



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA3/A Theatre in Practice – Productions Seen

Mark Scheme

2006 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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

Shorthand/symbols for Examiners – DRA3/A

Examiners may use these recognised symbols in the left hand margin of candidates' scripts or in the body of the answers, against relevant points or errors:

relevant or good point = ✓

very good point = ✓✓

dubious point = ?

possible = (✓)

omission = □□

point needs development = and....?

argument difficult to follow/confusion/muddle = } in margin

evidence of knowledge = kn

evidence of understanding = und

wrong-headed/silly argument or suggestion = !

repetition = R

irrelevance = I

narrative = N

factually wrong = X

practical detail missing = How?

losing focus on question = Q?

unattributed quotation = source?

wrong word used = ww

poor expression = E

spelling error = rehearsal or ~~rehearsal~~ [underline or ring]

example needed = eg?

generalised = G

contradiction = C

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

AS UNIT 3, SECTION A (THEATRE IN PRACTICE) MARK SCHEME (DRA3/A)
– PRODUCTIONS SEEN

JANUARY 2006

INTRODUCTION

This section of DRA3 assesses A03:

A03: “form judgements about live theatre observed, communicating their understanding of style, directorial interpretation, theatrical concepts and dramatic forms, using specialist terminology where appropriate”

The quality of written communication is also assessed in this unit.

SECTION A

Questions are marked out of 50 according to the following banding scheme:

40-50 marks

Candidates will demonstrate a high degree of discrimination in their formation of judgements about live theatre observed. They will offer a finely developed and personal, critical appreciation of their chosen production, supported by perceptive and very detailed analysis, both of the theatrical intentions behind the production and of the theatrical processes employed to achieve them.

Candidates will offer a very detailed response to the question.

Candidates will communicate a precise understanding of the style of the production selected and will demonstrate a thoughtful appreciation of the directorial interpretation revealed in performance.

Candidates will demonstrate complete assurance in discussion of theatrical concepts and dramatic forms as appropriate to the specific demands of the question, employing specialist subject terminology accurately and purposefully.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

30-39 marks

Candidates will communicate a good degree of discrimination in their formation of judgements about live theatre observed. They will offer a developed and personal, critical appreciation of their chosen production, supported by informed and quite detailed analysis, both of the theatrical intentions behind the production and of the theatrical processes employed to achieve them.

Candidates will offer a detailed response to the question.

Candidates will demonstrate a good level of understanding of the style of the production selected and will demonstrate a considered response to the directorial interpretation revealed in performance.

Candidates will demonstrate some confidence in discussion of theatrical concepts and dramatic forms as appropriate to the specific demands of the question, employing specialist subject terminology to good effect within the answer.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

20-29 marks

Candidates will demonstrate some discrimination in their formation of judgements about live theatre observed. They will offer some critical appreciation of their chosen production, though this may lack both development and a focused personal response. There will be some analysis, both of the theatrical intentions behind the production and of the theatrical processes employed to achieve them.

Candidates will offer some detail in response to the question.

Candidates will communicate a partial understanding of the style of the production selected and will demonstrate some response to the directorial interpretation revealed in performance.

Candidates will demonstrate occasional insecurity in discussion of theatrical concepts and dramatic forms as appropriate to the specific demands of the question, employing specialist subject terminology rather tentatively within the answer.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

10-19 marks

Candidates will demonstrate little discrimination in their formation of judgements about live theatre observed. They will offer scant critical appreciation of their chosen production, and this may be both under-developed and unoriginal. There will be little or no analysis, either of the theatrical intentions behind the production or of the theatrical processes employed to achieve them. Assertions are unlikely to be supported with evidence.

Candidates will offer little detail in response to the question.

Candidates will communicate an imperfect understanding of the style of the production selected and will appear unresponsive to, or unaware of, the directorial interpretation revealed in performance.

Candidates will appear to be insecure in any discussion of theatrical concepts or dramatic forms attempted. Specialist subject terminology may be misapplied within the answer.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

0-9 marks

Candidates will demonstrate no discrimination in their formation of judgements about live theatre observed. They will offer negligible critical appreciation of their chosen production and this will be skimpy, unoriginal and possibly dismissive. There will be no analysis either of the theatrical intentions behind the production or of the theatrical processes employed to achieve them. The answer may be largely incoherent.

Candidates will offer no detail in response to the question.

Candidates will communicate no understanding of the style of the production selected and will not appear to comprehend the directorial interpretation revealed in performance.

Any discussion of theatrical concepts or dramatic forms is likely to be inaccurate or inappropriate. Specialist subject terminology will be used infrequently and/or incorrectly.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION A**Question 1**

Choose one live production that you have seen and assess the success of the performance and/or production elements in contributing to the illusion of reality.

Candidates' answers will vary significantly according to the selected production and the use of the performance and/or production elements within it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the subject matter of the play itself
- the intention of the director as revealed through production elements
- the contribution of the performers
 - the use of voice
 - the use of facial expression
 - the use of movement and gesture
 - the creation of believable emotions and convincing relationships
- the combined effect of production elements
- costume design: colour, texture, fabric, cut, fit, condition
- accessories, make-up, mask, hairstyles where appropriate
- the use of costume to communicate character, period and location
- set design: colour, shape, texture, scale, use of space and levels
- the use of set to create location, atmosphere and period
- the use of scenic devices such as flown scenery, trucks and revolves
- the design and use of props
- lighting design: colour, intensity, angle
- the use of lighting devices such as lamps, gobos, shutters, strobes, projections
- pyrotechnics, smoke, rain and snow effects
- the use of projections and video
- sound design: volume, pitch, pace, timing, direction
- the use of lighting and sound to create location, atmosphere and period

Candidates should support their answers with specific references to performance and/or production elements within their chosen production.

Assessment Criteria (AO3)

Ability to form judgements about live theatre observed

Candidates' ability to make judgements about live theatre observed will be evident in:

- judicious selection and exploration of an appropriate production
- discrimination in the assessment of the performance and/or production elements
- sensitivity to the style, form and production aims of the chosen play

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of performance and/or production elements they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the ways in which performance and/or production elements contributed to the illusion of reality.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of performance and/or production elements they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. There will be a fairly detailed assessment of the ways in which performance and/or production elements contributed to the illusion of reality.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. They will offer some detail in response to the question. In their discussion of performance and/or production elements they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the ways in which performance and/or production elements contributed to the illusion of reality.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the contribution of performance and/or production elements to the illusion of reality and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. Candidates will refer to the contribution of performance and/or production elements with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 2

*Explain how live and/or recorded sound was used in **one** live production that you have seen and assess its effectiveness.*

Candidates' answers will vary significantly according to the selected production and to the contribution of the use of sound within it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the production
- directorial intention
- the interpretation of the play
- the creation of mood and atmosphere through sound
- the use of sound to communicate the emotions of the characters
- the use of sound to create comic effects
- the use of sound to create location
- the use of sound to create a feeling of heat or cold
- the use of sound to create a sense of period
- the use of sound to create pace
- the use of sound to create tension and suspense
- the use of naturalistic sound effects
- the use of live sound, including voice
- the use of amplification and echo
- the source and direction of sound
- the use of pitch, pause and volume
- the use of specific musical instruments
- the timing of specific sound effects
- the use of sound alongside other production elements
- underscoring through music
- the reaction of the performers to the sound effects

Candidates should support their answers with specific references to the effectiveness of the use of sound within the production.

Assessment Criteria (AO3)

Ability to form judgements about live theatre observed

Candidates' ability to make judgements about live theatre observed will be evident in:

- judicious selection and exploration of a production in which sound made a significant contribution
- discrimination in the assessment of the use of sound
- sensitivity to the style, form and production aims of the chosen production

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the use of sound they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the effectiveness of the use of sound.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of the use of sound they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. There will be a fairly detailed assessment of the effectiveness of the use of sound.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. They will offer some detail in response to the question. In their discussion of the use of sound they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the effectiveness of the use of sound.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted awareness of the effectiveness of the use of sound and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. There will be no awareness of the effectiveness of the use of sound. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 3

*Explain how set **and** lighting were used in **one** live production that you have seen and assess the contribution of these design elements to its success.*

Candidates' answers will vary significantly according to the selected production and to the contribution of the set design and lighting within it.

While candidates may not give equal attention to set and lighting, they must assess the contribution of each element.

In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the production
- directorial intention
- the interpretation of the play
- the creation of mood and atmosphere
- the creation of time and place
- the combined effect of set and lighting

Set

- the performers' use of the set
- the positioning of the actors on stage
- the exploitation of set design features
- design decisions made in terms of staging
- the use of space and levels
- the use of colour, scale, texture, shape
- the use of scenic devices such as revolves, gauze, trucks and flown scenery

Lighting

- the use of lighting to clarify themes and issues
- the use of lighting to communicate the emotions of specific characters
- use of colour in lighting
- the intensity of the lighting used
- types of lantern

- use of specific angles and positioning
- use of gobos and shutters
- use of shadow, back lighting and side lighting
- the use of new technologies in lighting design
- the use of special effects: pyrotechnics, lasers, holograms, strobes, vari-lites, UV
- the use of projection and film
- the use of torches, candles and lamps

Candidates should support their answers with specific references to aspects of set design and lighting within the production.

Assessment Criteria (AO3)

Ability to form judgements about live theatre observed

Candidates' ability to form judgements about live theatre observed will be evident in:

- judicious selection and exploration of a production in which set and lighting made a significant contribution
- discrimination in the assessment of the contribution of set and lighting to the success of the production
- sensitivity to the style, form and production aims of the chosen play

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the set and lighting they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the contribution of the set and lighting to the success of the production.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of the set and lighting they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. There will be a fairly detailed assessment of the contribution of the set and lighting to the success of the production.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. They will offer some detail in response to the question. In their discussion of the set and lighting they will show some appreciation of the production which will be communicated quite clearly in the answer. There will be some assessment of the contribution of the set and lighting to the success of the production.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the contribution of the set and lighting to the success of the production and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. There will be little conviction in any assessment of the contribution of the set and lighting to the success of the production. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 4

*With reference to **one** live production that you have seen, explain how the performers used their skills to create comic effects and assess their success.*

Candidates' answers will vary significantly according to the nature of the selected production and the skills of the performers within it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the production
- the dramatic intentions of the production for the audience
- the directorial interpretation of the play
- the creation of comic characters
- application of specialist skills: circus, song, dance, combat, puppetry
- use of slapstick comedy
- use of timing
- the delivery of lines, use of vocal range, accent, mimicry
- use of costume, make-up, mask
- use of props
- use of performance space and/or audience space
- relationship with the audience
- physical interaction with other performers
- facial expressions
- use of mime
- use of physical theatre techniques
- use of gesture

Candidates should support their answers with specific references to the way the performers used their skills to comic effect within the production.

Assessment Criteria (AO3)

Ability to form judgements about live theatre observed

Candidates' ability to form judgements about live theatre observed will be evident in:

- judicious selection and exploration of a production in which comic effects were evident

- discrimination in the assessment of the performers' skills
- sensitivity to the style, form and production aims of the chosen play

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a wide range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of comic effects they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the skills of the performers in creating comic effects.

For the award of Band 2 marks (30-39), candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of comic effects they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. There will be a fairly detailed assessment of the skills of the performers in creating comic effects.

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. They will offer some detail in response to the question. In their discussion of comic effects they will show some appreciation of the production which will be communicated quite clearly in the answer. There will be some assessment of the skills of the performers in creating comic effects.

For the award of Band 4 marks (10-19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the skills of the performers in creating comic effects and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. Candidates will refer to the skills of the performers with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.