

GCE 2005  
*January Series*



# Mark Scheme

## Drama and Theatre Studies

DRA3/B 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/B**

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**

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 B (THEATRE IN PRACTICE) MARK SCHEME (DRA3/B) –  
THEATRE PRACTITIONERS**

**JANUARY 2005**

**INTRODUCTION**

This section of DRA3 assesses A04:

**A04: “demonstrate knowledge and understanding of the work and significance of one of the prescribed theatre practitioners”**

The quality of written communication is also assessed in this unit.

**SECTION B**

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 subject 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 B****Question 1**

*Explain what Stanislavski meant by the terms “concentration of attention” and “the unbroken line” and assess their usefulness to the actor within the rehearsal process.*

Candidates’ answers will vary according to their definition of the terms and their assessment of the usefulness of the techniques. While candidates may not give equal attention to “concentration of attention” and “the unbroken line”, they must refer to both aspects of the system. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

*Concentration of Attention**Stanislavski’s use of the term*

- fourth wall
- circles of attention
- objects of attention
- public solitude
- orientation

*The rehearsal process*

- developing concentration
- arousing imagination
- harnessing observation
- refining inner attention

*The Unbroken Line**Stanislavski’s use of the term*

- the line of changing objects on which attention is concentrated
- the line linking the character’s past, present and future
- the living line
- the inner significance of the play

*The rehearsal process*

- determining events occurring off-stage
- establishing moments between scenes
- arousing inner activities
- using inner forces to feel the past
- unearthing the meaning of the text
- defining units, objectives, super-objective and the through line

Candidates should offer an assessment of the usefulness of these ideas to the actor within the rehearsal process.

**Assessment Criteria (AO4)***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 concepts of "concentration of attention" and "the unbroken line"
- an assessment of the usefulness of "concentration of attention" and "the unbroken line" to the actor within the rehearsal process

**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 concepts of "concentration of attention" and "the unbroken line" within the rehearsal process.

*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 concepts of "concentration of attention" and "the unbroken line" within the rehearsal process.

*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 offer some explanation of what Stanislavski meant by the terms "concentration of attention" and "the unbroken line" but will offer only a limited assessment of their usefulness within the rehearsal process.

*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 Stanislavski's ideas on "concentration of attention" and "the unbroken line" but will offer scant assessment of their usefulness within the rehearsal process.

*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 understanding of Stanislavski's terms, "concentration of attention" and "the unbroken line" and there is unlikely to be any assessment of their usefulness within the rehearsal process. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

**Question 2**

*What effects did Craig hope to create through his ideas on set design? How successful do you think he was in achieving these effects in his own productions?*

Candidates' answers will vary according to the aspects of Craig's ideas on set design which they select. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- specific reference to Craig's productions, e.g. *Dido and Aeneas* 1900, *Masque of Love* 1901, *Bethlehem* 1902, *Vikings of Helgeland* 1903, *Hamlet* 1912
- the modification of the theatre space, for example, the removal of the proscenium arch
- the concept of the unified stage picture
- colour and texture
- the use of emblem, symbol and suggestion
- steps, ramps, platforms and levels
- the use of the gauze
- the use of the cyclorama
- three-dimensional structures
- floor cloths
- drapes
- the use of scale
- light and shadow
- projection
- the emphasis on the vertical
- use of hydraulics
- towering walls
- screens
- the combined effect of set and lighting
- groupings and the positioning of the actors on the set

Candidates should offer an assessment of the success of Craig's ideas on set design.

**Assessment Criteria (AO4)***Knowledge and understanding*

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

- reference to Craig's ideas on set design
- the accurate identification of a range of Craig's ideas
- discrimination in the assessment of Craig's ideas on set design

**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 display a high level of understanding of Craig's ideas on set design and they will offer an intelligent assessment of his success in achieving his intended effects.

*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 display a sound understanding of Craig's ideas on set design and they will offer some sensible assessment of his success in achieving his intended effects.

*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 demonstrate some understanding of Craig's ideas on set design but they will offer only limited assessment of his success in achieving his intended effects.

*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 will demonstrate imperfect understanding of Craig's ideas on set design and will offer scant assessment of his success in achieving his intended effects.

*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. They will fail to demonstrate understanding of Craig's ideas on set design and there is unlikely to be any assessment of his success in achieving his intended effects. Answers in this range may be extremely brief and/or much of the answer is likely to be completely irrelevant.

**Question 3**

*With specific reference to his writings and/or theatrical projects, discuss the demands which Artaud made on his performers.*

Candidates' answers will vary according to what they understand of the demands which Artaud made on his performers. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

- music and dance
- trance and frenzy
- communication through movement
- theatre of great activity
- intense gestures
- balletic patterns of movement
- scenic poetry
- exercise of the body and breath
- physical pulsation
- the influence of Balinese theatre
- reaction against a dependence of dialogue
- the creation of a language and poetry of the senses
- hieroglyphics
- intonations
- compressed text
- Theatre of Cruelty

Candidates should illustrate their answers with relevant examples of the demands which Artaud made on his performers. The following list is not intended to be exhaustive or prescriptive.

*'The Jet of Blood', 1923 (full script)*

- challenging subject matter including incest
- frugal use of words
- explosive sounds
- overt sexual behaviour required
- elements of farce

*'The Philosopher's Stone', 1931 (scenario)*

- explicit sex scenes
- dismembered bodies
- actors required to mime to the voice of a narrator off-stage
- performers required to bounce into the air using each other's stomachs as trampolines

*'The Conquest of Mexico', 1993 (scenario not performed)*

- massed bodies, fighting and riots
- rapid juxtapositions of images and action

*'The Cenci', 1935 (full script)*

- Orsino traces circles like a bird of prey
- Beatrice moves assassins like pieces on a chess board
- movement rhythmic like a pendulum
- extreme violence
- shocking content including incest and cruelty
- actors forced to compete with loud sound effects
- Beatrice bound to a wheel by her hair
- rhythmic gestures and movements
- words detached from action
- formal and incantatory speeches

- measured and stilted acting
- gestures intended to transmit emotions
- words shouted, intoned, whispered, wheezed, howled and groaned

*'The Theatre and its Double', 1938*

*'Balinese Theatre'*

- movement resembling animated puppets
- gyrations
- moving hieroglyphs
- ritual
- rolling eyes
- trembling limbs

*'First Manifesto'*

- rescue theatre from its psychological prostration
- incantation
- vocal vibration
- shouts
- groans

*'Second Manifesto'*

- physical pulsation and excitement
- sensual radiation

*'An Affective Athleticism'*

- breath control
- exertion
- screams

**Assessment Criteria (AO4)***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 projects
- an appropriate explanation of the demands which Artaud made on his performers
- examples from Artaud's writings and/or theatrical projects

**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 display a high level of understanding of the demands which Artaud made on his performers and the answer will be supported with well integrated examples from his writings and/or theatrical projects.

*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 display a sound understanding of the demands which Artaud made on his performers and the answer will be supported with quite well chosen examples from his writings and/or theatrical projects.

*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. They will demonstrate some understanding of the demands which Artaud made on his performers and the answer will be supported with some examples from his writings and/or theatrical projects.

*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. They will demonstrate imperfect understanding of the demands which Artaud made on his performers and there will be few relevant examples from his writings and/or theatrical projects.

*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. They will fail to demonstrate understanding of the demands which Artaud made on his performers and it is unlikely that there will be examples. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

**Question 4**

*Outline and assess what you consider to be the most important aspects of **one** practitioner's contribution to modern theatre work.*

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.

*Stanislavski*

- psychological realism
- discipline, hard work and training
- a structured rehearsal method for the actor
- a focus on flexibility, stamina and poise
- a focus on clarity and expression
- concentration on stage
- focus on imagination and truth
- the creation of three-dimensional characters
- the introduction of good working conditions for actors
- the role of the director as a single will uniting the production
- authentic props and costumes
- three-dimensional sets
- disciplined audiences
- empathetic audiences
- the work of advocates of the system

*Craig*

- poetic action
- ceremony and ritual
- disciplined performers
- Übermarionette
- the actor representing the role rather than identifying with the character

- the actor conforming to the will of the director
- the importance of rhythm and gesture
- architectural design
- towering walls
- steps, slopes and ramps
- screens, gauze and floor cloths
- colour and texture
- symbolic costume and mask
- use of scale
- colour and angle in lighting
- shadow and projection
- strong directional light
- lighting to create mood and atmosphere
- lighting to create corridors and doorways
- the use of the musical score
- selective use of text
- the director as the unifier of the stage picture
- the work of advocates of Craig's ideas

#### *Artaud*

- the concept of total theatre
- the physical stamina, flexibility and control of the performers
- the potential of dance and frenzy
- the subordination of formal language
- the importance of screams and cries
- the use of intonations and incantations
- the development of hieroglyphics
- the importance of gesture

- the need for discipline amongst the actors
- hangar-like auditoriums
- auditoriums stripped of ornament
- no divisions between spectators and performers
- levels, galleries and swivel chairs
- puppetry, mask and symbolic costume
- musical instruments built into the set
- the use of crescendo and whisper
- surround sound
- lighting and sound to shock and challenge
- sheet lighting
- pulsating light
- shocking, challenging content
- the experience of the spectators pushed to extremes
- full emotional involvement of the spectators
- the work of advocates of Artaud's ideas

Candidates may illustrate their answers with examples of their practitioner's contribution to modern theatre work. Any reference to personal experience must be clearly linked to this.

***Assessment Criteria (AO4)******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 methods
- discrimination in the selection of a range of ideas and methods which have contributed to modern theatre work
- appropriate examples taken from modern theatre

***Mark Bands***

*For the award of Band 1 marks (40-50)*, candidates will demonstrate extensive knowledge and understanding of the selected practitioner's ideas and methods through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of the practitioner's contribution to modern theatre work.

*For the award of Band 2 marks (30-39)*, candidates will demonstrate quite detailed knowledge and understanding of the selected practitioner's ideas and methods through appropriate attention to a fair range of the indicators mentioned. They will display a sound understanding of the practitioner's contribution to modern theatre work.

*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 demonstrate some understanding of the practitioner's contribution to modern theatre work.

*For the award of Band 4 marks (10-19)*, candidates will demonstrate an inadequate knowledge and understanding of the selected practitioner's ideas and methods, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of the practitioner's contribution to modern theatre work.

*For the award of Band 5 marks (0-9)*, candidates will demonstrate little or no knowledge or understanding of the selected practitioner's ideas. They will fail to demonstrate understanding of the practitioner's contribution to modern theatre work. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.