



General Certificate of Education

Drama and Theatre Studies
5241/6241

DRA3/A Theatre in Practice – Productions
Seen

Mark Scheme

2008 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 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**

JUNE 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

*With reference to **one** live production that you have seen, explain how live and/or recorded sound was used to create specific effects. Assess the contribution of sound to the success of the production.*

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

Intended effects for the audience

- the creation of location
- the creation of time of day
- the creation of temperature
- the creation of mood and atmosphere
- the creation of tension and fear
- the creation of comedy
- the creation of pace
- the creation of a specific theatrical style
- communication of character and relationships
- use of sound as a character motif

Sound

- the use of music which may include:
 - pitch
 - pace
 - instruments
 - style
 - underscoring through music
 - style
 - bands, groups and orchestras
- live sound effects such as doors banging, plates clattering, footsteps on stage
- the sound of the performers' speaking voices
- the use of song
- recorded sound effects such as dogs barking, cars passing, birdsong
- sound effects required by the text such as gunshots and doorbells
- ambient sound

- anomalous or unexpected sound
- the use of silence
- the timing of sound effects
- the reaction of the actors to the sound effects
- voiceovers
- the use of echo and amplification
- the use of sound between scenes
- the use of sound alongside other production elements

Candidates should support their answers with specific references to the use of sound 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 sound was a significant aspect
- discrimination in the assessment of the sound effects used
- 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 use of sound they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the contribution of sound to the success of the production.

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

For the award of Band 3 marks (20–29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. They will offer some detail in response to the question. In their discussion of the use of sound they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the contribution of sound 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. 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 sound to the success 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 sound with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 2

*Explain how the performance space was used in **one** live production that you have seen. How effective do you consider this use of performance space to have been?*

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

Use of space

- the staging form, for example: in the round, promenade, thrust
- the shape of the performance space
- the position and proximity of the audience
- the positioning and grouping of the actors
- deliberate or restricted use of the space available
- devices used to create the illusion of a bigger space
- the use of cyclorama and/or gauze
- the use of flies and wings
- the use of trapdoors
- the use of the audience space by the actors
- the positioning of doors and windows
- the positioning of key props
- the positioning of balconies and walkways
- the positioning of steps and ladders
- the positioning of ramps
- the use of levels
- the use of the floor space
- the use of vertical space: mid-air space, trapezes, wires, lifts
- set design in terms of shape, colour and texture

In their assessment of the effectiveness of the use of space candidates may consider:

- the creation of a visually interesting production

- the creation of location
- the creation of period
- the creation of atmosphere and mood
- the creation of surprise and suspense
- the creation of comedy
- the creation of a space which facilitated action demanded by the play e.g. dancing, fighting, crowd scenes
- the communication of character and relationships
- the communication of themes and issues
- the creation of a specific theatrical style

Candidates should support their answers with specific references to the use of space 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 performance space was a significant aspect
- discrimination in the assessment of the use of space
- 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 use of space they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the effectiveness of the use of space.

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

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 space they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the effectiveness of the use of space.

For the award of Band 4 marks (10–19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. 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 use of space.

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 space 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 **one** live production that you have seen and explain the ways in which the performers worked together to engage the audience. Your answer should include references to specific moments within the production.

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

In their explanation of the ways in which the performers engaged the audience, candidates may include:

- the relationship with the audience
- the style of acting involved
- interpretation of character
- audience response to the characters
- the interpretation of relationships
- an analysis of the performers' ability to create convincing characters in terms of age, nationality, gender and status
- a discussion of the performers' ability to evoke appropriate audience responses such as:
 - fear
 - dislike
 - shock
 - sympathy
 - amusement
 - surprise
 - admiration

In their explanation of the ways the performers worked together, candidates may include:

- directorial decisions that affected the audience through the work of the performers
 - positioning
 - use of exits and entrances
 - use of space
 - use of levels

Performance skills

- vocal skills
 - pitch and intonation
 - pace, pause and timing
 - projection and resonance
 - accent
 - vocal ensemble work

- direct address and soliloquy
- non-verbal work such as sighs, shrieks, cries and groans
- laughter
- physical skills
 - grace and agility
 - poise and charm
 - tension and relaxation
 - slapstick and falls
 - aggressive and violent movement
 - timing
 - gesture
 - period movement
 - dance and mime
 - physical theatre techniques
 - affectionate and passionate movement
 - movement and rhythms associated with work
 - the use of costume and mask
- facial expression
 - eye contact
 - smiling
 - grinning
 - winking
 - grimacing
 - frowning
 - blanking
- multi-roling
- impersonation of specific people
- actor/musicians
- embodiment of animal characteristics
- portrayal of fantasy characters

Candidates should support their answers with specific references to the use of performance skills 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 worked together to engage the audience
- appropriate references to specific moments in the production
- sensitivity to the style, form and production aims of the chosen play

Mark Bands

For the award of Band 1 marks (40–50), candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the work of the performers 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 worked together 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 wide range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of the work of the performers 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 worked together 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. They will offer some detail in response to the question. In their discussion of the work of the performers 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 worked together 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. 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 worked together to engage 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 work 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 4

*With reference to **one** live production that you have seen, explain how **two** of the following were used to communicate the themes and issues to the audience: performers, lighting, costume.*

Candidates' answers will vary according to the production they have chosen and to the themes and issues within it. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

In their discussion of the themes and issues candidates may consider:

- directorial intention - the ways in which the production was intended to affect the audience
- the style of the production
- the creation of period
- the creation of location
- the creation of mood and atmosphere
- a specific interpretation of the text, including decisions to re-locate the play in terms of time and place
- the interpretation of character and relationships
- the communication of political messages
- the incorporation of social comment
- the creation of historical parallels
- the investigation of current affairs
- the exploration of universal themes such as loyalty and betrayal

Performers

- vocal skills
 - the delivery of specific lines
 - vocal ensemble work
 - direct address and soliloquy
 - non-verbal work such as sighs, shrieks and groans
 - laughter
 - accent
 - pitch, pace, pause, projection
- physical skills
 - gesture
 - dance and mime
 - physical theatre techniques
 - poise, grace and agility
 - energy and physical presence

- tension and relaxation
 - violent and aggressive movement
 - passionate and affectionate movement
 - use of space, positioning, entrances and exits
 - period movement
 - dance and mime
 - physical theatre techniques
 - movement and rhythms associated with work
 - the use of costume and mask
- facial expression
 - eye contact
 - smiling
 - grinning
 - winking
 - grimacing
 - frowning
 - blanking

Lighting

- coloured gels
- different forms of light – hard edged spot, soft edged spot, wash
- types of lantern
- the use of specific positions and angles
- intensity
- filters and shutters
- gobos and rotating gobos
- cross fades and black outs
- use of contrast between darkness and light
- light used as a distraction technique
- lamps and torches
- shadow
- backlighting and gauze
- star cloths
- projection
- lasers

- glitter balls
- strobes
- pyrotechnics
- the use of house lights
- the combined effect of lighting and other production elements

Costume

- period features
- the style of the costume
- colour
- the shape of jackets, skirts and dresses
- hemlines
- necklines
- waistlines
- fit and condition
- texture
- fabric
- shoes and accessories
- hairpieces, wigs and make-up
- terms associated with costume such as slash neck, bolero, crinoline, A line, dirndl, Nero jacket, Fortuney pleats
- the combined effect of costume and other production elements

Candidates should support their answers with specific references to the themes and issues 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 themes and issues were discernible
- appropriate references to performers and/or lighting and/or 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 the themes and issues 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 way in which the performers and/or lighting and/or costume were used to communicate the themes and issues.

For the award of Band 2 marks (30–39), candidates will demonstrate a good degree of discrimination through appropriate attention to a wide range of the indicators mentioned. They will offer a detailed response to the question. In their discussion of the themes and issues 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 way in which the performers and/or lighting and/or costume were used to communicate the themes and issues.

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 themes and issues they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some explanation of the way in which the performers and/or lighting and/or costume were used to communicate the themes and issues.

For the award of Band 4 marks (10–19), candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. 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 way in which the performers and/or lighting and/or costume were used to communicate the themes and issues.

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