



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA3/B Theatre in Practice (Theatre Practitioners)

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/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 re^ohersal [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 B (THEATRE IN PRACTICE) MARK SCHEME (DRA3/B) – THEATRE PRACTITIONERS

JUNE 2006

INTRODUCTION

ASSESSMENT OBJECTIVES

Section B of DRA3 assesses AO4:

AO4: “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.

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 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 term ‘the inner creative state’ and assess the usefulness of **one** of the following to an actor who is attempting to achieve this state:

‘given circumstances’;

‘the magic if’;

‘adaptation’.

Candidates’ answers will vary according to their understanding of the term and their assessment of the usefulness of Stanislavski’s techniques. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

The inner creative state

- belief
- inner motive forces
- imagination
- the truthfulness of the role
- energy and power
- emotion and thought
- the will of the actor
- creative objectives
- the inner creative mood
- the elements of the artist in the role

Given circumstances

- facts – plot, event, character
- social level – epoch, time, place, conditions
- literary level – interpretation of character and issues
- aesthetic level – set, costume, lighting, sound, mise-en-scène
- research – the development of given circumstances

The magic if

- link with given circumstances
- arousing inner activity

- the link with the self
- inner justification
- psychological goals
- sincerity of emotions
- inner state
- inner logic
- imagination
- improvisation
- inner stimulus
- inspiration
- subconscious

Adaptation

- the inner and outer means used to adjust to another life
- the inner and outer means used to achieve another state
- adjusting or conforming oneself to a problem
- a vivid expression of inner feelings
- transmitting invisible messages
- sending and receiving rays
- penetrating the being of another person
- the process of adjusting oneself to another's life
- using the senses to communicate
- using powers of expression
- defining the objectives of the role
- penetrating the inner meaning of the lines
- harnessing the logic of the subconscious

Candidates should offer an assessment of the usefulness of one of these aspects of the system 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 ideas on 'the inner creative state'
- an assessment of the usefulness of one of the specified aspects of the system 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 broad range of the indicators mentioned. They will offer an intelligent explanation of the 'inner creative state' and an intelligent assessment of the usefulness of one of the specified aspects of the system.

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 of the 'inner creative state' and a sensible assessment of the usefulness of one of the specified aspects of the system.

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 the 'inner creative state' but will offer only a limited assessment of the usefulness of one of the specified aspects of the system.

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

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 the 'inner creative state' and there is unlikely to be any assessment of the usefulness of one of the specified aspects of the system. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 2

With reference to his own productions, explain how Craig attempted to use colour and shape to create specific theatrical effects.

Answers will vary according to the candidates' understanding of Craig's use of colour and shape. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Colour

- carefully selected props such as the rose petals and the red and black cushions in *Dido and Aeneas*
- appropriate costumes, such as the bright cloaks in *Vikings of Helgeland*, the golden cloak in *Hamlet*, the rainbow over-dresses in *Masque of Love*
- the use of specific colours in the costumes of the Wise Men and their followers in *Bethlehem*
- colour in set design such as the grey floor cloth and deep blue cyclorama in *Dido and Aeneas*
- the use of specific colour in lighting such as the stained glass effect in *Much Ado about Nothing* and the celebratory lighting in *Masque of Love*
- the effects created when various design elements were used together

Shape

- towering screens such as those used in *Hamlet*
- the use of lighting to create corridors and doorways, seen in *Hamlet*
- towering walls
- slopes and ramps
- steps
- the use of levels to suggest hierarchy as in *Hamlet*
- the emphasis on the vertical as seen in the huge curtain in *Vikings of Helgeland*
- the use of three-dimensional abstract shapes to form a setting
- costumes cut to echo the vertical lines of the set in *Rosmersholm*
- ribboned dresses cut to echo the shape of the tent in *Masque of Love*
- stylised creation of the sheep in *Bethlehem*
- sculptural costumes
- geometric costumes

The productions mentioned are neither intended to be prescriptive nor exhaustive.

Candidates should offer an explanation of Craig's attempts to use colour and shape in his own productions.

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 about colour and shape
- the accurate identification of a range of Craig's techniques
- examples from Craig's own productions

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Craig's techniques through apt and purposeful attention to a broad range of the indicators mentioned. They will display a high level of understanding of Craig's ideas on the use of colour and shape and the answer will be supported with well-integrated examples from his own productions.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Craig's techniques through appropriate attention to a fair range of the indicators mentioned. They will display a sound understanding of Craig's ideas on the use of colour and shape and the answer will be supported with quite well chosen examples from his own productions.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Craig's techniques, paying attention to a number of the indicators mentioned. They will demonstrate some understanding of Craig's ideas on the use of colour and shape and the answer will be supported with some examples from his own productions.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Craig's techniques, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of Craig's ideas on the use of colour and shape and there will be few relevant examples from his own productions.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Craig's techniques, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of Craig's ideas on the use of colour and shape 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 3

With specific reference to Artaud's writings and/or theatrical projects, explain his ideas about how performers might use their physical and vocal skills to affect the audience.

Candidates' answers will vary according to what they understand of Artaud's ideas on the performers' use of physical and vocal skills. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

The use of physical skills to affect the audience

- the actor trained like an athlete
- tension and relaxation
- pulsation
- hieroglyphics
- the use of the solar plexus
- pressure points and support points
- the affective organism
- emotion as rooted in the human physiology
- ideas about performers' skills as presented in 'An Affective Athleticism'
 - the eternal ghost radiating effective powers
 - the actor thinks with his heart

The use of vocal skills to affect the audience

- the delivery of lines
- repetition
- whisper
- incantation
- chanting
- screams
- cries
- an emphasis on breathing
- breath linked to feeling

- the science of breath
 - androgynous male female
 - balanced expanding attacking
 - neuter positive negative

Candidates should illustrate their answers with specific references to Artaud's writings and/or projects. The following list is not intended to be exhaustive or prescriptive.

The Jet of Blood (full script)

The Philosopher's Stone (scenario)

The Conquest of Mexico (scenario not performed)

The Cenci (full script)

The Theatre and its Double

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
- an appropriate explanation of his ideas about how performers might use their physical and vocal skills to affect the audience
- 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 broad range of the indicators mentioned. They will display a high level of understanding of his ideas about how performers might use their physical and vocal skills to affect the audience and the answer will be supported with well integrated examples.

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 his ideas about how performers might use their physical and vocal skills to affect the audience and the answer will be supported with quite well chosen examples.

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 his ideas about how performers might use their physical and vocal skills to affect the audience and the answer will be supported with some examples.

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 his ideas about how performers might use their physical and vocal skills to affect the audience and there will be few relevant examples.

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 his ideas about how the performers might use their physical and vocal skills to affect the audience 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

*Explain the ways in which **one** practitioner reacted against the theatre of his day. Your answer should include specific reference to your chosen practitioner's theoretical writings and/or his theatrical projects/productions.*

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

Stanislavski

Theatrical conditions he reacted against

- undisciplined audiences; detached audiences
- financial managers
- stock costumes and props
- short rehearsal periods
- poor discipline amongst actors
- superficial training for actors
- clichéd performances
- declamatory acting
- stock gestures to represent different emotions
- melodrama
- star performers

The ways in which he reacted

- the director as a cohesive influence
- the concept of a 'super objective' for each production
- the system
- psychological realism
- the primacy of human content
- the application of stage truth
- three-dimensional characters
- believable relationships

- discipline, hard work and training
- a focus on clarity and expression
- a focus on stamina, strength and flexibility
- focus on imagination and truth
- good working conditions for actors
- authentic three-dimensional sets
- period costume
- disciplined audiences
- empathetic audiences

Theoretical writings and theatrical projects/productions

The following list is intended to be neither prescriptive nor exhaustive:

- the work of MXAT – *The Seagull, Hedda Gabler, Uncle Vanya, Enemy of the People, Three Sisters, Julius Caesar, The Cherry Orchard, Ghosts*
- work with Craig – *Hamlet*
- *An Actor Prepares*
- *Building a Character*
- *My Life in Art*

Craig

Theatrical conditions he reacted against

- a lack of unity amongst the production team
- star performers
- psychological reality on stage
- Naturalism
- household interiors on stage
- trompe l'oeil and artificial perspective
- painted scenery

- footlights

The ways in which he reacted

- the role of the director as the ‘unifier’ of the production
- the use of amended texts
- the need for discipline and subordination to the will of the director
- amateur actors
- the unified stage picture
- the demand for physical control and grace
- the focus on rhythm and gesture
- ritual acting
- the actor representing the role rather than identifying with the character
- mask and costume
- visual harmony and gestural shapes
- Übermarionette
- architectural design
- towering walls
- steps, slopes, ramps
- screens, gauze, floor cloths
- colour and texture
- lighting to create mood and atmosphere – colour, angle, direction, intensity
- lighting to create corridors and doorways
- the use of the musical score

Theoretical writings and theatrical projects/productions

The following list is intended neither to be prescriptive nor exhaustive:

- *Dido and Aeneas*
- *Masque of Love*
- *Vikings of Helgeland*

- *Rosmersholm*
- *Hamlet*
- *The Actor and the Übermarionette*
- *A Note on Masks*
- *The Artists of the Theatre of the Future*
- *To Feel or Not to Feel*

Artaud

Theatrical conditions he reacted against

- distinct boundaries between actor and audience
- formal performance spaces
- ornate auditoria
- bourgeois constraints
- the use of lighting and sound to imitate reality
- Naturalistic texts
- the constraints of the Surrealist movement
- an emphasis on words
- psychological realism
- the theatre manager

The ways in which he reacted

- the combined role of director and playwright
- the compressed role of the text
- the challenging nature of the scenarios
- the need for focus, energy and concentration
- physical and emotional demands on the actor
- hieroglyphics
- the role of mask, puppet and costume

- intonation and pulsation
- the focus on space
- interaction with members of the audience
- the use of sound and lighting
- the influence of Balinese theatre
- scenic poetry
- the creation of a language of the senses
- hangar-like auditoria
- auditoria stripped of ornament
- no divisions between spectators and performers
- levels, galleries and swivel chairs
- puppetry, mask and symbolic costumes
- musical instruments built into the set
- the use of crescendo and whisper
- surround sound
- lighting to shock and challenge
- ‘The Theatre of Cruelty’

Theoretical writings and theatrical projects/productions

The following list is intended neither to be prescriptive nor exhaustive:

- *The Jet of Blood*
- *The Philosopher’s Stone*
- *The Conquest of Mexico*
- *The Cenci*
- *The First Manifesto*
- *The Second Manifesto*
- *On the Balinese Theatre*

- *Theatre and Cruelty*
- *Theatre and the Plague*

Candidates should illustrate their answers with relevant examples from the chosen practitioner's writings and/or theatrical projects.

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 reflect his reactions against the theatre of his day
- examples from the chosen practitioner'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 the selected practitioner's ideas and methods through apt and purposeful attention to a broad range of the indicators mentioned. They will display a high level of understanding of the practitioner's reactions against the theatre of his day and the answer will be supported with well-integrated examples from the practitioner's writings and/or theatrical projects.

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 reactions against the theatre of his day and the answer will be supported with quite well chosen examples from the practitioner's writings and/or theatrical projects.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of the practitioner's ideas and methods, paying attention to a number of the indicators mentioned. They will demonstrate some understanding of the practitioner's reactions against the theatre of his day and the answer will be supported with some examples from the practitioner's writings and/or theatrical projects.

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 reactions against the theatre of his day and there will be few relevant examples from the practitioner's writings and/or theatrical projects.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of the selected practitioner's ideas and methods, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of the practitioner's reactions against the theatre of his day 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.