



NCFE Level 1/2 Technical Award in Performance Skills (603/2960/9)

March 2022

Unit 01 Working in the performance industry

P001403

Mark Scheme

This mark scheme has been written by the Assessment Writer and refined, alongside the relevant questions, by a panel of subject experts through the external assessment writing process and at standardisation meetings.

The purpose of this mark scheme is to give you:

- examples and criteria of the types of response expected from a learner
- information on how individual marks are to be awarded
- the allocated assessment objective(s) and total mark for each question.

Marking guidelines

General guidelines

You must apply the following marking guidelines to all marking undertaken throughout the marking period. This is to ensure fairness to all learners, who must receive the same treatment. You must mark the first learner in exactly the same way as you mark the last.

- The mark scheme must be referred to throughout the marking period and applied consistently. Do not change your approach to marking once you have been standardised.
- Reward learners positively giving credit for what they have shown, rather than penalising them for what they might have omitted.
- Utilise the whole mark range and always award full marks when the response merits them.
- Be prepared to award zero marks if the learner's response has no creditworthy material.
- Do not credit irrelevant material that does not answer the question, no matter how impressive the response might be.
- The marks awarded for each response should be clearly and legibly recorded in the grid on the front of the question paper.
- If you are in any doubt about the application of the mark scheme, you must consult with your team leader or the Chief Examiner.

Guidelines for using extended response marking grids

Extended response marking grids have been designed to award a learner's response holistically and should follow a best-fit approach. The grids are broken down into levels, with each level having an associated descriptor indicating the performance at that level. You should determine the level before determining the mark.

When determining a level, you should use a bottom up approach. If the response meets all the descriptors in the lowest level, you should move to the next one, and so on, until the response matches the level descriptor. Remember to look at the overall quality of the response and reward learners positively, rather than focussing on small omissions. If the response covers aspects at different levels, you should use a best-fit approach at this stage and use the available marks within the level to credit the response appropriately.

When determining a mark, your decision should be based on the quality of the response in relation to the descriptors. You must also consider the relative weightings of the assessment objectives, so as not to over/under credit a response. Standardisation materials, marked by the Chief Examiner, will help you with determining a mark. You will be able to use exemplar learner responses to compare to live responses, to decide if it is the same, better or worse.

You are reminded that the indicative content provided under the marking grid is there as a guide, and therefore you must credit any other suitable responses a learner may produce. It is not a requirement either that learners must cover all of the indicative content to be awarded full marks.

Assessment objectives

This unit requires learners to:

AO1	Recall knowledge and show understanding.
AO2	Apply knowledge and understanding.
AO3	Analyse and evaluate knowledge and understanding.

The weightings of each assessment objective can be found in the Qualification Specification.

Qu	Mark scheme	Total marks
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Section 1

Total for this section: 9 marks

1	<p>Movement, speech and song can be used to communicate with an audience.</p> <p>Which one of the following is most likely to use movement, speech and song?</p> <p>Answer: C. Musical theatre performer</p>	<p>1</p> <p>AO1</p>
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2	<p>Keeping in time with a strong, regular pattern of movement or sound is a communicative skill.</p> <p>Which one of the following is this skill?</p> <p>Answer: D. Rhythm</p>	<p>1</p> <p>AO1</p>
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3	<p>A dancer may use a movement or position of the hand, arm, body or head to express an emotion.</p> <p>Which one of the following is this skill?</p> <p>Answer: C. Gesture</p>	<p>1</p> <p>AO1</p>
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4	<p>Which one of the following production roles would be responsible for moving the set during a performance?</p> <p>Answer: D. Stage hand</p>	<p>1</p> <p>AO1</p>
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5	<p>Which one of the following refers to the maximum occupancy of a performance venue?</p> <p>Answer: B. Audience capacity</p>	<p>1</p> <p>AO1</p>
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6	<p>Which one of the following service providers would be responsible for rigging the lights in a theatre?</p> <p>Answer: A. Crew</p>	<p>1</p> <p>AO1</p>
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7	<p>Creative Scotland is which one of the following?</p> <p>Answer: B. A funding organisation</p>	<p>1</p> <p>AO1</p>
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8	<p>Which one of the following interviews performers for articles to be published in the media?</p> <p>Answer: A. A journalist</p>	<p>1</p> <p>AO1</p>
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9	<p>The audience are often given a biography of each performer in the cast of a production.</p> <p>Which one of the following includes these biographies?</p> <p>Answer: D. Programme</p>	<p>1</p> <p>AO1</p>
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Section 2

Total for this section: 50 marks

10	<p>Identify two different sources of information about employment opportunities in the performance industry and explain how a performer could use each of these sources to find work.</p> <p>Award one mark (AO1) for each identification and one mark (AO2) for a linked explanation, up to a maximum of four marks:</p> <ul style="list-style-type: none"> • trade journals (1) can be used to find audition adverts (1) • internet advertising (1) can point performers to casting agents looking for performers (1) • agencies (1) can give performers information about private auditions (1) • networking (1) can identify performance opportunities that are not open to the wider industry (1) • social media (1) can help performers make links with casting agents and directors (1). <p>Identification mark can be given for a plausible example of the source in place of the term above (for example, 'The Stage' can be awarded a mark for a trade journal).</p> <p>Do not award double marks (for example, only one example of a trade journal can be awarded).</p> <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1= 2</p> <p>AO2= 2</p>
11	<p>Identify the following pre-production roles:</p> <p>Role 1: a person who tells the actors where to move and how to speak.</p> <p>Role 2: a person who writes the music.</p> <p>Award one mark for each appropriate response, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • Role 1: director (1) • Role 2: composer (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO1</p>

<p>12 (a) Amelia works as a freelance performer and is updating her financial records and accounts.</p> <p>Explain one reason why keeping financial records and accounts is important.</p> <p>Award one mark (AO2) for explanation and one mark (AO3) for expansion to a maximum of two marks:</p> <ul style="list-style-type: none"> • keeping accurate records enables you to fill in a tax return correctly (1) which is a legal requirement so you may be prosecuted if you do not fill it in correctly (1) • if your records are inaccurate, you could provide false information to the tax authorities (1) which could lead to a fine (1) • without accurate records, you may overlook an invoice (1) and will miss out on income you are entitled to (1) • so that you can budget effectively (1) to avoid unexpected bills later (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2= 1</p> <p>AO3= 1</p>
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<p>12 (b) Identify two payments or expenses that a performer might need to send an invoice for and describe the process of invoicing.</p> <p>Award up to two marks (AO1) for identifying each reasonable payment that a performer can invoice for:</p> <ul style="list-style-type: none"> • wages (1) • travel expenses (1) • subsistence (1). <p>Accept any other suitable response.</p> <p>Award any reasonable description of the process of invoicing, up to a maximum of two marks (AO2).</p> <ul style="list-style-type: none"> • Performer creates an invoice containing appropriate information (eg costs) (1) and submits it to a company/individual for payment (1). <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1= 2</p> <p>AO2= 2</p>
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<p>13 (a)</p>	<p>A musician is looking for performance work and has created a demo.</p> <p>Identify two typical audiences for a demo.</p> <p>Award one mark for each correct response, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • press (1) • agent (1) • manager (1) • producer (1) • collaborator (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO1</p>
<p>13 (b)</p>	<p>Evaluative understanding is a creative quality a performer could use to be successful.</p> <p>Identify and describe two other creative qualities a performer could use to be successful.</p> <p>Award one mark (AO1) for identification and one mark (AO2) for a description of each, up to a maximum of four marks. No follow-on mark to be awarded without first mark.</p> <ul style="list-style-type: none"> • Imagination (1) allows performers to take a creative approach to problem solving (1). • Inventiveness (1) allows performers to develop unique ideas for a performance (1). <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1= 2</p> <p>AO2= 2</p>
<p>13 (c)</p>	<p>Give one example of how a musician demonstrates dynamics in a piece of music.</p> <p>Award one mark for a correct response.</p> <ul style="list-style-type: none"> • A musician will be able to accurately vary levels of volume of sound in different parts of a musical performance (1). • A musician will be able to communicate the mood of a performance through varying levels of volume (1). • A musician will be able to communicate emotional impact/quality through varying levels of volume (1). <p>Accept any other suitable response.</p>	<p>1</p> <p>AO2</p>

<p>14</p>	<p>Explain two reasons why dancers should know the terminology used in the rehearsal process.</p> <p>Award one mark (AO2) for explanation and one mark (AO3) for expansion, up to a maximum of four marks.</p> <ul style="list-style-type: none"> • To make sure they understand direction (1) so they do not waste rehearsal time (1). • To make sure they can work effectively together (1) to make rehearsals more focused (1). • To ensure the health and safety of everyone involved (1) by knowing how to coordinate with others (1). • Knowing specialist terminology enables dancers to work accurately with crew (1) ensuring safe and efficient working practices (1). <p>Accept any other suitable response.</p>	<p>4</p> <p>AO2= 2</p> <p>AO3= 2</p>
<p>15</p>	<p>Isaac is a musician and a member of the Musicians' Union. A venue has not paid him, so he is going to ask the Union for help.</p> <p>Explain one way the Musicians' Union can help Isaac.</p> <p>Award one mark (AO2) for explanation and one mark (AO3) for expansion, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • Musicians' Union (MU) can negotiate with the venue on behalf of Isaac (1) providing additional influence (1) • MU can take the venue to court on behalf of Isaac (1) to save musician time/expense of pursuing this himself (1) • MU could use hardship fund to support Isaac (1) to help him get by until income can be recovered (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2= 1</p> <p>AO3= 1</p>

<p>16 (a)</p>	<p>A group of performers are working as part of an ensemble to devise a show.</p> <p>Explain two advantages of working with others to devise a show.</p> <p>Award one mark (AO2) for explanation and one mark (AO3) for expansion, up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Collaboration helps to develop new ideas (1), ensuring performance is innovative (1). • Working together helps to keep each other motivated (1), helping to overcome difficulties (1). • Collaboration involves sharing the workload (1), for example, playing multiple parts to achieve more complex/demanding performances (1). <p>Accept any other suitable response.</p>	<p>4</p> <p>AO2= 2</p> <p>AO3= 2</p>
<p>16 (b)</p>	<p>Explain one way a charitable foundation could provide help with a performance.</p> <p>Award one mark (AO2) for explanation and one mark (AO3) for expansion.</p> <ul style="list-style-type: none"> • Provide a grant (1) to cover the cost of production (1). • Provide volunteers (1) to help manage the show/venue (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2= 1</p> <p>AO3= 1</p>
<p>16 (c)</p>	<p>A performance needs appropriate insurance before performing at a professional venue.</p> <p>Give one example of what the insurance could cover.</p> <p>Award one mark for an appropriate example:</p> <ul style="list-style-type: none"> • insurance to cover audience/performers/crew if injury occurs (1) • insurance to refund tickets if the show is cancelled (1). <p>Accept any other suitable response.</p>	<p>1</p> <p>AO2</p>

<p>17 (a) Emily is promoting a performance in a city-centre arena that will need to close at 10.30 pm.</p> <p>Identify the regulation that requires a venue to close at a specified time and explain one reason why this regulation might be needed.</p> <p>Award one mark (AO1) for identification:</p> <ul style="list-style-type: none"> • curfew (1). <p>Award one mark (AO2) for explanation and one mark for expansion (AO3):</p> <ul style="list-style-type: none"> • the regulation will prevent noise late into the night (1), avoiding disturbance to neighbours (1) • the regulation will help audience to be able to travel home safely (1), avoiding overcrowding on public transport (1) • Local residents may complain (1) if disturbed by noise because there is no curfew (1). <p>Accept any other suitable response.</p>	<p>3</p> <p>AO1= 1</p> <p>AO2= 1</p> <p>AO3= 1</p>
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<p>17 (b) Emily needs to make sure health and safety requirements are in place before this performance goes ahead.</p> <p>Identify two health and safety requirements that need to be in place.</p> <p>Award one mark for each correct response, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • risk assessments (1) • fire regulations (1) • sound levels (1) • amenities (1) • working practices (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO1</p>
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<p>17 (c) (i)</p>	<p>Emily is calculating the outgoings for the performance.</p> <p>Table 1 shows service provider costs.</p> <p>Analyse the data in Table 1 to calculate the total cost of service providers for the event.</p> <p>Award one mark for the correct answer:</p> <ul style="list-style-type: none"> • £1000 (250 + 550 + 200) (1 mark) 	<p>1</p> <p>AO3</p>
<p>17 (c) (ii)</p>	<p>Figure 1 shows the other costs for the performance.</p> <p>Analyse the information in Figure 1 to calculate the other costs of the production.</p> <p>Award one mark for the correct answer:</p> <ul style="list-style-type: none"> • £3000 (2000 + 1000) (1 mark) 	<p>1</p> <p>AO3</p>
<p>17 (d)</p>	<p>Producers are planning the timeline for the rehearsals and performance.</p> <p>Identify three stages of preparation the producers might include in this timeline, other than rehearsals and performance.</p> <p>Award one mark for each correct response, up to a maximum of three marks:</p> <ul style="list-style-type: none"> • set up and take down (1) • event itinerary/call sheet (1) • access arrangements (for example, performer and production role passes) (1) • stage times (1) • running order (1). <p>Accept any other suitable response.</p>	<p>3</p> <p>AO1</p>

<p>17 (e)</p>	<p>Emily is hiring a catering company to provide food for performers and crew during the event.</p> <p>Explain one factor the company should consider when they cater for the performers and crew.</p> <p>Award one mark (AO2) for explanation point and one mark for expansion (AO3).</p> <ul style="list-style-type: none"> • Number of performers and crew (1) to ensure that enough food is available (1). • Dietary preferences (1) to ensure that vegetarian/vegan/other options are available (1). • Allergies performers might have (1) are considered by providing ingredient lists (1). <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2= 1</p> <p>AO3= 1</p>
<p>17 (f)</p>	<p>The production team is considering which types of merchandise should be sold at the performance.</p> <p>Identify two types of merchandise that could be sold and briefly explain how each type might add to the success of the performance.</p> <p>Award one mark (AO1) for each identification and one mark (AO3) for a linked explanation, up to a maximum of four marks.</p> <ul style="list-style-type: none"> • Clothing (for example, T-shirts) (1) to promote the event when the audience wear the clothing and attract future attendance (1). • Recordings (1) to bring income via licensing/sales (1). • Programmes (1) to bring income via sales to audiences (1). <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1= 2</p> <p>AO3= 2</p>
<p>17 (g)</p>	<p>Emily needs to make sure the production team attends rehearsals.</p> <p>Identify two production roles that need to be at the technical rehearsal.</p> <p>Award one mark for each correct response, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • Stage Manager (1) • Stage hand (1) • Crew (1) • Lighting Technician (1) 	<p>2</p> <p>AO1</p>

	<ul style="list-style-type: none">• Sound Technician (1). Accept any other suitable response.	
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Section 3

Total for this section: 21 marks

18	<p>Charlie works part-time in a front-of-house role in a theatre. Charlie wants to become an actor and has been offered a role in a short play. Charlie would need to attend full-time rehearsals for a month.</p> <p>Evaluate whether Charlie should accept the role in the play.</p>	<p>6</p> <p>AO1= 2</p> <p>AO2= 2</p> <p>AO3= 2</p>												
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: #d3d3d3;"> <th style="width: 10%;">Level</th> <th style="width: 10%;">Marks</th> <th style="width: 80%;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">5–6</td> <td> <p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject-specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation are present and very effective. The conclusions drawn are fully supported by judgements.</p> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">3–4</td> <td> <p>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors. Subject-specific terminology is used, but not always consistently.</p> <p>Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</p> <p>Analysis and evaluation are present and effective, but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</p> </td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1–2</td> <td> <p>A limited range of relevant knowledge and understanding is shown but is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p> <p>Analysis and evaluation, if present, are of limited effectiveness. Attempts to draw conclusions are seldom successful and likely to be irrelevant.</p> </td> </tr> </tbody> </table>			Level	Marks	Description	3	5–6	<p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject-specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation are present and very effective. The conclusions drawn are fully supported by judgements.</p>	2	3–4	<p>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors. Subject-specific terminology is used, but not always consistently.</p> <p>Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</p> <p>Analysis and evaluation are present and effective, but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</p>	1	1–2	<p>A limited range of relevant knowledge and understanding is shown but is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p> <p>Analysis and evaluation, if present, are of limited effectiveness. Attempts to draw conclusions are seldom successful and likely to be irrelevant.</p>
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	0	No creditworthy material.
<p>Indicative content</p>		
<p>Relevant knowledge</p>		
<ul style="list-style-type: none"> • Commentary upon working patterns in context. 		
<p>Subject-specific terminology</p>		
<ul style="list-style-type: none"> • May reference production/performance roles. • May reference types of employment opportunities. • May reference role requirements. • May reference professional qualities. • May reference expectations/responsibilities of roles. 		
<p>AO2 – Application of knowledge</p>		
<ul style="list-style-type: none"> • Commentary upon job security – stable income versus potential loss of other (more lucrative) income streams: <ul style="list-style-type: none"> – risk of losing secure job – risk of going freelance and losing employment benefits such as sick pay – advantage of more creative role – potential for progression to bigger/higher paid roles. • Commentary upon expectations of roles: <ul style="list-style-type: none"> – time/creative demands – limits of flexibility. • Commentary upon work-life balance changes: <ul style="list-style-type: none"> – may not pay as well in short-term – may be less social interaction and not as engaged with public – less secure employment may impact on mental wellbeing. 		
<p>AO3 – Analysis/evaluation</p>		
<ul style="list-style-type: none"> • Analysis of potential advantages – creative/financial/career path. • Analysis of potential disadvantages – creative/financial/career path. • Advantages and disadvantages balanced. • Conclusive commentary. 		
<p>Accept any other suitable response.</p>		

19	<p>George has joined a choir that is rehearsing for a concert.</p> <p>Evaluate the professional qualities that a singer needs to have for a performance.</p>		<p>6</p> <p>AO1= 2</p> <p>AO2= 2</p> <p>AO3= 2</p>
	Level	Marks	Description
	3	5–6	<p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject-specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation are present and very effective. The conclusions drawn are fully supported by judgements.</p>
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	1	1–2	<p>A limited range of relevant knowledge and understanding is shown but is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p> <p>Analysis and evaluation, if present, are of limited effectiveness. Attempts to draw conclusions are seldom successful and likely to be irrelevant.</p>
		0	No creditworthy material.

	<p>Indicative content</p> <p>Relevant knowledge</p> <ul style="list-style-type: none"> • Commentary upon professional skills required to be a successful performer/singer. <p>Subject-specific terminology</p> <p>May reference specific professional qualities:</p> <ul style="list-style-type: none"> • timekeeping • commitment • flexibility • discipline • knowledge of terminology. <p>AO2 – Application of knowledge</p> <ul style="list-style-type: none"> • Commentary upon professional qualities when joining a new group of performers and more generally: <ul style="list-style-type: none"> – being able to demonstrate commitment through attendance at rehearsals – timekeeping and discipline required to show the performer can be relied upon. • Commentary upon professional qualities as a performer/singer: <ul style="list-style-type: none"> – consideration of needs of other performers in having a reliable performer to work with – demonstrating the flexibility to work successfully with others – knowledge of terminology to minimise time taken to develop and shape performance work – patience and discipline to learn harmonies/keep time with others in choir to sound accurate. <p>AO3 – Analysis/evaluation</p> <ul style="list-style-type: none"> • Evaluation of needs of the performer and the needs of the rest of the choir – performer may need to demonstrate flexibility to fit into an unfamiliar role to suit the whole group. • Analysis of potential issues caused by lacking professional skills: <ul style="list-style-type: none"> – lack of discipline would disrupt rehearsals – not turning up on time would impact available rehearsal time – demonstrating a lack of commitment might mean performance quality is reduced or a performer is replaced – lacking patience would disrupt rehearsals and lead to timing/harmonies lacking accuracy. • Conclusive commentary. <p>Accept any other suitable response.</p>	
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20	<p>Jaz is producing a pantomime and is searching for a suitable venue. Tickets will be sold to large school groups, including those whose students have a range of special educational needs and disabilities.</p> <p>Analyse the factors Jaz will need to consider when choosing a venue for the pantomime.</p>		<p style="text-align: center;">9</p> <p style="text-align: center;">AO1= 3</p> <p style="text-align: center;">AO2= 3</p> <p style="text-align: center;">AO3= 3</p>
	Level	Marks	Description
	3	7–9	<p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject-specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation are present and very effective. The conclusions drawn are fully supported by judgements.</p>
	2	4–6	<p>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors. Subject-specific terminology is used, but not always consistently.</p> <p>Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</p> <p>Analysis and evaluation are present and effective, but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</p>
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		conclusions are seldom successful and likely to be irrelevant.
	0	No creditworthy material.

Indicative content

Relevant knowledge

- Commentary upon suitability of space for intended performance and audience.

Subject-specific terminology

May reference specific aspects of the suitability of venues which may include:

- accessibility:
 - audience accessibility (legal requirements, facility’s access and egress, fire exits, disabled access)
 - performer accessibility (load in, set up, staging requirements)
 - availability of venue (available dates).
- creative considerations:
 - location (travel and transport)
 - style/genre requirements.
- legal considerations:
 - curfew
 - audience capacity (maximum occupancy).
- venue hire costs in relation to financial outgoings.
- commentary on pantomime but may be drawn across disciplines.

AO2 – Application of knowledge

- Commentary upon reasons to select a certain venue:
 - capacity of venue
 - accessibility, both inside and outside venue
 - location of venue including transport links
 - suitability of venue to host pantomime
 - other facilities at venue (for example, toilets, box office, merchandise opportunities, existing staff)
 - availability of venue for selected dates.
- Commentary upon reasons not to select a certain venue:
 - existing curfew or other legal barrier
 - unsuitable size/accessibility for school groups or disabled audience members
 - prohibitive venue hire costs.

AO3 – Analysis/evaluation

	<ul style="list-style-type: none">• Analysis of the venue requirements for the example given and more generally (for example, accessibility for various audience members, availability of dates and location of venue, existing facilities at venue which may be beneficial to given performance and audience).• Evaluation of pros and cons of selecting venues (for example, venue with good facilities may be expensive to hire, available venues may not meet full accessibility requirements).• Conclusive commentary. <p>Accept any other suitable response.</p>	
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Assessment Objective Grid

Question	AO1	AO2	AO3	Total
1	1			1
2	1			1
3	1			1
4	1			1
5	1			1
6	1			1
7	1			1
8	1			1
9	1			1
10	2	2		4
11	2			2
12 (a)		1	1	2
12 (b)	2	2		4
13 (a)	2			2
13 (b)	2	2		4
13 (c)		1		1
14		2	2	4
15		1	1	2
16 (a)		2	2	4
16 (b)		1	1	2
16 (c)		1		1
17 (a)	1	1	1	3
17 (b)	2			2
17 (c)(i)			1	1
17 (c)(ii)			1	1
17 (d)	3			3
17 (e)		1	1	2
17 (f)	2		2	4
17 (g)	2			2
18	2	2	2	6
19	2	2	2	6
20	3	3	3	9
Total	36	24	20	80