



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 - 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 rehorsal [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

JUNE 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.

Question 1

Choose **one** live production that you have seen and particularly enjoyed and explain how specific production and/or performance elements contributed to your enjoyment.

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

- types of enjoyment might include amusement, engagement, surprise, suspense, fear, shock, learning, intellectual stimulation
- enjoyment for the audience might include participation, shared experience, collective appreciation of irony, sensational effects, recognition and identification, empathy
- appreciation of production aims as revealed through production and/or performance elements

Costume

- costume design: colour, texture, fabric
- the style of the costumes
- the cut, fit and condition of the costumes
- the ornamentation of the costumes, where appropriate
- make-up, mask, hairstyles where appropriate
- shoes, accessories and personal props
- the use of a restricted or deliberate palette in costume colour
- 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

Sound

- the use of music – pitch, pace, volume, style, instruments
- the timing of sound effects
- the use of live sound effects
- the use of recorded sound effects

- direction of sound
- 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

Lighting

- 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
- the use of special effects lanterns
- the use of shadow
- the use of specific lenses, shutters, gobos, gels
- the use of projection and/or video
- the use of blackouts and cross fades
- the use of new technologies to produce lighting effects
- the creation of mood and atmosphere through lighting effects
- the use of gauze
- the use of lighting to create period
- the use of lighting to create location
- the use of lighting to create pace

Set

- the form of staging

- the style of the setting
- the use of space and levels
- the use of colour, scale, texture and shape
- scenic devices such as revolves, trucks and flown scenery
- the use of projection and/or 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

Acting

- the interpretation of character
- the relationship with the audience
- the relationship between performers
- the use of groups/stage groupings
- 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

The combined effect of production and/or performance elements

Candidates must support their answers with specific references to the ways in which production and/or performance elements contributed to their enjoyment of the 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 an appropriate production
- discrimination in the discussion of specific 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 and/or performance elements contributed to enjoyment 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 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 and/or performance elements contributed to enjoyment 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 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 and/or performance elements contributed to enjoyment 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 and assertions are unlikely to be supported with evidence. There will be a severely restricted analysis of the ways in which specific production and/or performance elements contributed to enjoyment of the production.

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 specific production and/or performance 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

*With reference to **one** live production that you have seen, explain how the performers used their movement and physical skills to affect the audience. You should refer to specific moments of action in your answer.*

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

- the effects for the audience which might include amusement, amazement, awe, delight, revulsion, sympathy
- 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 interpretation of relationships
- the interpretation of period through movement
- the relationship with the audience
- entrances and exits
- the style of acting
- physical impersonation
- physical embodiment of non-human characters
- application of specialist skills: circus, dance, combat, puppetry, mime
- multi-roling through physical skills
- physical qualities: poise, flexibility, grace, agility, creation of physical contrasts
- the movement and rhythms associated with work
- stage business
- the use of movement
- the use of gesture
- the use of facial expression
- the use of timing to create serious or comic effects

- the use of costume, make-up, mask
- the use of performance space
- physical interaction with other performers

Candidates must support their answers with specific references to the ways in which the performers used their movement and physical skills to affect 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 movement and physical skills were evident
- discrimination in the assessment of the performers' movement and physical 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 movement and physical 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 explanation of the ways in which the performers used their movement and physical skills to affect 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. They will offer a detailed response to the question. In their discussion of movement and physical 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 explanation of the ways in which the performers used their movement and physical skills to affect 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. They will offer some detail in response to the question. In their discussion of movement and physical skills 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 the performers used their movement and physical skills to affect the audience.

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 and assertions are unlikely to be supported with evidence. There will be a severely restricted explanation of the ways in which the performers used their movement and physical skills to affect the audience.

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 movement and physical 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.

Question 3

*Explain how the use of sound **and** lighting contributed to the effectiveness of **one** live production that you have seen.*

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

While candidates may not give equal attention to sound 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 dramatic intentions of the production for the audience
- directorial interpretation of the play
- the form and style of the production
- the combined effect of lighting and sound

Sound

- 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 balance between live and recorded sound
- the use of live sound, including voice
- the use of amplification and echo
- 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 or ambient sound
- the reaction of the performers to the sound effects

Lighting

- 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 use of special effects lanterns
- the positioning of certain key lights
- the types of lanterns involved
- the use of shadow
- the use of specific lenses, shutters, gobos, gels
- the use of projection
- the use of new technologies in lighting
- the use of blackout
- the use of houselights
- 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 or intensify audience attention
- the combined effect of lighting and costume and/or make-up
- the combined effect of lighting and set

Candidates should support their answers with specific references to the effectiveness of the sound 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 sound and lighting made significant contributions
- discrimination in the assessment of the sound and 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 and 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 explanation of the contribution of sound and lighting to the effectiveness 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 and 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 explanation of the contribution of sound and lighting to the effectiveness 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 and sound they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some explanation of the contribution of sound and lighting to the effectiveness 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 and assertions are unlikely to be supported with evidence. There will be a severely restricted explanation of the contribution of sound and lighting to the effectiveness 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 sound and lighting 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 4

*Assess the effectiveness of the costume design **and** the set design in **one** live production that you have seen.*

Candidates' answers will vary considerably according to the selected production and the costume design and set design within it.

While candidates may not give equal attention to costume 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 directorial interpretation of the play
- the themes and issues in the play
- the form and style of the production
- the impact for the audience
- the combined effect of the costume design and the set design

Costume

- the use of colour
- the use of specific fabrics
- the use of texture
- the style of the costumes
- the cut, fit and condition of the costumes
- the ornamentation of the costumes, where appropriate
- accessories, make-up, hairstyles, footwear, where appropriate
- the use of a restricted or deliberate palette in costume colour
- the use of costume to communicate character
- the use of costume to reflect period
- the use of costume to establish location
- the effect of costume on the movement of the actors
- the actors' use of costume
- the combined effect of a number of costumes

- the combined effect of lighting and costume

Set

- the layout and use of the performance space
- the style of the setting
- 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 projection and/or video
- the combined effect of set and lighting
- 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
- the use of set to communicate aspects of the play's themes

Candidates must support their answers with references to the effectiveness of the costume design and the set design.

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 costume design and the set design made significant contributions
- discrimination in the assessment of the effectiveness of the costume design and 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 costume design and 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 costume design and 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 costume design and 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 costume design and 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 costume design and 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 costume design and 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 a personal 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 costume design and the set design.

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 costume design and 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.