

GCE 2005  
*January Series*



# Mark Scheme

## Drama and Theatre Studies

DRA3/A Advanced Subsidiary

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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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*Dr Michael Cresswell Director General*

**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**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

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

**JANUARY 2005**

**INTRODUCTION**

This section of DRA3 assesses A03:

**A03: “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**

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**

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 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 A****Question 1**

*Outline and assess the movement and other physical skills of **two or more** performers in **one** production that you have seen.*

Candidates' answers will vary significantly according to the nature of the selected production and the movement and other physical 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 dramatic intentions of the production for the audience
- the directorial interpretation of the play
- the interpretation of character as expressed through physical skills
- physical qualities: poise, flexibility, grace, agility
- the use of movement
- the use of gesture
- the use of mime
- range of facial expressions
- physical interaction with other performers
- ensemble playing
- creation of emotion through movement
- creation of comedy through movement
- application of specialist skills: circus, song, dance, combat, puppetry
- use of costume, make-up, mask
- use of performance and/or auditorium space
- relationship with the audience

Candidates should support their answers with specific references to the movement and physical skills of the performers 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 movement and other physical skills were evident
- discrimination in the assessment of 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 wide range of the indicators mentioned. In their discussion of movement and other 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 analysis of the movement and other physical skills of the performers.

*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 movement and other 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 analysis of the movement and other physical skills of the performers.

*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 movement and other physical skills they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some analysis of movement and other physical skills of the performers; 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 movement and other physical skills, they will offer no personal appreciation of these and they will not articulate their own response to the production. There will be a severely restricted analysis of the movement and other physical skills of the performers.

*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 movement and other physical skills but the total effect of the production will be incoherently communicated in the answer. Candidates will refer to the movement and other physical skills of the performers with little conviction. Answer in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

**Question 2**

Choose **one** production that you have seen in which the lighting was particularly effective and discuss its contribution to the success of the production.

Candidates' answers will vary according to the selected production and to the contribution of lighting 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 production
- the dramatic intentions of the production for an audience
- the style of the production
- 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 positioning of certain key lights
- the types of lanterns employed
- the use of shadow
- the use of specific lenses, shutters, gobos
- the use of projection
- the use of new technologies to produce lighting effects
- the use of lighting to divert audience attention
- the creation of mood and atmosphere through lighting
- the creation of temperature through lighting
- the creation of time and place through lighting
- the combined effect of set and lighting
- the combined effect of costume and lighting

Candidates should support their answers with specific references to the contribution of lighting to 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:

- discrimination in the choice of a production in which the lighting was particularly significant
- discrimination in the discussion of the contribution of 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 wide range of the indicators mentioned. In their discussion of the 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 very detailed discussion of the contribution of lighting to 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 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 discussion of the contribution of lighting to 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 lighting they will show some appreciation, which will be communicated quite clearly in the answer. There will be some discussion of the contribution of lighting to 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 lighting, they will offer no personal assessment of these and they will not articulate their own response to the production. The answer may contain much irrelevance.

*For the award of Band 5 marks (0-9)*, candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. Candidates may refer occasionally to aspects of the lighting but its total effect 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 3**

*Discuss the use of costume in **one** production that you have seen and assess its effectiveness in communicating character.*

Candidates' answers will vary significantly according to the selected production and to the use of costume within it. However, 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
- costume design: colour, texture, fabric
- the style of the costumes
- the cut, fit and condition of the costumes
- make-up, mask, hairstyles where appropriate
- shoes, accessories and personal props where appropriate
- the use of a restricted or deliberate palette in costume colour
- 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
- the combined effect of set and costume
- the use of costume to reflect period
- the use of costume to communicate age and gender
- the use of costume to reflect social groupings and status
- the use of costume to reflect profession and hierarchy
- the use of costume to establish location

Candidates should support their answers with specific references to the ways in which costume was used in the production.

***Assessment Criteria (AO3)******Ability to form judgements about live theatre observed***

Candidates' ability to form judgements about live theatre observed will be evident in:

- judicious selection and exploration of a production in which costume made a significant contribution
- discrimination in the assessment of the use of costume in communicating character
- 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 costume they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the effectiveness of costume in communicating character.

*For the award of Band 2 marks (30-39)*, candidates will demonstrate a good degree of discrimination through appropriate attention to a fair range of the indicators mentioned. In their discussion of costume 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 costume in communicating character.

*For the award of Band 3 marks (20-29)*, candidates will demonstrate some discrimination, paying attention to a number of the indicators mentioned. In their discussion of costume 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 costume in communicating character; 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 costume, they will not articulate their own response to the production. There will be a severely restricted assessment of the effectiveness of costume in communicating character 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 costume but the total effect of the production will be incoherently communicated in the answer. Candidates will refer to the effectiveness of the costume in communicating character with little conviction. Answers in this range may be extremely brief and/or much of the content may be completely irrelevant.

**Question 4**

Choose **two** of the following elements – acting, sound, set design – and assess their effectiveness within **one** production that you have seen.

Candidates' answers will vary significantly according to the selected production and to the use of specific elements within it. While candidates may not give equal attention to their two selected aspects, they must assess the effectiveness of each element. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- the style of the production
- the intention of the director as revealed through acting, sound and set design
- the combined effect of the selected elements
- the intended effect for the audience at certain key moments

*Acting*

- the interpretation of character
- the relationship with the audience
- the relationship between performers
- 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 expressions
- the use of space
- the application of specialist skills: circus, song, dance, combat, puppetry
- vocal skills
- the use of costume, make-up, mask

*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
- the creation of mood and atmosphere
- the creation of location
- the creation of period
- the creation of comedy
- the creation of emotion
- the creation of pace
- the use of sound to communicate character

*Set Design*

- the form of staging
- the use of space and levels
- the use of colour, scale, texture and shape
- scenic devices such as revolves, trucks and flown scenery
- projection and video
- the creation of location and period
- the creation of mood and atmosphere
- the performers' use of set

Candidates should support their answers with specific references to the effectiveness of the acting, sound or set design within their chosen production.

***Assessment Criteria (AO3)******Ability to form judgements about live theatre observed***

Candidates' ability to form judgements about live theatre observed will be evident in:

- judicious selection and exploration of a production in which acting, sound or set design contributed to its success
- discrimination in the assessment of the production 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 wide range of the indicators mentioned. 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 assessment of the ways in which specific production elements contributed 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. 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 assessment of the ways in which specific production elements contributed 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. 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 assessment of the ways in which specific production elements contributed to the success 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 chosen elements, they will not articulate their own response to the production. There will be a severely restricted assessment of the contribution of specific production elements to the success of the production and the answer may contain much irrelevance.

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