The Count: The luckiest man who walks this earth is the one who finds true love.</p>

Jonathan waves off Mina as he says the first sentence.			<p>Jonathan: Don't worry my dearest Mina, this is a great opportunity and when I return we shall be married. This visit will confirm my reputation and secure my position within the firm.</p> <p>Mina: Of course and I know you are right but I cannot help but worry.</p> <p>Renfield: Master I know I shall not have long to wait. I will do your bidding in all things.</p> <p>Jonathan: The further I travelled into this ancient land the more I became fascinated with its history and people. A superstitious lot. Wherever I went I gained the impression of a kind, concerned people who had a deep-rooted fear that was as much a part of their long and terrible history as it was to do with the present.</p> <p><i>Lights build centre Stage as a range of eight characters cross the stage and speak to Jonathan. The wind fades.</i></p> <p>1: Herr Englishman?</p> <p>Jonathan: Yes indeed.</p> <p>2: You have travelled far?</p> <p>Jonathan: Yes indeed and I have further to go.</p> <p>3: How far my friend?</p> <p>Jonathan: Beyond the Borgo Pass and on to the castle of Count Dracula.</p> <p>4: Dracula?</p> <p>Renfield: The blood is the life and it shall be mine!</p> <p>5: Dracula, Nosferatu!</p> <p>6: Nosferatu! My God no!</p> <p>Jonathan: Nosferatu? What do you mean? I have travelled from England to your ancient country to complete some business with the Count.</p> <p>7: Beware my friend, you do not know what it is you do.</p>
The characters all walk off through upstage right.	Pre-set: low chatter of people		
8 more people enter from downstage left to center stage,	Sound of wind as it goes	There is a low red flood light with combination of white.	
	Tense music at 'Dracula?'	Sudden flashes of red floodlight to symbolise alert and danger	

After 8 speaks everyone but Jonathan exists downstage left.	There is no sound	The lights stop flashing and return too steel blue.	<p>Jonathan: What do you mean? Explain yourself!</p> <p>8: Ask no questions dear sir, turn back, go no further. In the name of God be warned.</p> <p>Jonathan: I took no heed of these warnings and put them down to local myth. That night I rested at the Golden Crown Hotel a thoroughly old fashioned place recommended to me by the Count. It was there that the landlord handed me a letter.</p> <p><i>He opens the letter as the light builds slightly on the Count.</i></p> <p>Count: My friend, welcome to the Carpathians. I am anxiously expecting you. Sleep well tonight for tomorrow you will complete your journey. At the Borgo Pass a carriage will await you and bring you to me. I trust that your journey from London has been a happy one and that you will enjoy your stay in my beautiful land. Your friend, Dracula.</p> <p><i>Lights fade on the Count as the lone wolf is heard again. The sound of drinking and eating is heard as lights cross fade. Local people are enjoying an evening at the Golden Crown. Jonathan enters and is met by an Old Woman. The Count remains in the shadows.</i></p>
The Count enters upstage right.		There is a follow light on the Count as he speaks	

Those students who achieved the highest marks had identified that the stage directions were typed in italics and therefore did not need to read the whole script, transferring the cues directly across into the correct column.

There were 11 scripted cues, and the marks were awarded following a level of response mark scheme. Students were also given credit for their own creative ideas, if relevant, to what was happening in the script.

This student is awarded the full 6 marks. All cues are acknowledged and some extras of the student's own also mentioned. This shows a thorough understanding of how to create a cue sheet from a script.

6 marks

Response H

Blue text = student response

Moves	Sound	Lighting and Special FX	Script
<p>Stand still, slightly left centre.</p> <p>Enter the Count upper level stage left. Jonathan enters moves centre stage</p>	<p>Pre-set: The sound of wind</p> <p>Sound of lone wolf plays</p>	<p>Pre-set: Projection of moon and clouds. Combination of low level steel blue and white light</p> <p>Low level lighting.</p>	<p>Scene One: <i>At the back of the stage set slightly left of centre and on an upper level we see the outline of a Gothic ruin; it has an archway through which actors can enter. Steps lead from the upper level to a middle level stage right and from that another set of steps lead to stage level. The atmosphere is cold and unsettling. The moon shines and clouds pass casting shadows across the stage. A light fog or mist is present, which emphasises the shafts of light hitting the acting areas.</i></p> <p><i>The sound of a lone wolf can be heard in the distance.</i></p> <p><i>Enter a dark figure in the shadows through the gothic arch. It is the Count. Jonathan steps from the shadows and positions himself centre stage.</i></p> <p>Jonathan: My journey had been long and hard, leaving the relative comfort of my home and travelling across Europe, deep into the Carpathian Mountains. It was the dark side of twilight when I reached the Transylvanian frontier and the Borgo Pass.</p> <p><i>From left and right set in half-light we see Renfield, Mina and Hawkins. Their voices form the background to the action that follows.</i></p> <p>Renfield: I hear you Master! All is prepared; I await your arrival.</p> <p>Hawkins: This is an ideal opportunity, my boy. As you are aware Mr Renfield was to complete this business but had to cut short his plans and return home. Unfortunately he is not a well man and has had a complete breakdown.</p> <p>Mina: Oh Jonathan! Are you sure of this? I shall miss you so!</p>

			The Count: The luckiest man who walks this earth is the one who finds true love.
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	Wind fades	Light moves to center stage	<p>Jonathan: Don't worry my dearest Mina, this is a great opportunity and when I return we shall be married. This visit will confirm my reputation and secure my position within the firm.</p> <p>Mina: Of course and I know you are right but I cannot help but worry.</p> <p>Renfield: Master I know I shall not have long to wait. I will do your bidding in all things.</p> <p>Jonathan: The further I travelled into this ancient land the more I became fascinated with its history and people. A superstitious lot. Wherever I went I gained the impression of a kind, concerned people who had a deep-rooted fear that was as much a part of their long and terrible history as it was to do with the present.</p> <p><i>Lights build centre Stage as a range of eight characters cross the stage and speak to Jonathan. The wind fades.</i></p> <p>1: Herr Englishman?</p> <p>Jonathan: Yes indeed.</p> <p>2: You have travelled far?</p> <p>Jonathan: Yes indeed and I have further to go.</p> <p>3: How far my friend?</p> <p>Jonathan: Beyond the Borgo Pass and on to the castle of Count Dracula.</p> <p>4: Dracula?</p> <p>Renfield: The blood is the life and it shall be mine!</p> <p>5: Dracula, Nosferatu!</p> <p>6: Nosferatu! My God no!</p> <p>Jonathan: Nosferatu? What do you mean?</p>
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			<p>I have travelled from England to your ancient country to complete some business with the Count.</p> <p>7: Beware my friend, you do not know what it is you do.</p>
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Jonathan enters		<p>Light fades on</p> <p>Lights cross fade</p>	<p>Jonathan: What do you mean? Explain yourself!</p> <p>8: Ask no questions dear sir, turn back, go no further. In the name of God be warned.</p> <p>Jonathan: I took no heed of these warnings and put them down to local myth. That night I rested at the Golden Crown Hotel a thoroughly old fashioned place recommended to me by the Count. It was there that the landlord handed me a letter.</p> <p><i>He opens the letter as the light builds slightly on the Count.</i></p> <p>Count: My friend, welcome to the Carpathians. I am anxiously expecting you. Sleep well tonight for tomorrow you will complete your journey. At the Borgo Pass a carriage will await you and bring you to me. I trust that your journey from London has been a happy one and that you will enjoy your stay in my beautiful land. Your friend, Dracula.</p> <p><i>Lights fade on the Count as the lone wolf is heard again. The sound of drinking and eating is heard as lights cross fade. Local people are enjoying an evening at the Golden Crown. Jonathan enters and is met by an Old Woman. The Count remains in the shadows.</i></p>
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This response includes some entrances and two of the sound cues. Lighting clues are vague, although there is an awareness of some terminology with 'cross fade', allowing a mid-band 'reasonable' mark.

3 marks

Question 13

1	3
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Using the script from Question 12 as your stimulus, design either:

- a costume for one of the characters or
- the set for the scene.

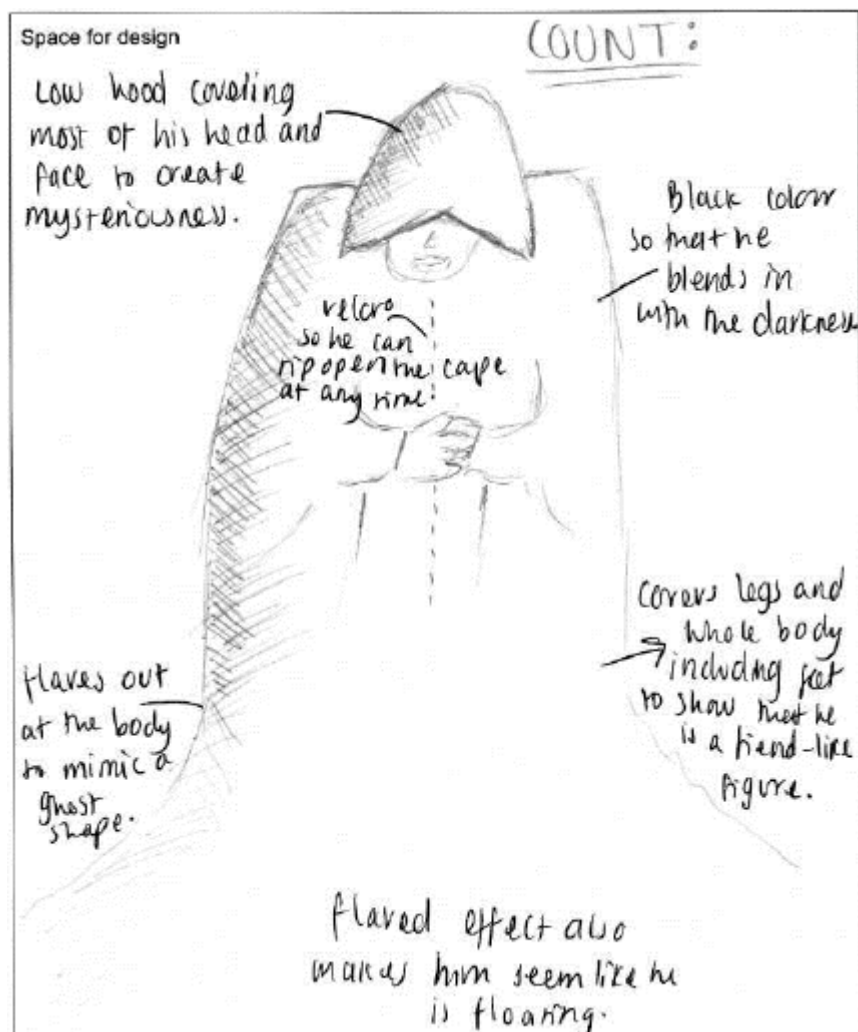
In your response you should provide detailed notes indicating colours and materials used.

[6 marks]

Mark scheme

Question	Marking guidance	Total marks															
13	<p>Marks for this question: AO3 = 6 marks</p> <table> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> <tr> <td>3</td><td> <ul style="list-style-type: none"> • There will be a clear understanding of the performance style/genre • The set will be imaginative in design and possibly consider more than one medium: 2D/3D/Projection, lighting/the costume will be detailed with clear indication of the type of person the character is with very clear reference to the text • Labelling is clear and detailed. Colours and materials will be indicated in the notes with meaning to represent intention. </td><td>5-6</td></tr> <tr> <td>2</td><td> <ul style="list-style-type: none"> • There will be a reasonable understanding of the performance style and genre • The costume/set design will be reasonable and will include clear reference to the text • Labelling is clear with some reference to colours and materials. </td><td>3-4</td></tr> <tr> <td>1</td><td> <ul style="list-style-type: none"> • There is a basic understanding of the performance style/genre • The costume/set design will be basic and will include some references to the text • Labelling is limited with minimal reference to colours and materials. </td><td>1-2</td></tr> <tr> <td>0</td><td>No response worthy of credit.</td><td></td></tr> </table>	Level	Description	Marks	3	<ul style="list-style-type: none"> • There will be a clear understanding of the performance style/genre • The set will be imaginative in design and possibly consider more than one medium: 2D/3D/Projection, lighting/the costume will be detailed with clear indication of the type of person the character is with very clear reference to the text • Labelling is clear and detailed. Colours and materials will be indicated in the notes with meaning to represent intention. 	5-6	2	<ul style="list-style-type: none"> • There will be a reasonable understanding of the performance style and genre • The costume/set design will be reasonable and will include clear reference to the text • Labelling is clear with some reference to colours and materials. 	3-4	1	<ul style="list-style-type: none"> • There is a basic understanding of the performance style/genre • The costume/set design will be basic and will include some references to the text • Labelling is limited with minimal reference to colours and materials. 	1-2	0	No response worthy of credit.		6
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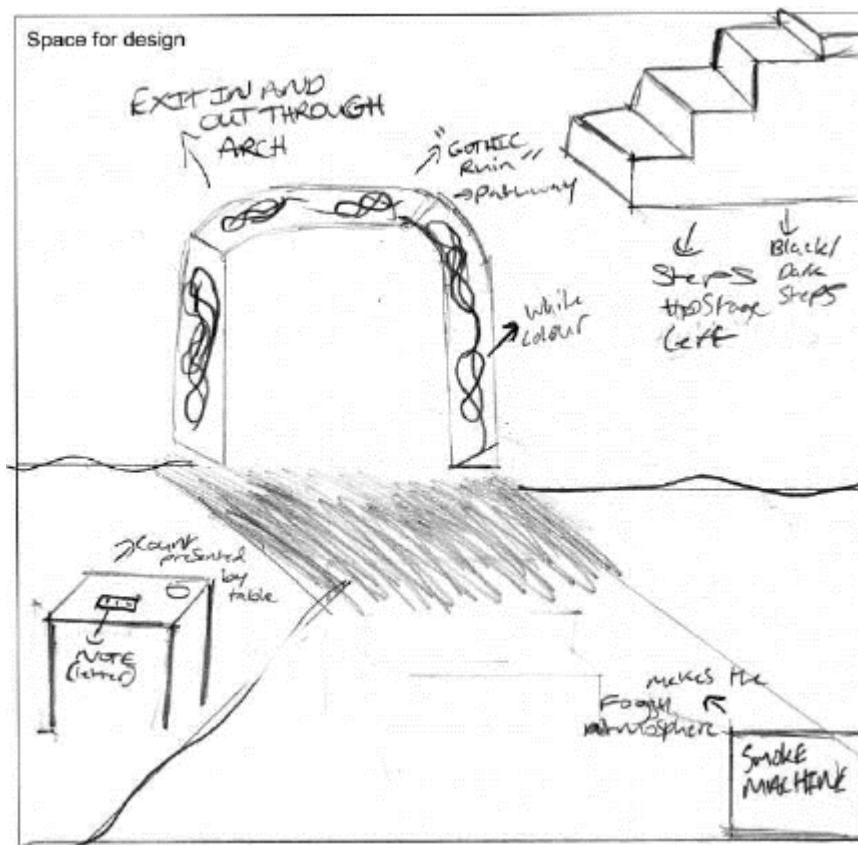
Response I



This response is awarded 6 marks, as it is a clear and imaginative design. The design itself shows a clear understanding of the genre of the performance. It gives a clear indication of the type of person the character is and the labelling is clear and detailed. The labelled notes also refers to the colour and the shape of the outfit.

6 marks

Response J



Exits and entrances are identified. Areas of the stage are labelled. Reference is made to the style and genre of the play and reference is made to the atmosphere. This shows that there is a 'reasonable' understanding in the response, however a mark at the bottom of the band is awarded as there is some detail missing.

3 marks

Response K



The design shows a basic understanding of the performance style. The labelling is limited with a minimal reference to colours and materials.

1 mark

Question 14

1	4
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Below are two job adverts.

Choose **one** of the adverts and write a letter of application for that position.

[6 marks]

Mark scheme

Question	Marking guidance	Total marks															
14	<p>Marks for this question: AO1 = 6 marks</p> <table> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> <tr> <td>3</td><td> <ul style="list-style-type: none"> • There is a clear and detailed understanding of the requirements of the position • Own skills and experience is well documented in relation to the job description. </td><td>5-6</td></tr> <tr> <td>2</td><td> <ul style="list-style-type: none"> • There is a reasonable understanding of the requirements of the position • Own skills and experience are presented but not strongly linked with the job description. </td><td>3-4</td></tr> <tr> <td>1</td><td> <ul style="list-style-type: none"> • There is a limited understanding of the requirements of the position • There is a limited link to own experience and skills. </td><td>1-2</td></tr> <tr> <td>0</td><td>No response worthy of credit.</td><td>0</td></tr> </table>	Level	Description	Marks	3	<ul style="list-style-type: none"> • There is a clear and detailed understanding of the requirements of the position • Own skills and experience is well documented in relation to the job description. 	5-6	2	<ul style="list-style-type: none"> • There is a reasonable understanding of the requirements of the position • Own skills and experience are presented but not strongly linked with the job description. 	3-4	1	<ul style="list-style-type: none"> • There is a limited understanding of the requirements of the position • There is a limited link to own experience and skills. 	1-2	0	No response worthy of credit.	0	6
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0	No response worthy of credit.	0															

Response L

Dear AIDA cruise line,

I am writing as I am interested in your open job position for Male and female dancers. I have been dancing since the age of 3 and have done a large range of styles. I specialise in ballet, tap, musical theatre, modern jazz. I have also taken acrobatic classes for the past 7 years and am quite flexible. I am part of a dance company currently and work in large groups so I can work well in a group and in time and in the past I have danced duets so I can also do partner work, this also ends in a week's time meaning I will have no other commitments at the time of the job. I have also designed my own performances from a brief before and created a family friendly audience participating performance which was very successful. Thankyou for your consideration.

The focus of the question was to find out the knowledge and understanding of the training and/or experience that would be required for either of these roles. It was not to assess letter writing skills.

This response applies for the dancer post. The student clearly refers to their own experience, stating the range of dance styles and classes studied, making reference to the actual advert.

Current work and skills are referenced and relate to the job description.

5 marks

Response M

To who ever it may concern,

I am writing to apply for the job of the female dancer on the cruise line. I feel as though I have the perfect characteristics required for this role. Firstly, I am very experienced as have been professionally trained from a young age. Therefore I have correct techniques, as well as an outstanding posture and being extremely flexible. Due to dancing from a young age I have worked with a variety of different ages and abilities showing that I have great teamwork skills and am very capable of working well with others. Due to attending many auditions and workshops before I am very knowledgeable on how to interpretate, improvise and move to the music. As well as this I would love to have the experience of traveling to different countries and learning about different ways of life. Due to this I believe I would be a perfect person to add to your team and would bring a lot of new ideas and contributions of how to give the audience an even better time on board.

Reference is made to skills, experience and personal qualities. Professional training is mentioned, but does not go into any detail. The letter would need to link stronger with the job description and be more specific in its detail if it was to be awarded a mark in the top band.

4 marks

Response N

Dear, the Royal Court Theatre. I would love to work for you and I have seen you are looking for a lighting technician and I think that I would be very suitable for the job!

I have been a lighting technician for over 20 years now and I am very experienced. I own all of the equipment needed and I could solve any lighting difficulties you come across! I have worked for many different businesses and I have amazing reviews. I am able to work any hours.

I really hope you take me on board. I will send you a copy of my CV with this letter, thank you for your time.

This response shows a limited understanding of the requirements of the position. There is a link to own experiences and skills but limited detail or link to the actual advertisement.

2 marks

Section C: Working to a brief

Question 18

1	8
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Choose a current practitioner who has influenced your work.

Identify **three** ways they have influenced you and discuss how you have used these influences in your own work.

[6 marks]

Mark scheme

Question	Marking guidance	Total marks
18	<p>Marks for this question: AO3 = 6 marks</p> <p>No mark is awarded for the naming of a practitioner.</p> <p>Practitioners acknowledged may include historic practitioners who still have relevance, or production companies.</p> <p>2 marks are available for each point:</p> <p>1 mark for the influence</p> <p>1 mark for the way the influence has been used in their own work.</p> <p>If influences are completed but no practitioner has been identified, a maximum of 1 mark per influence can be awarded.</p> <p>This is repeated for each influence.</p>	6

Response O

Name of practitioner: Matthew Bourne

1 His subverted works made us think about how we could add darker elements to our plot line. We used some of his ideas in our performance 'It Is Coming' about nuclear war.

2 His all male Swan Lake made us change the way we viewed movement and take the audience into account when choreographing. We used his ideas in our show 'Hospital' where our two dancers heavily contrasted to change the mood.

3 His costume designs in Swan Lake made us think about using colour to have an effect on the audience. We used all white and all black costumes in 'It Is Coming' to show the light and dark in the characters narrative.

This response is awarded the maximum 6 marks. Each of the answers given clearly states what the practitioner influence is, and then how the student used the influence in their own work.

6 marks

Response P

Name of practitioner: National Theatre

1 They have influenced my work as they practice with lighting to show themes and make the audience be a part of the performance

2 They have helped me to think about safety with such things as risk assessments.

3 Spacing of set and why it is there they are very good at making a lot of space with set and will only use certain things if it is necessary.

The student clearly provides three ways that the National Theatre has influenced them but fails to go further and explain how they were influenced in their own work. Therefore, only 1 mark is awarded for each influence.

3 marks

Question 19

1	9
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Choose a performance that you have seen recently. It could be at the theatre, the cinema, a DVD, a festival, a gig or any other.

Write a short review of the performance you saw for your local newspaper. This review is intended to encourage audiences to go to the performance.

[4 marks]

Mark scheme

Question	Marking guidance	Total marks												
19	<p>Marks for this question: AO3 = 4 marks</p> <table border="1"> <thead> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> </thead> <tbody> <tr> <td>2</td><td> <ul style="list-style-type: none"> • A detailed review of performance in an appropriate format, with clear reference to examples and supported judgements • Clear understanding of the purpose of the review to celebrate the performance • There is a clear understanding of and use of technical language. </td><td>3-4</td></tr> <tr> <td>1</td><td> <ul style="list-style-type: none"> • Relevant point(s) made, but lacking in detail and judgements are not clearly supported • Limited understanding of the purpose of the review to celebrate the performance • Technical language is used. </td><td>1-2</td></tr> <tr> <td>0</td><td>No response worthy of credit.</td><td>0</td></tr> </tbody> </table> <p>Indicative content</p> <ul style="list-style-type: none"> • Personal opinion is made clear as to why the reviewer is encouraging people to attend the performance • Personal interpretation of the performance • Personal appreciation – highlighting specifics • Clear and engaging writing to bring the performance to an audience's attention. • Use of technical language. 	Level	Description	Marks	2	<ul style="list-style-type: none"> • A detailed review of performance in an appropriate format, with clear reference to examples and supported judgements • Clear understanding of the purpose of the review to celebrate the performance • There is a clear understanding of and use of technical language. 	3-4	1	<ul style="list-style-type: none"> • Relevant point(s) made, but lacking in detail and judgements are not clearly supported • Limited understanding of the purpose of the review to celebrate the performance • Technical language is used. 	1-2	0	No response worthy of credit.	0	4
Level	Description	Marks												
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0	No response worthy of credit.	0												

Response Q

Name of your chosen performance: 42nd street

42nd street is the perfect exciting family friendly musical to go and see. The drama filled story line all about an aspiring young tap dancer is full of twists and unpredictable turns that leave you in awe of the story unfolding on stage. That all tied in with the clever use of set including dozens of illuminating neon signs, a cleverly placed mirror for synchronised swimmers and a spectacular glittering staircase for a show stopping finale that includes every dancer crisply. Impressively, perfectly all dancing intime is magnificent. And not to mention the beautiful colourful costumes that every single character adorned throughout the performance. This show is a must see.

This response is a clear celebration of the performance of *42nd Street*, with a simple plot outline and references the set, costumes and songs. It also provides a good use of language and is written in a style that captures the reader's imagination.

4 marks

Response R

Name of your chosen performance: Blood Brothers

What a great performance! The audience were stunned at how well this was performed at the grand theatre.

All characters were brilliant especially Mrs Lyons!

Mrs Lyons made the performance so real by using her skills.

When she found out her son had found his brother she panicked her facial expressions were brilliant!

This review is positive and certainly encourages the audience to see the show, but fails to give an overall view of what the performance is about or make any reference to examples.

2 marks

Question 20

2	0
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Choose **one** of the following to bring the picture to a performance:

- write an outline of your story that explains what your piece would be about
- draw a storyboard with relevant technical details and development of your story
- show choreographic ideas to demonstrate the development of your story.

You should include stage directions and technical language, where appropriate, in your response.

[6 marks]

Mark scheme

Question	Marking guidance	Total marks												
20	<p>Marks for this question: AO1 = 6 marks</p> <table> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> <tr> <td>3</td><td> <ul style="list-style-type: none"> • There is a clear development of the story showing a thorough understanding of style and conventions with a clear intention that demands the audience's attention. • Stage directions/notes are included and effectively describe any movement/other action. • Relevant technical language is used throughout. </td><td>5-6</td></tr> <tr> <td>2</td><td> <ul style="list-style-type: none"> • There is development of the story showing a good understanding of style and conventions which engages the audience. • Stage directions and notes are mostly included and describe movement/other action • There is some use of relevant technical language. </td><td>3-4</td></tr> <tr> <td>1</td><td> <ul style="list-style-type: none"> • There is some development of the story showing some understanding of style and conventions. • Stage directions and notes are sometimes included • There is little use of technical language. </td><td>1-2</td></tr> </table>	Level	Description	Marks	3	<ul style="list-style-type: none"> • There is a clear development of the story showing a thorough understanding of style and conventions with a clear intention that demands the audience's attention. • Stage directions/notes are included and effectively describe any movement/other action. • Relevant technical language is used throughout. 	5-6	2	<ul style="list-style-type: none"> • There is development of the story showing a good understanding of style and conventions which engages the audience. • Stage directions and notes are mostly included and describe movement/other action • There is some use of relevant technical language. 	3-4	1	<ul style="list-style-type: none"> • There is some development of the story showing some understanding of style and conventions. • Stage directions and notes are sometimes included • There is little use of technical language. 	1-2	6
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0	No response worthy of credit.	0

Indicative content

- There is a thorough understanding of the style and conventions.
- The developing narrative has a clear intention and is written with the application dramatic style/structure
- It will demand audience intention
- Technical vocabulary is accurately used
- Stage directions and notes are clearly written.

Response S

Based off of the stimulus the performance that I would do would be a dance, I would want it to start on a dark stage with the spot light in the middle, with a girl sat in it. The music will start and it will be contemporary styled, it will show lots of emotion, through facial expressions. She will end laying down on the floor and a giant book that no-one has noticed yet will open at the back, a woman will enter through it and the other girl will look up and notice the women. Clearly wanting to escape her life at the moment she will travel through the book, the music will be atmospheric at this point. The story will be a bit like Alice in Wonderland. At every new place however she will do a different style of dance eg hip-hop, jazz etc. She will eventually end back home glad and happy that she is back.

This response provides development of the story combined with stylistic choreographic ideas. These are supported effectively with staging and lighting and the styles of dance to be used are clearly noted. Further and clearer development of the story would've awarded this response a mark of 6.

5 marks

Response T



This response, provided as a storyboard, is awarded a mark of 2.

The storyline has some development and there are some notes of technical instruction with reference to the smoke machine, and lighting. The lack of detail overall prevents this answer from being awarded a higher mark.

2 marks

Question 21

2	1
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Based on the poem 'Dulce et Decorum Est', briefly outline what your performance would be and then choose a suitable venue in your area and describe how you would stage your performance.

This can be based around acting, music or movement, technical or design.

[8 marks]

Mark scheme

Question	Marking guidance	Total marks						
21	<p>Marks for this question: A03 = 8 marks</p> <ul style="list-style-type: none"> • Consideration should be given to the style and genre of the piece and the processes involved in creating the performance • Consideration of the layout of the venue and how this will affect the performance. Artistic directors might identify issues arising from the performance space and how this might affect the staging or design and technical elements of the performance. e.g.: A film production student may have to provide screens. Portable lighting rigs set up, costume hanging rails available if no wing space • Appropriate vocabulary should be used when describing the process • The artistic director (performance) will show an understanding of how individual performances, actors, musicians or dancers, contribute to the mood and atmosphere of the scene. They will use specific vocabulary relating to these skills • They may annotate the script to make ideas clear • The artistic director for Design/Technical/Film must be aware of how the staging of the performance can be enhanced by their contribution • The designs, supported by drawings, plans, colour schemes, as appropriate, must demonstrate an understanding of how a performance is developed. <table border="1"> <thead> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> </thead> <tbody> <tr> <td>4</td><td> <ul style="list-style-type: none"> • There is a clear and detailed understanding of the chosen venue with the layout of the performance space clearly showing the effect it will have on the performance • A clear and detailed outline of the proposed performance with specific </td><td>7-8</td></tr> </tbody> </table>	Level	Description	Marks	4	<ul style="list-style-type: none"> • There is a clear and detailed understanding of the chosen venue with the layout of the performance space clearly showing the effect it will have on the performance • A clear and detailed outline of the proposed performance with specific 	7-8	8
Level	Description	Marks						
4	<ul style="list-style-type: none"> • There is a clear and detailed understanding of the chosen venue with the layout of the performance space clearly showing the effect it will have on the performance • A clear and detailed outline of the proposed performance with specific 	7-8						

		<p>references to the source material and its potential is evident</p> <ul style="list-style-type: none"> • Thorough use of technical language. 		
	3	<ul style="list-style-type: none"> • There is a clear understanding of the chosen venue with the layout of the performance space showing the effect it will have on the performance • A clear outline of the proposed performance based on the source material with specific references is evident • Good use of technical language. 	5-6	
	2	<ul style="list-style-type: none"> • There is some understanding of the chosen venue and some consideration is given as to how the venue will affect the performance • An outline of the proposed performance based on the source material is evident • Some use of technical language. 	3-4	
	1	<ul style="list-style-type: none"> • There is basic understanding of the chosen venue and limited consideration is given as to how the venue will affect the performance • A limited outline of the proposed performance based on the source material should be evident • Basic use of technical language. 	1-2	
	0	No response worthy of credit.	0	

Response U

My performance would be set on a proscenium arched stage. It's style would be non-naturalistic (dark) and it's genre would be drama/documentary. It would include a large group of all male dancers, dressed in army uniforms and gas masks. There would be 3 dances in the performance, one to music, one to music with lyrics and one to a spoken version of the poem 'Dulce et Decorum Est'. The dancers would move sluggishly in unison but then at 'Gas! GAS!' split up into chaos to represent the few of the soldiers. I would wish to portray the true horrors that soldiers endured rather than a celebration piece as sometimes war can be portrayed as a patriotic more happy and not realistic at all. I would perform it at the Crescent theatre in Birmingham. This is because it is quite a small intimate theatre. My hopes would be to make the audience feel more connected to the soldiers so that they can feel empathy towards veterans /current soldiers. I want the audience to experience the same fear as the soldiers themselves to show the reality of conflict. The stage would have no props or set. I want the only focus to be on the dancers.

The chosen venue is named and clearly understood as reference is made to it being a proscenium arched stage and how the theatre is an intimate theatre.

Reference is made throughout as to how the performance would be staged in formation within the chosen venue.

It is clear that the outline of the performance is directly related to the poem and reference is also made to the poem itself.

There is a thorough use of technical language.

8 marks

Response V

My performance would be based in a wartorn WW1 trenches setting, one that would be set outside, most likely in an open theatre. It would most likely have a core group of characters, all referring to a typical setting in a war performance. The main character will be a man suffering from PTSD, and sound and lighting could help extract this point, almost putting the audience into his brain. Other characters will consist of his best friend, and his general/leader, who will always repeat the phrase “Dulce et Decorum est Pro patria mori” due to his admiration of Horace.

The student mentions the venue as being an open theatre but isn't more specific.

There is some understanding of the performance space with a trenches setting.

There is an outline of the proposed performance and the characters involved.

The reference to sound and lighting is very vague and there is one reference to the poem itself in the last line.

3 marks

Question 22

2	2
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Choose **one** performance you have been involved with.

Name the performance and describe your involvement in it.

Evaluate the success of the performance from the initial rehearsal to the final bow, with particular reference to your own contribution.

[8 marks]

Mark scheme

Question	Marking guidance	Total marks															
22	<p>Marks for this question: A03 = 8 marks</p> <table border="1"> <thead> <tr> <th>Level</th><th>Description</th><th>Marks</th></tr> </thead> <tbody> <tr> <td>4</td><td> <ul style="list-style-type: none"> • Own contribution is clearly identified • There is a detailed, critical awareness when identifying the development of the rehearsal process and the impact this has had on the final performance • The above bullet point is supported by relevant examples • There is a convincing use and understanding of technical language. </td><td>7-8</td></tr> <tr> <td>3</td><td> <ul style="list-style-type: none"> • Own contribution is identified • There is a good awareness of the development of the rehearsal process through to the final performance • The above bullet point will be supported by some examples • There is a good understanding and use of technical language. </td><td>5-6</td></tr> <tr> <td>2</td><td> <ul style="list-style-type: none"> • Own contribution is sometimes identified • There is some awareness of the development of rehearsals to the final performance. • The above bullet point may be supported by some examples • There is some use and understanding of technical language. </td><td>3-4</td></tr> <tr> <td>1</td><td> <ul style="list-style-type: none"> • Own contribution is identified in a </td><td>1-2</td></tr> </tbody> </table>	Level	Description	Marks	4	<ul style="list-style-type: none"> • Own contribution is clearly identified • There is a detailed, critical awareness when identifying the development of the rehearsal process and the impact this has had on the final performance • The above bullet point is supported by relevant examples • There is a convincing use and understanding of technical language. 	7-8	3	<ul style="list-style-type: none"> • Own contribution is identified • There is a good awareness of the development of the rehearsal process through to the final performance • The above bullet point will be supported by some examples • There is a good understanding and use of technical language. 	5-6	2	<ul style="list-style-type: none"> • Own contribution is sometimes identified • There is some awareness of the development of rehearsals to the final performance. • The above bullet point may be supported by some examples • There is some use and understanding of technical language. 	3-4	1	<ul style="list-style-type: none"> • Own contribution is identified in a 	1-2	8
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1	<ul style="list-style-type: none"> • Own contribution is identified in a 	1-2															

		<p>limited way</p> <ul style="list-style-type: none"> • There is a limited awareness of the development of rehearsals to the final performance • Little or no support to the above bullet point from relevant examples • There is a limited use of technical language. 		
	0	No response worthy of credit.	0	

Response W

Name of your chosen performance: It Is Coming

In the performance I took on the role of dancer, choreographer, costume designer and script writer. The performance was a combination of both naturalistic drama and non-naturalistic drama with. It was a dystopian thriller.

When rehearsing the performance, we made a lot of progress towards making the performance not only visually pleasing but also believable and realistic. We did this by making acting scenes that showed our emotions, through facial expression, body language, vocals and blocking. For example I used vocals to portray shock, anger and sadness. I let my voice tremble and crack to portray the emotions and varied my dynamics to make the character more realistic. I did this because I wanted to make the audience feel sympathy towards the characters situation and really sunk them into the performance as though it was a real event.

Further into the rehearsals, we worked on using movement to portray a plotline and hint to underlying themes. We used our choreography with props to show how the government control people like puppets. We used a specific step that involved one of the other members raising and levering his arms while I raised and levered my legs to portray this. We also climbed on the table and fell back down to show our struggle with power. We did this to hopefully convince the audience that the government were the villains in our play. We also wanted it to look aesthetically pleasing to the audience so that they enjoyed our show.

Up until the final performance, I would say our show was quite successful. We rehearsed well and even prepared for technical failures or mistakes. However during the final scene of the real performance, I tripped on my bag handles and stumbled. This surprised my fellow company members causing them to break character slightly to assist me. This must have ruined the immersion aspect of our show for the audience, spoiling the overall experience. I tried to recover quickly and play it off as an intentional fall to show, once again power, but I don't think that it looked intentional.

Overall I think that up until the final scene, our show was successful. All of the dances went well and we were fully prepared but one tiny mistake changed the whole view of the performance and the way the audience viewed/received it. Our show was not meant to be comical but that mistake changes the message completely. I hope that the audience still enjoyed our performance and could overlook my tripping.

This response clearly identifies the student's individual contribution.

The development of the rehearsal process is detailed as is the impact that each stage of rehearsal had on the final performance.

Examples are given at each point of reference to support the statements made.

Technical language is confidently used throughout.

8 marks

Response X

Name of your chosen performance: The Lion King

In the Lion King the brief was to create an effect on our target audience which was under the age of 12 children. We decided to create something different by adding our twist such as darkening. In order to create a performance based on The Lion King, we used many different features such as native drums in the background and dance moves. We used native music to give the effect of a African based story. We also used singing to mimic the production when they sang circle of life and can you feel the love. I chose to be a singer as I can portray the meaning and purpose of the song. In the rehursal we used different vocal voices to see which matches the theme of the play and which best suits the song.

The student identifies their own contribution, but this is limited. The narrative throughout most of the answer is 'we' instead of 'I'.

There is limited awareness of how the rehearsals developed and the examples that support this lack detail.

2 marks

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/3745

You can talk directly to the Performing Arts subject team:

E: performingarts@aqa.org.uk

T: 01483 437750