



General Certificate of Education

Drama and Theatre Studies
5241/6241

DRA3/B Theatre in Practice – Theatre
Practitioners

Mark Scheme

2008 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 rehersal [underline or ring]

example needed = eg?

generalised = **G**

contradiction = **C**

specialist terminology needed = **term?**

Examiners may still make fuller comments, as appropriate, in the body or margin of the script and should **ALWAYS** put a summative comment, at the end of each of the candidate's answers, which relates clearly to the mark band awarded.

**AS UNIT 3, SECTION B (THEATRE IN PRACTICE) MARK SCHEME (DRA3/B) –
THEATRE PRACTITIONERS**

JUNE 2008

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

Choose **two** of the following terms:

'the unbroken line'
'the magic if'
'given circumstances'.

Explain what Stanislavski meant by the terms you have chosen and assess their usefulness to the actor within the rehearsal process.

Candidates' answers will vary according to their understanding of 'the unbroken line', 'the magic if' and 'given circumstances'. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

'The unbroken line'

Stanislavski's use of the term

- the creative process of unifying the actor's disorganised thoughts about a role
- the development of a living organic line of action
- enables the actor to discern a pattern in the line of action
- allows recognition of the main current of the role, defining its shape and shading
- the line of action built as a combination of defined information and the actor's creative imagination
- the flow of objects on which the attention of the actor is focused
- a way of defining the truth of the role and avoiding internal artificiality
- a way of achieving balance between life and acting

The potential use of 'the unbroken line' in the rehearsal process

- filling in the gaps of what the playwright has left unsaid
- imagining the life the character leads between acts and entrances
- determining events occurring off-stage and establishing moments between scenes
- identifying and clarifying the motive forces
- using creative objectives to establish the life of the role
- the use of the circle of attention in establishing the character's focus
- arousing inner activities

- using inner forces to feel the past
- unearthing meaning and sub-text
- establishing units and objectives

'The magic if'

Stanislavski's use of the term

- the power of the word 'If' to arouse inner and real activity
- enables the actor to behave 'as if' everything on stage were true
- a lever to lift the actor out of the world of actuality into the realm of the imagination
- creates a link between the actor and the role
- a way of developing sincerity
- a way of stimulating belief in a stage fiction

The potential use of 'the magic if' in the rehearsal process

- gives the push to dormant imagination
- establishes an essential link with the 'given circumstances' by defining and qualifying them
- helps the actor to find inner justification and logic for action
- establishes psychological goal within the 'given circumstances'
- assists the development of truth through improvisation
- the 'madman behind the door' as an example of 'the magic if'

'Given circumstances'

Stanislavski's use of the term

- the development of 'the magic if'
- facts – plot, events, character
- social level – epoch, time, place, conditions
- literary level – interpretation of character and issues
- research – the development of given circumstances

The potential use of 'given circumstances' in the rehearsal process

- provides the framework for 'the magic if'
- developing the facts of the play into a life in which the actor can believe
- creating inner stimulus
- developing sincere emotions
- developing an outline for the life of the character
- directing attention to 'given circumstances' which are always within reach rather than attempting to create emotions which are not subject to direct command

Assessment Criteria (AO4)

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 teaching and writings
- discrimination in the identification of his ideas which are included in his work on 'the unbroken line', 'the magic if' and 'given circumstances'
- an assessment of the usefulness of the chosen terms 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 work through apt and purposeful attention to a broad range of the indicators mentioned. They will offer a very detailed explanation of their chosen terms and an intelligent assessment of their usefulness to the actor within the rehearsal process.

For the award of Band 2 marks (30–39), candidates will demonstrate quite detailed knowledge and understanding of Stanislavski's work through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation of their chosen terms and a sensible assessment of their usefulness to the actor within the rehearsal process.

For the award of Band 3 marks (20–29), candidates will demonstrate somewhat generalised knowledge and understanding of Stanislavski's work, paying attention to a number of the indicators mentioned. They will offer some explanation of their chosen terms and some assessment of their usefulness to the actor within the rehearsal process.

For the award of Band 4 marks (10–19), candidates will demonstrate an inadequate knowledge and understanding of Stanislavski's work, paying attention to a narrow range of the indicators mentioned. There will be scant explanation of their chosen terms and scant assessment of their usefulness to the actor 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 their chosen terms and there is unlikely to be any assessment of their usefulness to the actor 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

Explain Craig's intentions for the use of screens, lighting and gauze. You should refer to Craig's own productions in your answer.

Candidates' answers will vary according to their understanding of Craig's use of screens, gauze and lighting.

While candidates may not give equal attention to all three elements, they must discuss Craig's intentions for all three.

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

Craig's intentions for the use of screens

- plain, flat walls designed to resemble four hundred different locations, not intended to facilitate swift scene changes
- folding screens which can be any size or shape
- screens hinged so that they can receive the play of light
- self-supporting screens
- screens which allow the creation of constantly evolving stage pictures
- plain screens which allow the actors to be seen without distraction
- screens which could represent indoor or outdoor locations
- spatial representation of a character's state of mind
- white or grey screens onto which colour can be projected
- screens which could limit or extend the acting area to create specific effects
- scenes made up of 6, 8, 10 or 12 screens of the same height

Examples of the use of screens in Craig's own productions

- screens made from canvas on a wooden frame in *The Masque of Love*
- three superimposed gauze screens used with flickering torchlight in *Vikings*
- the use of flickering shadows on the side screens in *Hamlet*
- grey screens to suggest castle ramparts in *Hamlet*
- the creation of a claustrophobic enclosure for Polonius' study in *Hamlet*

- the use of single screens to create columns in *Hamlet*
- the use of carefully positioned screens to create the impression of perspective in *Hamlet*
- screens used alongside steps, windows, bridges and balconies in *Hamlet*
- a sense of harmony and variety created using the screens in *Hamlet*
- the difficulty of moving the enormous screens between scenes
- the instability of the screens during rehearsal

Craig's intentions for the use of lighting

- the concept of painting with light
- lighting to create mood and atmosphere
- lighting to create mystery and suspense
- lighting as part of the unified stage picture rather than simply used to light the actor
- the symbolic use of light
- the combined effect of lighting and costume
- the creation of shadows and pools of light
- the creation of doorways, rooms and columns of light

Examples of the use of lighting in Craig's own productions

- the use of the hidden lighting bridge in *Dido and Aeneas*
- the use of deep blue gels in *Dido and Aeneas*
- lights shining in columns from holes in the stage in *Dido and Aeneas*
- rich, celebratory coloured lighting in *Masque of Love*
- lighting emanating from the manger in *Bethlehem*
- actors lit directly from above in *Vikings*
- economy of light used in *Vikings*, leaving parts of the stage suggestive and indistinct
- the use of a perforated star cloth in *Vikings*
- the use of lighting to create a stained glass effect in *Much Ado About Nothing*
- intense lighting used to enhance the impact of the golden cloak in *Hamlet*

- the use of lighting to create a ghostly effect in the opening scene in *Hamlet*

Craig's intentions for the use of gauze

- gauze used to create generalised settings and moods
- gauze used to juxtapose contrasting scenes
- three-dimensional effects using lighting behind the gauze
- gauze lit from the front to create the impression of solid wall
- gauze used to create sinister, supernatural effects
- spectacular effects created through a combination of gauze and rotating filters
- the use of the double gauze to surprise the audience
- the use of gauze to create a harmonious effect
- gauze used to create powerful, bold images
- gauze as part of the unified stage picture

Examples of the use of gauze in Craig's own productions

- gauzes used to create a ghostly effect in the witches scene in *Dido and Aeneas*
- the effect of an endless sky using gauze in *Dido and Aeneas*
- the impression of ships' masts created using gauze and slender poles in *Dido and Aeneas*
- gauze used to create the impression of the monster in *Acis and Galatea*
- gauze used to half-conceal a long dim line of cloaked figures in *Acis and Galatea*
- actors appearing and disappearing behind a gauze in *Vikings of Helgeland*
- in *Sword for Song* warm candlelight behind the gauze contrasted with the dark ragged figures in front of it
- a double gauze used to create the impression of a dream world in *Sword for Song*

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 on screens, lighting and gauze
- relevant examples from his productions

Mark Bands

For the award of Band 1 marks (40–50), candidates will demonstrate extensive knowledge and understanding of Craig's work through apt and purposeful attention to a broad range of the indicators mentioned. They will offer an intelligent explanation of Craig's intentions for the use of screens, lighting and gauze and the answer will be supported with some well integrated examples from his productions.

For the award of Band 2 marks (30–39), candidates will demonstrate quite detailed knowledge and understanding of Craig's work through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation of Craig's intentions for the use of screens, lighting and gauze and the answer will be supported with quite well chosen examples from his productions.

For the award of Band 3 marks (20–29), candidates will demonstrate somewhat generalised knowledge and understanding of Craig's work, paying attention to a number of the indicators mentioned. They will offer a partial explanation of Craig's intentions for the use of screens, lighting and gauze. There will be some examples from his productions.

For the award of Band 4 marks (10–19), candidates will demonstrate an inadequate knowledge and understanding of Craig's work, paying attention to a narrow range of the indicators mentioned. They may identify one or two aspects of Craig's intentions for the use of screens, lighting and gauze. There will be few relevant examples from his productions.

For the award of Band 5 marks (0–9), candidates will demonstrate little or no knowledge or understanding of Craig's work, paying scant attention to the indicators mentioned. There is unlikely to be any explanation of Craig's intentions for the use of screens, lighting and gauze. 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

Explain how Artaud intended to use lighting and sound in the theatre. You should support your answer with specific examples from Artaud's writings and/or theatrical projects.

Candidates' answers will vary according to which aspects of Artaud's ideas on lighting and sound they choose to focus upon.

While candidates may not give equal attention to lighting and sound, they must refer to both elements.

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

Lighting

- lighting as part of the visual spectacle
- lighting used to shock the audience
- lighting used to awaken the spectators from their slumbers
- lighting used to intensify the effect of disturbing visual images
- use of sheet lighting
- use of coloured lights to intensify mood
- pulsating light

Examples from Artaud's projects and writings (the following list is intended to be neither exhaustive nor prescriptive):

- the effect of lightning in *The Jet of Blood*
- lighting used to turn The Whore's dress transparent in *The Jet of Blood*
- the inner stage lit in red in *The Philosopher's Stone*
- blinding light used in *The Philosopher's Stone*
- lightning flashes in *The Cenci*
- references to oscillating lights and sheet lighting in 'The First Manifesto'
- reference to different intensities of light in 'The Second Manifesto'

Sound

- the use of screams and cries
- the use of sound to disturb and unsettle the spectators
- the use of piercingly high sounds

- the use of painfully loud sounds
- the use of sound as a torture
- the power of sound to provoke a physical response
- the use of sound to charm and seduce
- the use of crescendo and whisper
- the use of echo
- the use of surround sound

Examples from Artaud's projects and writings (the following list is intended to be neither exhaustive nor prescriptive):

- the sound of earthquakes and thunder in *The Jet of Blood*
- the use of a military march in *The Philosopher's Stone*
- the sound of a storm in *The Conquest of Mexico*
- the sound of footsteps in *The Cenci*
- the use of whispering in *The Cenci*
- the use of surround sound in *The Cenci*
- the use of an Inca rhythm in *The Cenci*
- reference to rhythm in 'On Balinese Theatre'
- reference to new musical instruments in 'The First Manifesto'
- reference to vibrations, rhythm and repetition in 'The Second Manifesto'

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 teaching and writings
- discrimination in the identification of his ideas which are included in his ideas on lighting and sound
- relevant examples from his writings and/or projects

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Artaud's work through apt and purposeful attention to a broad range of the indicators mentioned. They will offer an intelligent explanation of Artaud's intended use of lighting and sound and the answers will be supported with some well-integrated examples from his writings and/or projects.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Artaud's work through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation of Artaud's intentions for the use of lighting and sound and the answer will be supported with quite well chosen examples from his writings and/or projects.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Artaud's work, paying attention to a number of the indicators mentioned. They will offer a partial explanation of Artaud's intentions for the use of lighting and sound. There will be some examples from his writings and/or projects.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Artaud's work, paying attention to a narrow range of the indicators mentioned. They may identify one or two aspects of Artaud's intentions for the use of lighting and sound. There will be few relevant examples from his writings and/or projects.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Artaud's work, paying scant attention to the indicators mentioned. There is unlikely to be any explanation of Artaud's intentions for the use of lighting and sound 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 demands which **one** practitioner placed upon his performers. You should refer to your chosen practitioner's theoretical writings and/or his theatrical projects/productions in your answer.*

Candidates' answers will vary considerably according to which practitioner is chosen. In relation to the Assessment Criteria below, expect answers to include references to some of the aspects which are listed for each practitioner below.

Candidates must support their answers with relevant examples from the chosen practitioner's work.

Stanislavski

Stanislavski demanded the following of his performers:

- Realism
- belief, truth, creativity, imagination
- three-dimensional characters
- use of the psycho-technique
- emotional engagement and empathy with the role
- initiative and a willingness to develop the role
- an analytical approach to the task
- concentration
- vocal clarity and precision
- physical strength, flexibility and stamina
- rhythm and grace
- discipline
- an understanding of the super-objective
- obedience to the will of the director
- on-going training

Reference to Stanislavski's writings and/or productions may include:

- the advice offered to the performer on the use of the psycho-technique in 'An Actor Prepares'
- the discussion of vocal and physical preparation in 'Building a Character'

- Stanislavski's own struggles as a performer as outlined in 'My Life in Art'
- the issue of obedience to the director as demonstrated by his own relationship with Danchenko, particularly in their production of *Julius Caesar*
- the need for vocal clarity and precision as demonstrated in his production of *Mozart and Salieri*
- the need for physical stamina and strength as demonstrated in his production of *Hamlet* with Craig
- his emphasis on tiny shifts of emotion, particularly evident in *A Month in the Country*
- his exploration of sub-plot, particularly significant in his production of *The Cherry Orchard*
- Stanislavski's insistence that his actors should be receptive to new ideas and forms as demonstrated by his production of *The Drama of Life*, abstract, symbolic, unreal

Craig

Craig demanded the following of his performers:

- obedience, discipline, a willingness to experiment
- amateur performers on occasion
- plus fire, minus ego
- Übermarionette
- strength and stamina
- elegance and precision, flexibility and poise
- a quality of stillness
- vocal expression
- poetic action
- a ritual quality, gravity
- presentation of the role, not a 3D character
- the ability to use mask

Reference to Craig's writings and/or productions may include:

- ideas on performance expressed in 'The Actors of the Future'
- the discussion of acting style in 'To Feel or Not to Feel'

- Craig's attitude to facial expression as revealed in 'A Note on Masks'
- his attitude to the place of the performer as revealed in 'The Actor and the Übermarionette'
- his use of amateur performers in the early part of his career
- his demand for obedience and for physical stamina evident in his production of *Hamlet*
- his demand for a willingness to experiment shown in his production of *Dido and Aeneas*
- the need for elegance and precision evident in *The Masque of Love*

Artaud

Artaud demanded the following of his performers:

- discipline
- an understanding of the philosophy underlying his work
- an understanding of the principles of Surrealism
- a broad minded approach to the shocking subject matter and language
- a willingness to experiment and take risks
- interaction and/or intimacy with spectators
- precise gesture and movement sequences, controlled energy
- physical stamina, flexibility and control
- physical pulsation, dance and frenzy
- breath control
- hieroglyphics
- screams and cries
- a range of accents
- intonations and incantations
- an ability to whisper loudly
- the use of masks and puppets

Reference to Artaud's writings and/or projects may include:

- the shocking nature of the subject matter in *The Jet of Blood*
- the nudity involved in *The Jet of Blood*
- the graphic language in *The Jet of Blood*
- the intimacy with the spectators demanded in his production of *The Cenci*
- his emphasis on breath control as outlined in 'An Affective Athleticism'
- the need for physical strength and ability as outlined in 'An Affective Athleticism'
- the role of dance and frenzy as outlined in 'On Balinese Theatre'
- the place of gesture as explained in 'On Balinese Theatre'
- the precise movement sequences required in *The Cenci*
- the demand for ritual acting in *The Cenci*
- the piercing screams in *The Cenci*
- the range of accents required in *The Jet of Blood*

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, practices and influences
- discrimination in the selection of his ideas which focus upon the work of the performer
- examples from his writings and/or his 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 through apt and purposeful attention to a broad range of the indicators mentioned. They will display a high level of understanding of the demands which the practitioner placed upon his performers and the answer will be supported with well integrated examples from his theoretical writings and/or theatrical projects/productions.

For the award of Band 2 marks (30–39), candidates will demonstrate quite detailed knowledge and understanding of the selected practitioner's ideas through appropriate attention to a fair range of the indicators mentioned. They will display sound understanding of the demands which the practitioner placed upon his performers and the answer will be supported with quite well chosen examples from his theoretical writings and/theatrical projects/productions.

For the award of Band 3 marks (20–29), candidates will demonstrate somewhat generalised knowledge and understanding of the chosen practitioner's ideas, paying attention to a number of the indicators mentioned. They will demonstrate some understanding of the demands which the practitioner placed upon his performers and the answer will be supported with some examples from his theoretical writings and/or theatrical projects/productions.

For the award of Band 4 marks (10–19), candidates will demonstrate an inadequate understanding of the selected practitioner's ideas, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of the demands which the practitioner placed upon his performers and there will be few relevant examples from his theoretical writings and/or theatrical projects/productions.

For the award of Band 5 marks (0–9), candidates will demonstrate little or no knowledge of the selected practitioner's ideas. They will fail to demonstrate understanding of the demands which the practitioner placed upon 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.