

GCE 2004
June Series



Mark Scheme

Drama and Theatre Studies *DRA3*

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 from:

Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA
Tel: 0161 953 1170

or

download from the AQA website: www.aqa.org.uk

Copyright © 2004 AQA and its licensors

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.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334. Registered address AQA, Devas Street, Manchester. M15 6EX.

Dr Michael Cresswell Director General

AS UNIT 3 (THEATRE IN PRACTICE) MARK SCHEME (DRA3)**JUNE 2004****INTRODUCTION**

This unit assesses AO3 in Section A and AO4 in Section B:

AO3: “demonstrate knowledge and understanding of the work and significance of one of the prescribed theatre practitioners”

AO4: “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.

SECTION A

Questions are marked out of 50 according to the following banding scheme:

40-50 marks

Answers in this range will demonstrate a very detailed and extensive knowledge of the work of the selected theatre practitioner.

Whatever the focus of the set question, candidates will select material appropriately to communicate a sense of their complete command of the subject matter.

Candidates will make apposite reference to the practitioner's theatrical context, purpose and practice, to support their answers.

Candidates will display a high level of understanding of the aims and achievements of the selected practitioner and will offer intelligent personal evaluation of the practitioner's contribution to the theatre, as relevant to the question set.

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. Specialist subsequent terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

30-39 marks

Answers in this range will demonstrate quite detailed and broad knowledge of the work of the selected theatre practitioner.

Whatever the focus of the set question, candidates will select material fairly appropriately to communicate a sense of their secure command of the subject matter.

Candidates will make some pertinent reference to the practitioner's theatrical context, purpose and practice, to support their answers.

Candidates will display a sound understanding of the aims and achievements of the selected practitioner and will offer some sensible personal evaluation of the practitioner's contribution to the theatre, as relevant to the question set.

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. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

20-29 marks

Answers in this range will demonstrate some general knowledge of the work of the selected theatre practitioner.

Candidates may not select material appropriately to answer the focus of the set question directly, communicating a sense of only partial command of the subject matter.

Candidates will attempt to support their answers with references to the practitioner's theatrical context, purpose and practice, but these may not be relevant.

Candidates will demonstrate some understanding of the aims and achievements of the selected practitioner but will offer only limited evaluation of the practitioner's contribution to the theatre.

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. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. 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

Answers in this range will demonstrate an inadequate knowledge of the work of the selected theatre practitioner.

Candidates will be unselective in their use of material which may not adequately focus on the question set, communicating a negligible command of the subject matter.

Candidates will include some references to the practitioner's theatrical context, purpose and practice in their answers, but these are likely to be largely irrelevant.

Candidates will demonstrate imperfect understanding of the aims and achievements of the selected practitioner and will offer scant evaluation of the practitioner's contribution to the theatre.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. 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

Answers in this range will demonstrate scarcely any knowledge of the work of the selected theatre practitioner.

Candidates may select inappropriate or inaccurate material which fails to address the focus of the question set, communicating no useful command of the subject matter.

There will be almost no references to the practitioner's theatrical context, purpose and practice in an answer which will in itself be largely irrelevant or extremely skimpy.

Candidates will fail to demonstrate understanding of the aims and achievements of the selected practitioner; there is unlikely to be any evaluation offered of the practitioner's contribution to the theatre.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION A**Question 1**

Outline Stanislavski's concept of "emotion memory" and assess its usefulness as part of the rehearsal process.

Candidates' answers will vary according to their definition of 'emotion memory' and their assessment of its usefulness. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Stanislavski's concept

- imagination
- the region of the sub-conscious
- sensation memory
- transformation from human sympathy to the feelings of the character
- the influence of Ribot

The rehearsal process

- the significance of units and objectives
- identifying the given circumstances
- the magic if
- identifying the emotion
- finding analogous experience
- unlocking the archives of the memory
- using inner and outer stimuli to lure the emotion memory
- re-living the emotions on stage

Assessment Criteria (AO3)*Knowledge and understanding*

Knowledge and understanding of the practitioner's work and significance will be evident in:

- the accurate identification of a range of his ideas and practices, as outlined in his teachings and writings
- discrimination in the identification of his ideas which are included in his concept of 'emotion memory'
- an assessment of the usefulness of 'emotion memory'

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Stanislavski's system through apt and purposeful attention to a wide range of the indicators mentioned. They will offer an intelligent explanation and assessment of the usefulness of Stanislavski's concept of 'emotion memory'.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Stanislavski's system through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation and assessment of the usefulness of Stanislavski's concept of 'emotion memory'.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Stanislavski's system, paying attention to a number of the indicators mentioned. They will identify some aspects of the usefulness of Stanislavski's concept of 'emotion memory' but will offer only a limited assessment of it.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Stanislavski's system, paying attention to a narrow range of the indicators mentioned. They may identify one or two aspects of the usefulness of Stanislavski's concept of 'emotion memory' but will offer scant assessment of it.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Stanislavski's system, paying scant attention to the indicators mentioned. There will be negligible appreciation of the usefulness of the concept of 'emotion memory' and there is unlikely to be any assessment of it. 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 his own productions and/or theoretical writings, explain Craig's ideas for the use of mask and costume.

Candidates' answers will vary according to the aspects of Craig's ideas on mask and costume which they choose to discuss.

While candidates may not give equal attention to mask and costume, they must refer to both in their answer.

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

Mask

- 'A Note on Masks', 1910
- Craig's concern that masks had become merely a fancy dress accessory
- 'the paramount means of facial expression'
- 'vital to the art of theatre'
- the fleeting expressions of the performer's face – frail, restless, disturbed, disturbing
- the six expressions of the performer
- masks to make statements
- visible expression of the mind
- creative and original mask design rather than copies of those from ancient civilisations

Costume

- costume as part of a unified whole
- the use of text to help determine suitable colours for costume
- costume to reflect character – bold, shy, powerful, weak
- non-naturalistic costumes
- simple, natural cut
- sculptural lines and folds
- costumes echoing the simplicity and vertical lines of the screens
- layers
- geometric ornaments

- heavy costumes which caused discomfort to the wearers
- cheap fabrics made to look rich under careful lighting
- rehearsals in underwear so that Craig could study the actors' movement before designing costume
- the golden cloak and skull caps in *Hamlet*
- his attention to detail – the fabric for the golden cloak was woven in his own textile mill
- the brightly coloured cloaks in *Vikings*
- the rich celebratory colours and ribbon dresses in *Masque of Love* which echoed the tent on stage

Candidates should offer an explanation of Craig's ideas for the use of mask and costume. They should also refer to Craig's own productions, for example, *Bethlehem*, *Vikings*, *Dido and Aeneas*, *Hamlet*, *Masque of Love* and/or his theoretical writings.

Assessment Criteria (AO3)

Knowledge and understanding

Knowledge and understanding of the practitioner's work and significance will be evident in:

- the accurate identification of a range of Craig's ideas for the use of mask and costume
- discrimination in the selection of Craig's ideas which relate to the use of mask and costume
- examples from Craig's own productions and/or theoretical writings

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Craig's ideas through apt and purposeful attention to a wide range of the indicators mentioned. They will offer an intelligent explanation of Craig's ideas for the use of mask and costume. The answer will be supported by well integrated examples from Craig's own productions and/or theoretical writings.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Craig's ideas through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation of Craig's ideas for the use of mask and costume. The answer will be supported with quite well chosen examples from Craig's own productions and/or theoretical writings.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Craig's ideas, paying attention to a number of the indicators mentioned. They will identify some aspects of Craig's ideas for the use of mask and costume. The answer will be supported with some examples from Craig's own productions and/or theoretical writings.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Craig's ideas, paying attention to a narrow range of the indicators mentioned. They may identify one or two aspects of Craig's ideas for the use of mask and costume. There will be few relevant examples from Craig's own productions and/or theoretical writings.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Craig's ideas, paying scant attention to the indicators mentioned. There will be negligible understanding of Craig's ideas for the use of mask and costume and there are unlikely to be any relevant examples of them. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 3

Explain what Artaud meant by the term “The Theatre of Cruelty” and discuss the elements of this form of theatre as he imagined it. You should refer to Artaud’s writings and projects in your answer.

Candidates’ answers will vary according to what they understand of the term “The Theatre of Cruelty”. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Artaud’s use of the term

- not synonymous with bloodshed, martyred flesh or crucified enemies
- a lucid strict control
- a submission to necessity
- hungering after life
- cosmic structures and themes
- engulfing darkness
- inescapable pain
- zest for life
- themes corresponding to the agitation and unrest of our times

Elements of this form of theatre

- silence, rhythm and incantation
- gods, heroes and monsters
- anarchy
- a focus on dark powers
- truthful distillation of dreams
- extreme and symbolic gestures
- a focus on gestures and movement rather than words
- savage shock tactics
- shouts, groans and incantations
- painful volumes, new musical instruments
- ritual costume
- periods of darkness

- blinding light
- a concrete language devised to affect the sensibility of the spectators
- the close proximity of the spectators and the action
- the abolition of formal acting areas
- spectacle and sensation
- ritualisation
- the often shocking nature of the scenarios
- specific projects undertaken by Artaud such as *The Conquest of Mexico*

Candidates should illustrate their answers with relevant examples of the ways in which Artaud's ideas reflected his concept of "The Theatre of Cruelty".

Assessment Criteria (AO3)

Knowledge and understanding

Knowledge and understanding of the practitioner's work and significance will be evident in:

- the accurate identification of a range of Artaud's ideas and intentions, as outlined in his theoretical writings and theatrical scenarios
- an appropriate explanation of what Artaud meant by the term "The Theatre of Cruelty"
- discrimination in the selection of Artaud's ideas which relate to "The Theatre of Cruelty"

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Artaud's ideas and intentions through apt and purposeful attention to a wide range of the indicators mentioned. They will offer an intelligent and detailed discussion of the term "The Theatre of Cruelty" and the elements which this form of theatre involved.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Artaud's ideas and intentions through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible discussion of the term "The Theatre of Cruelty" and the elements which this form of theatre involved.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Artaud's ideas and intentions, paying attention to a number of the indicators mentioned. There will be a generalised discussion of the term "The Theatre of Cruelty" and the elements which this form of theatre involved.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Artaud's ideas and intentions, paying attention to a narrow range of the indicators mentioned. There will be an inadequate discussion of the term "The Theatre of Cruelty" and the elements which this form of theatre involved.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Artaud's ideas and intentions, paying scant attention to the indicators mentioned. There will be negligible appreciation of the term "The Theatre of Cruelty" and the elements of this form of theatre. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 4

*Explain the ways in which **one** practitioner intended to affect the audience and assess the methods he used to achieve his aims.*

Answers will vary significantly according to which practitioner is chosen. In relation to the Assessment Criteria below, expect answers to include references to some of the aspects listed below for each practitioner.

Candidates should illustrate their answers with relevant examples from their chosen practitioner's work.

Stanislavski*Intentions*

- to ennoble the minds and uplift the spirits of those who watched his plays
- to communicate with the audience and stimulate thought
- to encourage disciplined audiences
- to stimulate empathetic audiences
- to foster the willing suspension of disbelief
- to create a darkened auditorium

Methods

- the use of the system
- three-dimensional characters
- emotional truth
- psychological realism
- authentic sets
- productions which focused on the primacy of the human content
- an auditorium stripped of decor

Craig*Intentions*

- to affect the mood of the audience using colour, line and texture
- to stir the emotions of the audience by stripping away all but the essential truth in the play
- to communicate his vision of the play to the audience
- to encourage a silent, appreciative audience

- to foster a willingness to endure lengthy performances

Methods

- a unified stage picture
- non-declamatory acting
- performances with a ceremonial quality
- pattern and harmony
- architectural design
- non-naturalistic lighting

Artaud

Intentions

- to shock and unsettle his spectators
- to confront his spectators with manifestations of their darkest desires
- to assault the emotions of his spectators
- to assault the senses of the spectators
- to break down barriers between actors and spectators
- to enclose and engulf the spectators
- to physically intimidate the performers

Methods

- disturbing images
- pulsating movement
- intense light
- shrieks, cries and groans
- hieroglyphics
- shocking subject matter
- swivel chairs
- hangar-like auditoriums

- “The Theatre of Cruelty”

Assessment Criteria (AO3)

Knowledge and understanding

Knowledge and understanding of the practitioner’s work and significance will be evident in:

- the accurate identification of a range of his ideas and practices
- discrimination in the selection of his ideas and methods which relate to his intentions to affect the audience
- an assessment of relevant examples from his own work

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of the selected practitioner’s ideas through apt and purposeful attention to a wide range of the indicators mentioned. They will offer an intelligent explanation and assessment of the methods used by the practitioner to affect the audience.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of the selected practitioner’s ideas through appropriate attention to a fair range of the indicators mentioned. They will display a sensible explanation and assessment of the methods used by the practitioner to affect the audience.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of the practitioner’s ideas, paying attention to a number of the indicators mentioned. They will identify some of the methods used by the practitioner to affect the audience but will offer only a limited assessment of them.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of the selected practitioner’s ideas, paying attention to a narrow range of the indicators mentioned. They may offer one or two points on the methods used by the practitioner to affect the audience but will offer scant assessment of them.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of the selected practitioner’s ideas. There will be negligible appreciation of the methods used by the practitioner to affect the audience and there is unlikely to be any assessment of them. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

SECTION B

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.

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.

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.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION B**Question 5**

*Assess the effectiveness of the set design in **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
- the interpretation of the play
- 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 creation of period through set
- the creation of mood and atmosphere through set
- the performers' use of the set
- 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 within the production.

Assessment Criteria (AO4)*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
- discrimination in the assessment of the set design
- 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 wide range of the indicators mentioned. In their discussion of the set design, they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the effectiveness of the set design.

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

For the award of Band 3 marks (20-29), candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of the set design, they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the effectiveness of the set design; 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, they will offer no personal appreciation of this and they will not articulate their own response to the production. There will be a severely restricted assessment of the effectiveness of the set design and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer occasionally to the set design but the total effect of the production will be incoherently communicated in the answer. There will be little conviction in any assessment of the effectiveness of the set design. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 6

*Explain how the performers contributed to the effectiveness of **one** production that you have seen.*

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

- the style of the performance
- the intended effect for the audience
- the style of acting
- rapport with the audience
- the use of specialist skills such as singing
- the use of vocal expression
- the use of pace, pitch, pause, projection
- the use of accent
- direct address to the audience
- vocal ensemble and choral work
- creation of emotion
- creation of comedy
- characterisation
- audience response
- the use of gesture
- the use of specialist skills such as dance, mime, acrobatics and fight
- 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 performers used their skills in the production.

Assessment Criteria (AO4)*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 made a significant contribution
- discrimination in the discussion of the performers' skills
- analysis in their explanation of the ways in which the performers contributed to the effectiveness of the 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 wide range of the indicators mentioned. In their discussion of the performers' 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 performers contributed 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. In their discussion of the performers' 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 performers contributed 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. In their discussion of the performers' 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 performers contributed to the effectiveness of the production; 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 ways in which the performers contributed to the production, they will offer no personal assessment of these and they will not articulate their own response. There will be a severely restricted analysis of the effectiveness of the contribution of the performers and the answer may contain much irrelevance.

For the award of Band 5 marks (0-9), candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer occasionally to the ways in which the performers contributed but the total effect of the production will be incoherently communicated in the answer. Candidates will refer with little conviction to the contribution of the performers within the production. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 7

*Explain how the production elements revealed the director's intentions in **one** production that you have seen.*

Candidates' answers will vary significantly according to the selected production and to the production 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 at key moments in the production

Candidates should support their answers with references to various production elements and discuss what they revealed of the director's intentions.

Assessment Criteria (AO4)*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 production elements revealed the director's intentions
- awareness of the intentions of the director
- 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 wide range of the indicators mentioned. In their discussion of the production 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 the production elements revealed the director's 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. In their discussion of the production 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 the production elements revealed the intentions of the director.

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 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 the production elements revealed the intentions of the director; 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 elements, they will not articulate their own response to the production. The awareness of how the production elements revealed the intentions of the director 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 occasionally to the production elements but an understanding of the way in which they revealed the director's intentions 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.

Question 8

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

Candidates' answers will vary significantly according to the selected production and to the contribution 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 style of the production
- directorial intention
- the interpretation of the play
- a brief description of the set
- 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 pyrotechnics
- the use of special effects
- the use of lasers and holograms
- the use of strobes and vari-lites
- the combined effect of lighting and sound
- the use of music: pitch, pace, volume, instruments
- the use of naturalistic sound effects
- the use of amplification and echo

- the use of live sound including voice
- the use of sound to create atmosphere
- the use of sound to create location
- the use of sound to create period
- the use of sound to create comedy and pace

Candidates should support their answers with specific references to the effectiveness of the sound and lighting within the production.

Assessment Criteria (AO4)

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 sound and lighting made a significant contribution
- discrimination in the assessment of the sound and lighting
- sensitivity to the style, form and production 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 wide range of the indicators mentioned. In their discussion of the sound 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 sound 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 the sound 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 sound 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 the sound 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 sound 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 sound 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 the sound 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 the sound 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 sound and lighting. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

DRAMA AND THEATRE STUDIES (DRA3)**Shorthand Symbols for Examiners**

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**

evidence of practical theatre awareness = **prac**

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**

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.