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# Technical Award L1/2

## Performing Arts

PER 3 - The Performing Arts Experience  
Report on the Examination

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## Introduction

A small number of centres entered students for this unit in the first year of the Technical Award Performing Arts specification. This unit is designed to be the culmination of learning, sat at the end of the course once unit 1 and 2 have been completed. The examination paper is divided into 3 sections: Understanding the Performing Arts Industry, Working in the Performing Arts Industry and Working to a Brief. The questions are designed for students of all abilities to be able to submit a response.

## Section A

### Question 01

This was a multiple choice question, and the majority of students answered correctly with “The Orchestra Pit”.

### Question 02

This was another multiple choice question but it proved to be more challenging with around 2 thirds of students answering correctly that the wings are not a seating area in the theatre.

### Question 03

The final multiple choice of this section and the vast majority understood the importance of a risk assessment.

### Question 04

This was a well answered question; however some students lost a mark because the question asked for two “different” ways in which a performance could be advertised. Some answers given were flyer and poster or leaflet. These were awarded 1 mark. Students also wrote sentences with explanations, where bullet points were sufficient.

### Question 05.1

This question was poorly answered. The majority of students missed the word concession on the poster, only seeing adult, and therefore incorrectly answered that the target audience for the show was just adults.

### Question 05.2

Students were able to comment on the use of colours and missing information that could be needed to make improvements to the poster.

### Question 05.3

This question had a mixed response mostly because the question asked for one other way to advertise or market the performance. The majority of students designed another poster rather than offering a different way to advertise the performance. In these cases credit was given if it had the necessary advertising information or it was made clear that it was to be advertised on social media.

### Question 06

This question required students to show they had an understanding of a performance venue or organisation and were familiar with what they offer their cliental. There was clearly a misunderstanding of the question requirements as approximately 25% of students did not attempt to answer the question. Answers that included programming on the television were given some credit but the best answers were those that made reference to a company website commenting on

the range of performance genres that they offered and their target audience as well as mentioning the other opportunities available, such as workshops.

**Question 07**

There were a wide range of responses for this question. Marks were awarded for each piece of essential information including, for example, Company name, Title of performance, Venue, Start time, Box office information. At times these were not very clearly laid out and some students only completed the poster part of the question, which allowed a maximum of 4 out of the 6 marks available. Although marks were not awarded for presentation, time should be taken to ensure that the information can clearly be read.

**Section B****Question 08**

A well-answered multiple choice question to begin section B, approximately 75% of answers understanding that the wigs mistress belongs to the wardrobe team.

**Question 09**

Again approximately 75% of students answered correctly that the costume designer was the odd job role out as the others were all performing roles.

**Question 10**

This multiple choice question was not as well answered as only just over half of entries recognised that a Flyman's job is to raise and lower the scenery.

**Question 11**

Responses to this question generally lacked detail. One mark was awarded to students for naming a role, which was well answered. The remaining marks were awarded for describing the responsibilities of the chosen role. This generally lacked detail and explanation of what the chosen role required. An example full mark answer would be: Role: Lighting Technician. Responsibility: To liaise with the director regarding lighting, to rig the lights, to plot the lights, to follow a cue sheet and instructions from the stage manager during performance. (Two of the responsibilities would be sufficient.)

**Question 12**

This question required students to design a set to accompany the piece of descriptive script provided. Students were asked to provide notes and sketches. Many students chose just sketches, which, without explanation, were unable to be awarded the higher marks. There was an overall misinterpretation of what a set design requires. There was a mixture of end on view and bird's eye view sketches – both of which were acceptable. Few answers made reference to where an audience would be sat. Good answers showed that all the different aspects of the set mentioned in the script were in the drawing: The forest, the snow-white bird sitting on a bough, the gingerbread house. These needed to be drawn as they would be set out on the stage, with attention to where the actors would enter or exit. Some reference was made to how set would be taken onto stage and secured. At times, answers offered referred to the lighting as opposed to the staging of the scene.

**Question 13**

There was a general misunderstanding of how to complete a risk assessment and often at times, this was not linked to question 12. Not all of the hazards were related to the set – for example, some responses referred to the audience and evacuation procedures. One mark was awarded for each different hazard with a description and the required action needed to prevent accidents.

**Question 14**

This was a 6 mark question which continued to relate to the story provided in Q12. Students were given three ways of continuing the story: writing a script, drawing a storyboard or showing choreographic devices. The majority of answers were in script form. There were some good examples which clearly followed on the storyline, however too many wrote their own story that wasn't connected to Q12. When scripts were written, there was a general lack of knowledge of how to layout a script and no inclusion of stage directions. The marks awarded were spread across the lower to mid mark range, but credit was given for a clear development of the correct storyline, use of technical language and effective description of movement.

**Question 15**

Still relating back to Q12 and the subsequent script in Q14, this 6 mark question required students to complete a technician's cue sheet. One mark was awarded for each completed cue. Students needed to clearly identify the cue from the script and then state whether it was an LX or SFX cue. Then they needed to describe the state and say what the effect was. At times, this was not correctly linked to the script previously written and approximately 25% of candidates did not attempt the question at all.

**Section C****Question 16**

This multiple choice question to start section C was poorly answered with only 25% of the students correctly identifying that In the Round was the correct term for a performance space.

**Question 17**

A well-answered multiple choice question, showing that a target audience is the age range the performance is aimed at.

**Question 18**

The majority of students answered correctly that it is important to warm up before a rehearsal to look after the muscles in your body.

**Question 19**

This is the first question that requires students to build upon their own experiences. Students were required to write 3 ways a performance they had seen was interesting. This question was generally answered well and one mark was awarded for each different aspect. For example, if a student wrote two aspects that were both about the set, only 1 mark was awarded.

**Question 20**

This question required students to write a review of a performance they had seen. There was a wide range of responses to this question. Many responses had been written in the narrative and whilst credit was given for this, it was the reviews that were objective and were backed up with supportive and persuasive comments that were awarded the higher marks.

**Question 21**

This question was less well answered with the majority of students receiving 1 or 2 of the 4 marks available. Where students were awarded higher marks it was because as well as stating how they had been influenced by a performance they had seen, they also explained how they had used these ideas and the effect and impact these had on their own performance

**Question 22**

This 6 mark question produced a mixed response. Many students failed to name a venue, and this was asked in the question. The majority of descriptions as to how a performance of the poem would be staged in the venue were often very vague and lacked specific details relating to staging, audience, technical and set. For this question, one mark would be awarded for the naming of the venue, and the remaining 5 mentioning the different performance or technical aspects previously mentioned, including reasons why.

**Question 23**

This question relates to question 22 and had a mixed response although few candidates received 3 or 4 of the 4 marks available. The question asked how the performance ideas would have to change if they were to tour. The majority of answers said what they would have to change (the set or performance) to meet different audience needs, but didn't necessarily state how or why they would need to change. Generally, responses to this question lacked explanation and extension and required more specific detail.

**Question 24**

This final question, worth 9 marks, asked students to evaluate their skills development through the rehearsals of a performance that they had been involved with. There was a mixed response to this question, with the majority of students gaining a maximum of 4 marks. Most students often referred to confidence as a skill; however, whilst it is wonderful to read that students are gaining in confidence through this course, confidence is not a specific performance or technical skill. Students were able to correctly identify a skill, for example, developing their performance skills in a piece of musical theatre, but they often failed to mention the impact this had on their final performance. Answers which were awarded the higher marks also demonstrated a clear understanding of technical language and were able to specifically reference key moments during the rehearsal process where their skills development had impacted their performance.

**Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.

**Converting Marks into UMS marks**

Convert raw marks into Uniform Mark Scale (UMS) marks by using the link below.

[UMS conversion calculator](#)