



AS

Drama and Theatre Studies

DRAM1A Unit 1 Live Theatre Production Seen
Mark scheme

2240
June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 aqa.org.uk.

AS UNIT 1 (LIVE THEATRE PRODUCTION SEEN) MARK SCHEME – DRAM1A**JUNE 2015****INTRODUCTION**

This section of Unit 1 assesses Assessment Objectives 2 and 4.

AO2 requires that candidates ‘demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology’.

AO4 requires that candidates ‘make critical and evaluative judgements of live theatre’.

AO2 and AO4 have weightings of 10% and 20% respectively.

Questions are marked for each of the two Assessment Objectives separately and then the marks added together to give a total out of 50.

Quality of Written Communication (QWC) is also assessed. All questions require answers written in continuous prose. Statements referring to QWC are included within the assessment criteria for each performance band. QWC will be assessed as an integral part of the judgement of the quality of a candidate’s response.

Assessment Objectives Grid for Unit 1A (DRAM1A)

Assessment Objective	Marks for each Question
AO1	0
AO2	17
AO3	0
AO4	33
Total Marks	50

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**

wrong-headed/silly argument or suggestion = !

repetition = **R**

irrelevance = **I**

narrative = **N**

factually wrong = **X**

contradiction = **C**

practical detail missing = **How?**

Losing focus on question = **Q?**

wrong word used = **ww**

poor expression = **E**

spelling error = rehursal or rehersal [underline or ring]

example needed = **eg?**

Generalised = **G**

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 the candidate's answer, which relates clearly to the mark bands awarded.

OVERALL PERFORMANCE BANDS FOR UNIT ONE SECTION A

	AO2	AO4	
	Candidates demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	Candidates make critical and evaluative judgements of live theatre	
Band 1 13-17	<ul style="list-style-type: none"> The candidate demonstrates clear knowledge and understanding of the style and form of the chosen production There is evidence of a very sound theoretical understanding of the production aims of the production team There are many purposeful references to specific aspects of the production Information is well-organised, making the candidate's meaning very clear. Expression is very clear, including a confident and accurate use of appropriate terminology; there are few, if any, errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays a good degree of discrimination in selecting a production which is entirely appropriate to the question set There is sound critical appreciation of the design elements/ performance skills There is purposeful evaluation of the success/effectiveness of the production at particular moments in relation to the demands of the question 	Band 1 25-33
Band 2 8-12	<ul style="list-style-type: none"> The candidate demonstrates quite secure knowledge and understanding of the style and form of the chosen production There is evidence of a secure theoretical understanding of the production aims of the production team There are numerous relevant references to specific aspects of the production Information is quite well-organised. Expression is mainly clear, including accurate use of appropriate terminology; there are infrequent errors in spelling, grammar and punctuation 	<ul style="list-style-type: none"> The candidate displays some discrimination in the selection of a production, which is appropriate to the question set There is some critical appreciation of the design elements/ performance skills There is useful evaluation of the success/effectiveness of the production at particular moments in relation to the demands of the question 	Band 2 16-24
Band 3 4-7	<ul style="list-style-type: none"> The candidate occasionally demonstrates some knowledge and understanding of the style and form of the chosen production There is evidence of some theoretical understanding of the production aims of the production team There are several references to specific aspects of the production Information is organised sufficiently clearly and coherently for the candidate's meaning to be clear. There is some insecure expression with occasional, accurate use of appropriate terminology. There are some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas 	<ul style="list-style-type: none"> The candidate displays partial discrimination in the selection of a production, which is loosely appropriate to the question set There is a partial critical appreciation of the design elements/ performance skills There is some evaluation of the success/effectiveness of the production at particular moments in relation to the demands of the question 	Band 3 8-15
Band 4 1-3	<ul style="list-style-type: none"> The candidate identifies some aspects of the style and form of the chosen production There is a restricted theoretical understanding of the production aims of the production team There are a few references to specific aspects of the production The organisation of straightforward information is clear, but for more complex matters it may appear random. Appropriate terminology is applied sparingly. There may be a number of lapses in expression and frequent errors in spelling, grammar and punctuation which may make the answer difficult to follow 	<ul style="list-style-type: none"> The candidate selects a production, but it is largely inappropriate to the question set There is a restricted critical appreciation of the design elements/ performance skills An attempt is made to evaluate the success/effectiveness of the production at particular moments in relation to the demands of the question 	Band 4 1-7

- 0 1** Explain how the design of costume and accessories and/or props helped to convey aspects of character in **one** live production that you have seen and assess the designer's success at particular moments.

The demands of Question 01

- an explanation of the design of costume and accessories and/or props
- an explanation of the way in which costume and accessories and/or props helped to convey aspects of character
- an assessment of the effectiveness of the design of costume and accessories and/or props at particular moments

Indicative material: In answering this question, and meeting the demands of AO2 and AO4, expect candidates to refer relevantly to some of the following:

- the design of costume and accessories and/or props and their effects, which might include, for example, conveying: status, relative wealth/poverty, gender, age, relationships between characters
- the overall style of the production and the way in which the designs contributed to this style
- naturalistic and/or non-naturalistic approaches to costume design
- design fundamentals, for example:
 - colour, fabric, texture, ornamentation
 - fit, cut, silhouette, condition
 - period and style as reflected in:
 - hemlines, necklines, waistlines, lapel width, trouser, skirt, dress, jacket shapes
 - wigs, masks, make-up, hairstyles, shoes
 - style and design of personal props
- specific terminology associated with costumes, accessories and/or props
- particular moments within the production, for example when the costumes, accessories and/or props:
 - suggested aspects of character such as, for example, innocence, experience, corruption, helplessness, egotism, exhibitionism, shyness
 - identified the characters as belonging to a particular group
 - differentiated them from others
 - reflected changes in characters' circumstances
 - revealed characters' attitudes

Candidates are expected to include sketches and/or diagrams in answers to design questions.

- 0 2** Explain how technical elements were used in a non-naturalistic design to create specific effects at particular moments in **one** live production that you have seen and assess the effectiveness of these moments for the audience.

(The term ‘technical elements’ refers to lighting and sound effects, to scenic devices such as trucks, revolves and flying, as well as to video projection and special effects.)

[50 marks]

The demands of Question 02

- an explanation of the ways in which technical elements were used in a non-naturalistic design
- an assessment of the use of the technical elements to create specific effects
- an assessment of the effectiveness of particular moments within the production

Indicative material: In answering this question, and meeting the demands of AO2 and AO4, expect candidates to refer relevantly to some of the following:

Examples where technical elements were used to create specific effects within the non-naturalistic design of the production, for example:

- the creation of an altered reality, distortion, designs that surprise or shock
- creation of particular mood and/or atmosphere
- creation of location or period
- reflection or communication of character or relationships
- creation or changes of tension, pace, emphasis
- to establish interior or exterior settings
- to create a specific social or cultural milieu
- the technical elements used, including:
 - lighting
 - types of lantern used and positioning
 - use of gobos, shutters, barn doors
 - use of colour, angle, intensity, focus
 - speed of fades, use of blackout
 - creation of shadow and silhouette
 - sound
 - the use of sound effects, music
 - sound production
 - pitch, volume, rhythm
 - use of amplification, echo
 - scenic devices
 - hydraulics, trucks, flown scenery, revolve
 - special effects
 - pyrotechnics
 - weather effects
 - video and other projections

Candidates are expected to include sketches and/or diagrams in answers to design questions.

- 0 3** Outline the ways in which **one or more** performers' physical skills contributed to the overall success of **one** live production that you have seen and assess the effectiveness of their performance(s) at particular moments.

[50 marks]

The demands of Question 03

- an explanation of the performers' use of physical skills
- an assessment of the effectiveness of the performance(s) in relation to the overall success of the production
- reference to particular moments within the production

Indicative material: In answering this question, and meeting the demands of AO2 and AO4, expect candidates to refer relevantly to some of the following:

- the style and type of performance: naturalistic, physical, abstract or a combination
- use of physical skills by the performer(s), for example:
 - movement, gesture, posture, gait
 - physical expression
 - dance, physical theatre, mime
 - specialist skills, for example, circus, acrobatics
 - specific qualities such as: poise, balance, lifts, strength, timing
 - to support characterisation
 - as part of a chorus
- ways in which the performer(s) used their physical skills to contribute to the success of the production, for example by:
 - enhancing characterisation
 - affecting the audience by making them, for example: laugh, sympathise, empathise or feel: sadness, anger, hatred, disgust, joy, surprise, shock, excitement or awe
- interaction between performers and their physical reactions to one another
- use of space and setting
- physical appearance of the performer(s) – age, height, build, physical agility
- use of costume to complement physical expression

- 0 4** Explain how the performers used their skills to create or change the mood or atmosphere for the audience during **one** live production that you have seen and assess their success in doing so at particular moments.

[50 marks]

The demands of Question 04

- an explanation of how the performers used their performance skills to create or change mood or atmosphere
- an assessment of the success of the performances
- reference to particular moments within the production

Indicative material: In answering this question, and meeting the demands of AO2 and AO4, expect candidates to refer relevantly to some of the following:

- examples of the mood or atmosphere being created or altered such as:
 - joyous, sad, exciting, tense, shocking
 - changes in tension, creation or dissipation of suspense, increased or decreased amusement, sympathy, disgust, contempt, fear
- use of vocal skills
 - pitch, pace, pause, emphasis, accent, singing, choral delivery, chanting
 - non-naturalistic sounds: shrieks, cries, actor generated sound effects
- use of physical skills
 - movement, gesture, posture, gait, poise, balance
 - dance, physical theatre, mime
 - specialist skills, for example, circus, acrobatics
 - puppetry
- the types of characters or roles being performed by the selected performers
- use of facial expression and eye contact and interaction between performers
- use of costume, accessories and props
- observation of naturalistic or non-naturalistic conventions, use of narration or direct address
- use of space
- ensemble or choral work
- delivery of specific lines