



# General Certificate of Education

## Drama and Theatre Studies 5241/6241

### *DRA3/A Theatre in Practice (Productions Seen)*

# Mark Scheme

## *2006 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.

### 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 2006**

**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.

## MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION A

### Question 1

*Outline the use of costume and assess its effectiveness in **one** live production that you have seen.*

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 and style of the production
- the use of colour
- the use of texture and specific fabrics
- the style of the costumes
- the cut, fit and condition of the costumes
- accessories, make-up, hairstyles where appropriate
- the use of a restricted or deliberate palette in costume colour
- the use of costume to communicate character
- the use of costume to communicate character development
- the use of costume to reflect social class
- costume used to distinguish between two characters played by the same performer
- costume used to identify or distinguish between groups of characters
- the use of costume to reflect period
- the use of costume to suggest time of day or year
- the use of costume to indicate location
- the effect of costume on the movement of the actors
- the actors' use of costume
- the combined effect of a number of costumes
- the combined effect of lighting and costume
- the combined effect of set and costume

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
- 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 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 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 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 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 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 the production.

*For the award of Band 4 marks (10-19)*, candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the effectiveness of costume in the production and the answer may contain much irrelevance.

*For the award of Band 5 marks (0-9)*, candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. Candidates will refer to the effectiveness of costume in the production with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.



## Question 2

*With reference to **one** live production that you have seen, explain how **two** performers used facial and vocal expression and assess their success in creating specific effects.*

Candidates' answers will vary significantly according to the selected production and to the work of the performers within it.

While candidates may not give equal attention to facial and vocal expression, they must discuss the use of both.

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

- the intended effects for the audience
- interpretation of character
- the style of acting
- relationship with the audience
- audience response
- the combined effect of vocal skills and facial expression

### *Facial expression*

- the use of specific facial expressions – for example, smiling, frowning, pouting, winking
- the use of facial expression in interactions with other performers
- eye contact with other performers
- the use of facial expression in interactions with members of the audience
- eye contact with members of the audience
- creation of emotion through the face
- creation of comedy through the face
- the use of facial expression in creating character
- the use of facial expression in multi-roling
- the use of facial expression in establishing relationships
- the use of mask

*Vocal expression*

- the use of specialist skills such as singing
- the use of pitch, pace, pause and projection
- the use of accent and dialect
- vocal interaction with other performers
- vocal interaction with the audience
- the handling of direct address to the audience
- the use of the aside
- vocal ensemble and choral work
- creation of emotion through the voice
- creation of comedy through the voice
- vocal characterisation
- the use of vocal expression in multi-roling
- the use of non-verbal vocal work such as grunts, groans and gibberish
- the creation of non-verbal sound effects using the voice

Candidates should support their answers with specific references to the ways in which two performers used facial and vocal expression.

***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 two performers used a range of facial and vocal expression
- discrimination in the assessment of the performers' use of facial and vocal expression
- 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 performers' facial and vocal expression 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 success of the performers' facial and vocal expression in creating specific effects.

*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 performers' facial and vocal expression 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 success of the performers' facial and vocal expression in creating specific effects.

*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 performers' facial and vocal expression they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the success of the performers' facial and vocal expression in creating specific effects.

*For the award of Band 4 marks (10-19)*, candidates will demonstrate little discrimination, paying attention to a narrow range of the indicators mentioned. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the success of the performers' facial and vocal expression in creating specific effects.

*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 with little conviction to the success of the performers' facial and vocal expression in creating specific effects. 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 assess the contribution of **two** of the following to its success – sound, acting, use of performance space.

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

While candidates may not give equal attention to their two chosen elements, they must discuss the contribution of both elements.

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

- the intention of the director as revealed through sound, acting, use of performance space
- the combined effect of certain production/performance elements

#### *Sound*

- the use of music – pitch, pace, volume, style, instruments
- the timing of sound effects
- the direction of sound effects
- the use of live sound effects
- the use of recorded sound effects
- the creation of mood and atmosphere
- the use of ambient sound
- 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

#### *Acting*

- the interpretation of character
- the relationship with the audience
- the relationship between performers

- the creation of comedy
- the creation of emotion
- vocal skills: pitch, pace, pause, projection
- the use of accent and dialect
- delivery of lines
- physical qualities: poise, flexibility, grace, agility
- the use of movement and gesture
- the use of mime
- the use of facial expression
- the use of costume, make-up, mask
- the application of specialist skills: circus, song, dance, combat, puppetry

*The use of performance space*

- the size of the performance space within the venue
- the staging form chosen, for example, proscenium arch, end-on stage, thrust stage, traverse, promenade, in-the-round
- the positioning of the audience
- the shape of the performance space
- the use of scale
- the use of levels
- the positioning and grouping of the actors
- the use of performance space by the actors, both on and off-stage
- the use of wing space and flies
- the positioning of specific parts of the set
- the positioning and use of entrances and exits
- the positioning of specific props
- set design: colour, shape and texture within the performance space
- the use of set to create location, atmosphere and period within the performance space

- alternative performance spaces, for example, installations, site-specific performances

Candidates should support their answers with specific references to the contribution of sound, acting or the use of performance space 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 sound, acting or the use of performance space contributed to its success
- discrimination in the assessment of the production/performance elements
- sensitivity to the style, form and production aims of the chosen play

### ***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will demonstrate a high degree of discrimination through apt and purposeful attention to a broad range of the indicators mentioned. They will offer a very detailed response to the question. In their discussion of the chosen elements they will show a finely developed, personal, critical appreciation of the production, which will be vividly communicated in the answer. There will be a perceptive and very detailed assessment of the ways in which specific production/performance 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. They will offer a detailed response to the question. In their discussion of the chosen elements they will show a developed, personal, critical appreciation of the production, which will be lucidly communicated in the answer. There will be a fairly detailed assessment of the ways in which specific production/performance 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. They will offer some detail in response to the question. In their discussion of the chosen elements they will show some appreciation of the production, which will be communicated quite clearly in the answer. There will be some assessment of the ways in which specific production/performance elements contributed 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. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted assessment of the contribution of specific production/performance 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. 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 contribution of specific production/performance elements with little conviction. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

#### **Question 4**

*Explain how visual aspects were used to communicate themes and/or issues in **one** live production that you have seen.*

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

While candidates may not give equal attention to all the visual aspects of the production, they must discuss the use of at least two aspects.

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
- the themes and issues involved
- the communication of the themes and issues through some of the following:
  - the creation of period and location
  - the creation of mood and atmosphere
  - the creation of emotion
  - characterisation and relationships
  - the relationship with the audience
  - the concrete language of the stage
- pre-set impact
- the combined effect of specific production/performance elements

#### *Lighting*

- use of colour in lighting
- the intensity of the lighting used
- types of lantern
- use of specific angles and positioning
- use of gobos and shutters
- use of shadow

- the use of new technologies in lighting design
- strobes and vari-lites

*Special effects*

- the use of lasers and holograms
- the use of projection and film
- the use of rain, snow and mist effects
- pyrotechnics

*Acting*

- the appearance of the actors
- the performers' use of the set
- the positioning of the actors on stage
- stage groupings
- the use of emphasis
- gesture

*Set design*

- the exploitation of set design features
- 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

*Costume*

- the style of the costumes
- costume design: colour, texture, fabric
- the cut, fit and condition of the costumes
- make-up, mask, hairstyles, shoes, accessories



*Props*

- the style and period of the props
- the use of props by the actors

Candidates should support their answers with specific references to the visual aspects of 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 visual aspects were used to communicate themes and/or issues
- analysis in the discussion of the ways in which visual aspects communicated the themes and/or issues of 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 visual aspects 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 visual aspects were used to communicate themes and/or issues.

*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 visual aspects 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 visual aspects were used to communicate themes and/or 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 visual aspects 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 visual aspects were used to communicate themes and/or 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. Although they may articulate their own response to the production, they will offer little detail in response to the question and assertions are unlikely to be supported with evidence. There will be a severely restricted analysis of the ways in which visual aspects were used to communicate themes and/or issues and the answer may contain much irrelevance.

*For the award of Band 5 marks (0-9),* candidates will demonstrate an absence of discrimination, paying scant attention to the indicators mentioned. They will offer no detail in response to the question and the total effect of the production will be incoherently communicated in the answer. There will be little conviction in any analysis of the use of visual aspects. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.