



General Certificate of Education

Drama and Theatre Studies

5241/6241

Theatre in Practice DRA3/A

Mark Scheme

2008 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2008 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

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 2008

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.

Question 1

*Outline the ways in which **two** performers used their skills to create specific effects for the audience at particular moments in **one** live production that you have seen. Assess the contribution of these performers to the success of the production.*

Candidates' answers will vary significantly according to the selected production and to the effects created by the use of performance skills within it. However, in relation to the Assessment Criteria below, expect answers to include reference to some of the following aspects:

- the specific effects created by the performers, for example:
 - the communication of the play's story, relationships, themes and/or messages
 - audience engagement
 - amusement, delight, entertainment, amazement
 - repulsion, horror, disturbance
 - education, challenge
 - rapport with the audience
- the performers' ability to indicate age, status, national and regional origin, gender
- the relationship with the audience
- the style of acting
- the interpretation of character
- the interpretation of relationships
- positioning on stage
- entrances and exits
- use of space
- vocal skills
 - delivery of lines
 - creation of character through voice
 - the use of accent
 - the use of projection and diction
 - the use of pace and pause
 - the use of emphasis
 - the use of pitch and tone
 - non-verbal voice work such as grunts, howls and cries
 - choric delivery
 - singing
 - handling of direct address to the audience, the use of asides
- physical skills
 - physical qualities such as agility or strength

- the use of physical relaxation or tension
 - the use of mime or physical theatre
 - the use of dance
 - the use of combat techniques
 - the use of slapstick
 - the use of gesture
 - the use of physical timing
 - the use of stylised movement or period movement
-
- the use of costume, make-up and mask
 - handling of props and stage business
 - the use of facial expressions
 - specialist skills
 - use of comedy techniques
 - impersonation of specific people
 - embodiment of animal characteristics
 - portrayal of fantasy characters
 - circus skills
 - puppetry

Candidates should support their answers with specific references to the ways in which performance skills were 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 the performers used their skills to create specific effects
- discrimination in the assessment of the use of performance 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 performance skills 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 performers 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 performance skills 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 performers 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 performance skills 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 performers 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 a personal response to the production, they will offer little detail in response to the question. Assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the contribution of the performers 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 performance skills 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

*With reference to **one** live production that you have seen, explain how lighting **and** set were used to create specific effects for the audience at particular moments in the production.*

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

While candidates may not give equal attention to lighting and set, 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 intended effect for the audience which might include:
 - the creation of theatrical style
 - the creation of place
 - the creation of temperature
 - the creation of period
 - the creation of mood and atmosphere
 - the creation of emotional effects such as fear, suspense, terror, surprise, pity, shock, amusement, relief, joy
 - the communication of character and relationships
 - the communication of themes and issues
 - the communication of the directorial interpretation of the play

The use of lighting

- types of lantern
- different forms of light – wash, hard edged spot, soft edged spot, follow spot
- the use of specific angles and positions
- coloured gels and acetates
- intensity used to heighten mood, define transitions, establish focus
- gobos used to supplement or create setting, suggest or define location and mood
- shutters and filters
- back lighting and shadow
- contrasts between darkness and light
- blackouts, fades and levels
- gauze used to create diffused effects or to achieve a transformation
- candles, torches and lamps

- projection and film
- alternative sources of light; use of house lights
- new technologies
- strobes, lasers and explosions
- the combined effect of lighting and other production elements

The use of set

- stage form chosen, for example, proscenium, round, traverse, promenade, thrust
- colour, texture, shape, scale
- scale and the use of the vertical plane
- doorways and windows
- furnishings and set dressing
- levels, use of steps, balconies, ladders and ramps
- revolves, trapdoors, trucks, gauze and flown scenery
- the layout and use of the performance space
- screens, placards and projections
- flats, drapes and floorcloths
- cyclorama and skycloths
- the combined effect of set and other production elements e.g. smoke and/or rain effects

Candidates should support their answers with specific references to the ways in which lighting and set were 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 and set made a significant contribution
- discrimination in their analysis of the effects created

- 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 and set 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 explanation of the ways in which lighting and set were used to create specific 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 lighting and set 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 explanation of the ways in which lighting and set were used to create specific 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 lighting and set they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some explanation of the ways in which lighting and set were used to create specific 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 a personal response to the production, they will offer little detail in response to the question. Assertions are unlikely to be supported with evidence. There will be a severely restricted explanation of the ways in which lighting and set were used to create specific effects.

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 use of the lighting and set in the production 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

Choose **two** of the following elements – sound, use of space, set – and explain how these elements helped to communicate the production intentions of **one** live production that you have seen.

Candidates' answers will vary considerably according to the selected production and to its perceived intentions.

While candidates may not give equal attention to their two chosen elements, they must explain how both were used to communicate production intentions to the audience.

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

- production intentions which may include:
 - the creation of a particular style
 - the creation of time and place
 - the creation of mood and atmosphere
 - the creation of tension and fear
 - the creation of shock and surprise
 - the creation of fun and laughter
 - the creation of a visually stimulating production
 - the communication of themes and issues
 - a specific interpretation of a text
 - the re-working of a play for a modern audience

Sound

- live sound effects
- recorded sound effects
- music – style, instruments, pitch, tempo
- singing and vocal work
- pace
- volume
- timing
- ambient sound
- sound effects required by the text
- anomalous or unexpected sound effects
- the combined effect of sound and other production elements

Use of space

- the staging form chosen, for example, proscenium, round, traverse, promenade, thrust
- the position of the audience
- the shape of the space
- scale
- entrances and exits
- traps, ramps, steps and balconies
- colour, texture and shape
- positioning and grouping of actors
- positioning of furniture and props
- deliberate choice of a minimalistic approach
- wings and flies
- use of the auditorium, aisles, vomitoria, performers within the audience
- alternative spaces – installations, open-air and site-specific productions
- the combined effect of the use of space with other production elements

Set

- the staging form chosen, for example, proscenium, round, traverse, promenade, thrust
- style of setting, for example, realistic, expressionistic, representational, cartoon
- layout and shape
- colour and texture
- doorways, ladders and walkways
- set dressing and furniture
- revolves, trucks and flown scenery
- use of gauze to create diffused effects or to achieve a transformation
- use of curtains and half-curtains and screens
- the combined effect of set and other production elements

Candidates should support their answers with specific references to the production intentions as communicated through aspects of sound and/or use of space and/or set in 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 of a production in which production intentions were discernible
- discrimination in the explanation of the ways in which sound and/or use of space and/or set were used to communicate production intentions
- 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 sound and/or use of space and/or set 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 sound and/or use of space and/or set were used to communicate the production intentions.

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 sound and/or use of space and/or set 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 sound and/or use of space and/or set were used to communicate the production intentions.

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 sound and/or use of space and/or set 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 sound and/or use of space and/or set were used to communicate the production intentions.

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 a personal response to the production, they will offer little detail in response to the question. Assertions are unlikely to be supported with evidence. There will be a severely restricted awareness of the ways in which sound and/or use of space and/or set were used to communicate the production intentions.

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 sound and/or use of space and/or set 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

*Outline the design of the costumes in **one** live production that you have seen and explain how their design and their use created specific effects for the audience.*

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

Outlining the design of the costumes

- the style of the costumes
- the creation of period looks
- the condition and fit of the costumes
- the use of texture
- the use of colour
- hemlines and necklines
- waistlines and sleeve types
- styles of trousers and jackets
- shoes, hairstyles and accessories
- the combined effect of costume and other production elements
- specific terminology associated with costume such as 'shift dress', 'empire line', 'pin tuck', 'leg of mutton', 'drainpipe'

The use of costume

- the use of the costumes to affect the movement of the actors
- the use of the costumes to suggest freedom or constraint
- costume used to create comic or grotesque effects
- costumes used to create special effects
- costumes designed for quick changes, possibly in front of the audience used as a distancing device
- deliberate costume malfunction to create specific effects
- costumes used to create a specific effect when seen together

- the use of costume to suggest character
 - hats worn at a specific angle
 - threatening use of gloves
 - aggressive use of heels and boots
 - vulgar use of hemlines, split skirts
 - seductive use of the décolletage
 - coquettish use of beads and boas
 - nervous use of sleeves and ties
 - costume used to suggest innocence or purity
 - comic use of aspects of costume

The intended effect of the costumes for the audience

- the communication of character and character development
- the creation of age and social class
- the creation of distinctions between social groups
- the creation of period
- the communication of temperature and location
- the creation of mood and atmosphere
- the creation of tension, fear and suspense
- the communication of themes and issues
- the creation of fun and comedy
- the creation of a fantasy or non-human world
- the creation of distinctions between characters when one actor is playing many parts

Candidates must support their answers with specific references to how the design and use of the costumes in the production created specific effects for the audience.

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 the design and use of costume was a significant feature
- discrimination in the analysis of the design and use of costume
- 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 costume 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 explanation of the ways in which costume was designed and used to create specific 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 costume 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 costume was designed and used to create specific 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 costume 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 costume was designed and used to create specific 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 a personal response to the production, they will offer little detail in response to the question. Assertions are unlikely to be supported with evidence. There will be a severely restricted analysis of the ways in which costume was designed and used to create specific effects.

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