



**General Certificate of Education**

**Drama and Theatre Studies**

*5241/6241*

**Theatre in Practice – Theatre Practitioners**

**DRA3/B**

**Mark Scheme**

*2007 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.

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### 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 rehorsal [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 2007**

### **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.

### Question 1

*Explain Stanislavski's concept of 'emotion memory' and assess the usefulness of this technique to the actor who is attempting to create 'truth' on stage.*

Candidates' answers will vary according to their understanding of the system 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 concept*

- unlocking the sub-conscious
- unlocking the archives of the memory
- using inner and outer stimulus to lure the memory
- closing the gap between the actor and the character
- the shift from one's own feelings to those of the character
- the influence of Ribot
- Stanislavski's later re-assessment of the primacy of the technique

#### *Use of the technique*

- the use of the imagination
- harnessing the power of the senses
- creating belief in the role
- value in creating a truthful performance
- the use of the sub-text
- identifying the emotion
- finding analogous emotion
- re-living the emotions on stage
- its place within the system as a whole
- the dangers inherent in the technique

Candidates should offer an assessment of the usefulness of 'emotion memory' to the actor who is attempting to create 'truth' on stage.

### **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 'emotion memory'
- an assessment of the usefulness of 'emotion memory' to the actor who is attempting to create 'truth' on stage

#### **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 'emotion memory' and an intelligent assessment of its usefulness to the actor who is attempting to create 'truth' on stage.

*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 'emotion memory' and a sensible assessment of its usefulness to the actor who is attempting to create 'truth' on stage.

*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 'emotion memory' but will offer only a limited assessment of its usefulness to the actor who is attempting to create 'truth' on stage.

*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 'emotion memory' but will offer scant assessment of its usefulness to the actor who is attempting to create 'truth' on stage.

*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 'emotion memory' and there is unlikely to be any assessment of its usefulness to the actor who is attempting to create 'truth' on stage. 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 set design to create specific theatrical effects.*

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

### *Theatrical effects*

- the unified stage picture
- harmony of the dramatic elements
- suggestion
- symbolism
- creation of location
- creation of mood
- awe and spectacle
- pictorial beauty
- innovation

### *Set design elements*

- the modification of the theatre space, for example, the removal of the proscenium arch
- the use of gauze
- the use of the cyclorama
- drapes
- three-dimensional structures
- floor cloths
- steps, ramps, platforms and levels
- the use of hydraulics
- towering walls
- screens
- the emphasis on the vertical

- the use of scale
- colour and texture
- emblem
- light and shadow
- projection
- the combined effect of set and lighting
- groupings and the position of the actors on the set

Candidates should illustrate their answers with relevant examples of Craig's use of set design. The following list is not intended to be prescriptive or exhaustive.

*Dido and Aeneas*

*Masque of Love*

*Bethlehem*

*Vikings of Helgeland*

*Hamlet*

### **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 set design
- 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 set design to create specific theatrical effects 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 set design to create specific theatrical effects 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 set design to create specific theatrical effects 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 set design to create specific theatrical effects 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 set design to create specific theatrical effects and there are unlikely to be any examples from his productions. Answers in this range may be extremely brief and/or much of the answer is likely to be completely irrelevant.

### Question 3

*Outline Artaud's ideas for the use of language in the theatre and explain how he wanted his performers to use their voices. You should make specific reference to Artaud's proposed theatrical projects and/or his writings in your answer.*

Candidates' answers will vary according to which aspects of Artaud's ideas for the use of language and voice they choose to focus upon. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

#### *Language*

- reaction against dialogue
- a belief that words are not a satisfactory medium for profound expression
- the creation of a language devised to affect the sensibilities of the spectators
- words given the significance they have in dreams
- a vocabulary of hieroglyphics
- compressed text
- poetry of the senses
- language as a sensory experience
- the concrete language of the stage

#### *The use of voice*

- the power of the voice to engage the inner sense of the spectator
- intonations
- incantations
- ritualistic chanting
- the use of crescendo and whisper
- an exaggeration of speech able to be reproduced at will
- voices surrounding the audience
- the direction of the sound of voices
- the use of singing to charm
- the use of the voice as a torture

- piercing cries
- the use of screams and groans
- the use of the actor's breath
- vocal vibration

Candidates should illustrate their answers with relevant examples of Artaud's ideas for language and the use of voice. The following list is not intended to be exhaustive or prescriptive.

*The Jet of Blood* (full script)

*The Philosopher's Stone* (scenario)

*Conquest of Mexico* (scenario not performed)

*The Cenci* (full script)

*Theatre and its Double*

*Production and Metaphysics*

*On Balinese Theatre*

*Oriental and Western Theatre*

*First Manifesto*

*Second Manifesto*

*An Affective Athleticism*

### **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, as proposed in his theoretical writings and theatrical scenarios
- discrimination in the selection of his ideas which focus upon language and the use of the performer's voice
- appropriate examples

### **Mark Bands**

*For the award of Band 1 marks (40-50),* candidates will demonstrate extensive knowledge and understanding of Artaud's ideas through apt and purposeful attention to a broad range of the indicators mentioned. They will display a high level of understanding of Artaud's ideas for language and the use of the performer's voice 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 through appropriate attention to a fair range of the indicators mentioned. They will display a sound understanding of Artaud's ideas for language and the use of the performer's voice 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, paying attention to a number of the indicators mentioned. They will demonstrate some understanding of Artaud's ideas for language and the use of the performer's voice 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, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of Artaud's ideas for language and the use of the performer's voice 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, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of Artaud's ideas for language and the use of the performer's voice 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**

*Identify the features of **one** practitioner's distinctive approach to theatre. Assess the contribution of this approach to modern theatre work.*

Answers will vary significantly according to which practitioner is chosen and to the aspects of his work which the candidates choose to discuss. However, in relation to the Assessment Criteria below, expect answers to include some of the following aspects:

#### ***Stanislavski***

##### *Features of his distinctive approach to theatre*

- the concept of the system
- the employment of realism in the choice of texts, acting style and design features
- the importance of stage truth
- the creation of believable characters
- a focus on imagination and creativity
- an emphasis on poise, stamina and flexibility
- a demand for vocal and physical clarity
- a demand for focus and concentration

##### *His contribution to modern theatre work*

- the tradition of Naturalism
- a system of rehearsal
- a detailed rehearsal structure for actors
- the use of imagination and creativity in performance
- a coherent approach to the employment of performance skills
- good working conditions for actors
- empathetic and disciplined audiences
- alert audiences seeking fulfilment
- Realistic sets/props/costumes
- Stanislavski's writings/documentated productions as a source to advocates of his approach to theatre

- Stanislavski's influence upon modern theatre practitioners including directors, stage schools, performers, theatre companies, playwrights

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

***Craig***

*Features of his distinctive approach to theatre*

- the concept of the director as the unifier of the stage picture
- non-Naturalistic design features
- the use of symbol and suggestion
- the use of scale to dwarf and distance
- creative use of lighting, for example, in the creation of doors and corridors
- disciplined performers
- Übermarionette
- the incorporation of ritual and ceremony
- an emphasis on gesture and rhythm
- play texts used selectively
- the importance of music

*His contribution to modern theatre work*

- the incorporation of architectural design
- the use of spectacularly high walls
- the employment of ramps, slopes and steps
- the use of scenic devices such as gauze, screens and floor cloths
- the use of symbolic mask
- the use of symbolic costume
- the use of specific angles to create particular lighting effects
- the use of coloured lighting
- the use of shadow and projection

- mood and atmosphere created through lighting
- Craig's writings/sketches/documentated productions as a source to advocates of Craig's approach to theatre
- Craig's influence upon modern theatre practitioners including directors, performers, designers, theatre companies, stage schools

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

### **Artaud**

#### *Features of his distinctive approach to theatre*

- the notion of total theatre
- the development of cruelty
- experiences which would push the spectators to the limits of what they would tolerate
- the use of metaphysics
- the use of Eastern theatre styles
- performances which would require the spectators' full emotional involvement
- scenarios intended to shock and challenge
- performances designed to confront spectators with manifestations of their hidden urges
- performances staged beyond the confines of traditional theatre
- the use of barns and holy places
- the development of hieroglyphics
- the notion of a concrete language of the stage
- the subordination of formal language
- the use of airborne cries
- the use of incantation and intonation
- the concept of affective athleticism
- the actor as an instrument of breath control
- the use of lighting and sound to torture and charm

*His contribution to modern theatre work*

- an emphasis on gesture and movement
- the employment of dance and frenzy
- the use of incantation and intonation
- the employment of symbolic mask and costume
- the use of huge puppets
- the use of lights which oscillate, pulsate and throb
- the use of blinding sheet lighting
- the use of sound to torture or charm
- sound pouring from the four corners of the auditorium
- an absence of traditional divisions within the auditorium
- the performance vortex
- the use of galleries for performers or spectators
- the use of swivel chairs
- auditoria without ornamentation
- large, flexible performance spaces
- Artaud's writings/scenarios/documentated productions as a source to advocates of his work
- Artaud's influence upon modern practitioners including designers, directors, performers, stage schools, theatre companies, playwrights

Candidates should illustrate their answers with examples of Artaud'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 features of his distinctive approach to theatre
- discrimination in the selection of aspects of his approach 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 broad range of the indicators mentioned. They will display a high level of understanding of the practitioner's distinctive approach to theatre and of the contribution of this approach 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 distinctive approach to theatre and of the contribution of this approach 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 distinctive approach to theatre and of the contribution of this approach 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 distinctive approach to theatre and of the contribution of this approach 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, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of the practitioner's distinctive approach to theatre and of the contribution of this approach to modern theatre work. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.