



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

**General Certificate of Education**

**Drama and Theatre Studies**

*5241/6241*

**Theatre in Practice – Productions Seen**

**DRA3/A**

**Mark Scheme**

*2007 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.

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### 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 = rehursal or rehersal [underline or ring]

example needed = eg?

generalised = **G**

contradiction = **C**

specialist terminology needed = **term?**

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 2007**

### **INTRODUCTION**

### **ASSESSMENT OBJECTIVES**

Section A of DRA3 assesses AO3:

**AO3: “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.

### **GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME**

Questions are marked out of 50 according to the generic banding scheme on the following pages and question-specific mark bands in the mark schemes for individual questions.

Examiners should be positive in their marking, rewarding points that candidates **do** make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against a notional 'perfect' answer nor against the last script marked. The different strengths and weaknesses of each script should always be weighed against the generic mark bands and the mark scheme for individual questions.

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an AS level student. Band 2 refers to 'good work'; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. If an answer is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

## **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

*Explain how lighting was used to create specific effects in **one** live production that you have seen. Assess the contribution of lighting to the success of the production.*

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

- the dramatic intentions of the production for the audience
- directorial interpretation of the play
- the form and style of the production
- the use of colour to create specific effects
- the use of intensity to create specific effects
- the use of angle to create specific effects
- the positioning of certain key lights
- the types of lanterns involved
- the use of different forms of light - wash, hard or soft-edged spotlight/follow-spot
- the use of shadow
- contrasts of darkness and light
- the use of specific lenses, shutters, gobos
- the use of projection
- alternative sources of lighting
- the use of new technologies in lighting
- the use of blackout
- the use of lighting to establish time and place
- the use of lighting to create temperature
- the use of lighting to reflect character and relationships
- the use of lighting to create mood and atmosphere
- the use of lighting to divert audience attention
- the use of house light to create specific effects

- the combined effect of lighting and costume
- the combined effect of lighting and set
- the combined effect of lighting and sound

Candidates should support their answers with specific references to the ways in which lighting was used in 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 lighting made a significant contribution
- discrimination in the assessment of the use of lighting
- 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 broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of 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 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 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 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 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 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 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. Candidates will refer to the effectiveness of the lighting in the production with little conviction. Answers in this range may be extremely brief and/or the content is likely to be completely irrelevant.

## Question 2

Explain how **two or more** of the following production elements – acting, costume, set, lighting, sound – were used together to create specific effects in **one** live production that you have seen.

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

- the intention of the director as revealed through acting, costume, set, lighting and sound
- the effect of the chosen production elements when used together

### *Acting*

- the use of acting with other production elements in order to create specific effects
- performance style used
- the interpretation of character
- the relationship with the audience
- the relationship between performers
- the creation of comedy
- the creation of emotion
- physical qualities: poise, flexibility, grace, agility
- the use of movement and gesture
- the use of mime
- the use of facial expression
- the application of specialist skills: circus, song, dance, combat, puppetry
- vocal skills

### *Costume*

- the use of costume with other production elements in order to create specific effects
- costume design: colour, texture, fabric, ornamentation
- the style of the costumes
- the cut, fit and condition of the costumes
- make-up, mask, hairstyles where appropriate
- shoes, accessories and personal props

- the use of a restricted or deliberate palette in costume colour
- colour coding of costumes, where appropriate
- the combined effect of a number of costumes
- the use of costume to reflect period
- the use of costume to reflect location
- the use of costume to reflect character
- the use of costume to create comedy

### *Set*

- the use of set with other production elements in order to create specific effects
- the form of staging
- the use of space and levels
- the use of colour, scale, texture and shape
- scenic devices such as revolves, trucks and flown scenery
- projection and video
- the creation of period through set
- the creation of location through set
- the creation of mood and atmosphere through set
- the use of set to reflect aspects of character and relationships

### *Lighting*

- the use of lighting with other production elements in order to create specific effects
- the use of colour in lighting
- the use of angle and positioning
- the use of intensity to create specific effects
- the types of lanterns employed
- different forms of light used - wash, hard or soft-edged spotlight, follow-spot
- the use of shadow
- contrasts of darkness and light

- the use of specific lenses, shutters, gobos
- the use of projection
- the use of blackouts
- the use of new technologies to produce lighting effects
- the creation of mood and atmosphere through lighting effects
- the use of lighting to create period
- the use of lighting to create location
- the use of lighting to create pace

*Sound*

- the use of sound with other production elements in order to create specific effects
- the use of music - pitch, pace, volume, style, instruments
- the use of song
- the timing of sound effects
- the use of live sound effects
- the use of recorded sound effects
- the creation of mood and atmosphere
- the use of sound to create location
- the use of sound to create period
- the use of sound to create comedy
- the use of sound to create emotion
- the use of sound to create pace
- the use of sound to communicate character

Candidates should support their answers with specific references to the ways in which two or more production elements were used together within their chosen 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 two or more production elements were used together
- discrimination in the discussion of the combined use of 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 broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the chosen 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 analysis of the ways in which specific production elements were used together.

*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 chosen 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 analysis of the ways in which specific production elements were used together.

*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 the chosen elements they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some analysis of the ways in which specific production elements were used together.

*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 analysis of the ways in which specific production elements were used together 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 combined use of specific 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 3

*Assess the effectiveness of the set design in **one** live production that you have seen. Your answer should include references to the use of the set at specific moments during the production.*

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

- the directorial interpretation of the play
- the themes and issues of the play
- production intentions
- use of set to communicate aspects of the play's theme(s)
- the style of the production and dependence upon set design
- the layout and use of the performance space
- the effect of the pre-set
- transitions between scenes
- the use of colour
- the use of texture
- the use of shape and scale
- the use of levels
- the use of scenic devices such as revolves, trucks and flown scenery
- the use of furniture and set dressing
- the use of symbolic scenic features
- projection and video
- the combined effect of set and other production elements
- the creation of location and period
- the creation of mood and atmosphere
- the performers' use of set
- the use of set to reflect aspects of character

Candidates must support their answers with references to the use of set at specific moments during 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 of a production in which the set design made a significant contribution
- discrimination in the assessment of the effectiveness of the set design
- sensitivity to the style, form and 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 broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the effectiveness of the set design 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 set design.

*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 effectiveness of the set design 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 set design.

*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 effectiveness of the set design 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 set design.

*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 effectiveness of the set design 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 effectiveness of the set design with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

#### Question 4

*Explain how **two** performers in **one** live production that you have seen used acting skills to create their characters and assess the success of their performances.*

Candidates' answers will vary significantly according to the nature of the selected production and the characterisation 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 interpretation of character
- the actor's ability to define age, social status and class, national or regional origin, gender
- interpretation of relationships
- the relationship with the audience
- the style of acting
- application of specialist skills: circus, song, dance, combat, puppetry
- portrayal of supernatural, alien, animal or fantasy characters
- physical qualities: poise, flexibility, grace, agility
- the use of movement
- the use of gesture
- the use of facial expression
- the use of timing
- the use of comedy
- the delivery of lines, use of vocal range, accent
- the use of pause and silence
- use of costume, make-up, mask
- use of performance space
- interaction with other performers, for example: physical contact, eye contact

Candidates should support their answers with specific references to the ways the performers used their acting skills to create their characters' 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 characterisation skills 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 broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of characterisation 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 acting skills of the performers.

*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 characterisation 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 acting skills of the performers.

*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 characterisation they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the acting skills of the performers.

*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 acting skills of the performers 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 acting 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.