Version 1.0: 0805

ASSESSMENT and QUALIFICATIONS ALLIANCE

General Certificate of Education

Drama and Theatre Studies 5241

DRA3/A Theatre in Practice – Productions seen

Mark Scheme

2005 exam - June 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.

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

JUNE 2005

INTRODUCTION

This section of DRA3 assesses A03:

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.

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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 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 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.

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20-29 marks

Answers in this range 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 the sense of a personal response. There will be some analysis, both of the theatrical intentions behind the production and of the theatrical processes employed to achieve them, although this may be outweighed by descriptive details.

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. The answer will be largely descriptive.

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.

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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, containing one or two items of description.

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.

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MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION A

Question 1

*With reference to **one** production that you have seen, explain how **one** or **two** performers used their skills to engage the audience.*

Candidates' answers will vary significantly according to the selected production and to the work of the performer(s) within it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the intended effect for the audience
- the style of acting
- relationship with the audience
- the use of vocal expression
- the use of pace, pitch, pause, projection, accent
- the handling of direct address to the audience
- vocal ensemble and choral work
- creation of emotion
- creation of comedy
- characterisation
- the use of gesture
- the use of movement
- the use of specialist skills such as singing, dance, mime, acrobatics and combat
- the use of facial expressions
- rapport with other performers
- physical ensemble work
- use of costume, make-up, mask

Candidates should support their answers with specific references to the ways in which the performer(s) used their skills to engage the audience.

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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 performer(s) made a significant contribution
- discrimination in the discussion of the performer's (s') contribution
- analysis in their explanation of the ways in which the performer(s) used their skills to engage the audience

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. In their discussion of the performer's (s') contribution 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 the performer(s) used their skills to engage the audience.

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. In their discussion of the performer's (s') contribution 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 the performer(s) used their skills to engage the audience.

For the award of Band 3 marks **(20-29),** candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the performer's (s') contribution 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 the performer(s) used their skills to engage the audience; however this may be outweighed by descriptive details.

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 describe a few aspects of the performer's (s') contribution, they will offer no personal assessment of these and they will not articulate their own response to the production. There will be a severely restricted analysis of the ways in which the performer(s) used their skills to engage the audience 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. Candidates may refer occasionally to the performer's (s') contribution but the total effect of the production will be incoherently communicated in the answer. Candidates will refer with little conviction to the ways in which the performer(s) used their skills to engage the audience. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

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Question 2

*Assess the contribution of the set design and its use to the success of **one** production that you have seen.*

Candidates' answers will vary significantly according to the selected production and to the contribution of 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 style of the production
- directorial intention and interpretation
- design decisions made in terms of staging
- the use of space and levels
- set design: colour, scale, texture, shape
- the use of scenic devices such as revolves, trucks and flown scenery
- the use of projection and video
- the creation of location through set
- the indication of period through set
- the creation of mood and atmosphere through set
- the performers' use of the set
- the position of the actors on stage
- the exploitation of set design features
- the combined effect of set and costume
- the combined effect of set and lighting

Candidates should support their answers with specific references to aspects of the set design and its use 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 design made a significant contribution to its success
- discrimination in the assessment of the contribution of the set design and its use
- sensitivity to the style, form and production aims of the chosen play

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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. In their discussion of the set design and its use 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 design and its use.

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. In their discussion of the set design and its use 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 design and its use.

For the award of Band 3 marks **(20-29),** candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the set design and its use 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 design and its use; however, this may be outweighed by descriptive details.

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 describe a few aspects of the set design and its use, they will offer no personal appreciation of these and they will not articulate their own response to the production. There will be a severely restricted assessment of the contribution of the set design and its use 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. Candidates may refer occasionally to aspects of the set design and its use but 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 design and its use. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

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Question 3

*Discuss the effectiveness of the use of costume **and** of lighting in **one** production that you have seen.*

Candidates' answers will vary significantly according to the selected production and to the contribution of costume and lighting within it. While candidates may not give equal attention to costume and lighting, they must discuss the effectiveness 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
- costume design: colour, texture, fabric, cut, fit, condition
- dramatic intentions as shown through costume
- accessories, props, make-up, mask, hairstyles where appropriate
- the use of a specific palette in costume colour
- the use of costume to communicate character
- the use of costume to reflect location
- the use of costume to indicate period
- the effect of costume on the movement of the actors
- the actors' use of costume
- the use of colour in lighting
- the use of specific angles and positioning to create effects
- the intensity of the lighting used
- types of lantern
- the use of shadow
- the use of gobos and shutters
- the creation of atmosphere, mood and location through lighting
- the use of new technologies in lighting design
- the use of special effects
- the use of lasers and holograms

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- the use of projections
- the use of strobes and vari-lites
- the use of pyrotechnics
- the effects of lighting upon the costumes
- the combined effect of lighting and costume

Candidates should support their answers with specific references to the effectiveness of costume 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 costume and lighting made a significant contribution
- discrimination in the assessment of the effectiveness of costume and lighting
- sensitivity to the style, form and production aims of the chosen play

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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. In their discussion of costume 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 effectiveness of the costume and lighting.

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. In their discussion of costume 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 effectiveness of the costume and lighting.

For the award of Band 3 marks **(20-29),** candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of costume 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 effectiveness of the costume and lighting; however, this may be outweighed by descriptive details.

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 describe a few aspects of the costume and lighting, they will offer no personal comment on it and they will not articulate their own response to the production. There will be a severely restricted awareness of the effectiveness of costume and lighting 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. Candidates may refer occasionally to costume and lighting but the total effect of the production will be incoherently communicated in the answer. There will be no awareness of the effectiveness of the costume and lighting. Answers in this range may be extremely brief and/or much of the content may be completely irrelevant.

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Question 4

*Select **one** production that you have seen which failed to fulfil the production aims and explain the reasons for its failure.*

Candidates' answers will vary significantly according to the selected production and to the elements 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 style of the performance
- the perceived intentions of the production
- the staging of the production
- the performer/audience relationship
- lighting design
- set design
- special effects
- costume design
- make-up and mask
- sound
- the interpretation of character
- the combined effect of certain production elements
- the intended effect of key moments in the production
- the actual effect at key moments in the production

Candidates should support their answers with references to specific aspects of the production and explain the reasons why it failed to fulfil the production aims.

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 which failed to fulfil the production aims
- analysis in the assessment of the ways in which the production failed to fulfil the production aims
- sensitivity to the style, form and production aims of the chosen play

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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. In their discussion of the production they will show a finely developed, personal, critical appreciation, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the ways in which the production failed to fulfil the production aims.

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. In their discussion of the production they will show a developed, personal, critical appreciation, which will be lucidly communicated in the answer. There will be a fairly detailed analysis of the ways in which the production failed to fulfil the production aims.

For the award of Band 3 marks **(20-29),** candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the production they will show some appreciation, which will be communicated quite clearly in the answer. There will be some analysis of the ways in which the production failed to fulfil the production aims; however, this may be outweighed by descriptive details.

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 describe a few aspects of the production, they will not articulate their own response to it. The awareness of how the production failed to fulfil the production aims will be severely restricted 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. Candidates may refer to aspects of the production but an understanding of the ways it failed to fulfil the production aims will be incoherently communicated in the answer. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

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