



General Certificate of Education

Drama and Theatre Studies 5241/6241

DRA3/B Theatre in Practice – Theatre Practitioners

Mark Scheme

2006 examination – January 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 rehersal [underline or ring]

example needed = eg?

generalised = **G**

contradiction = **C**

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

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

JANUARY 2006

INTRODUCTION

This section of DRA3 assesses A04:

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

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

SECTION B

Questions are marked out of 50 according to the following banding scheme:

40-50 marks

Answers in this range will demonstrate a very detailed and extensive knowledge of the work of the selected theatre practitioner.

Whatever the focus of the set question, candidates will select material appropriately to communicate a sense of their complete command of the subject matter.

Candidates will make apposite reference to the practitioner's theatrical context, purpose and practice, to support their answers.

Candidates will display a high level of understanding of the aims and achievements of the selected practitioner and will offer intelligent personal evaluation of the practitioner's contribution to the theatre, as relevant to the question set.

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation. Handwriting will be clearly legible.

30-39 marks

Answers in this range will demonstrate quite detailed and broad knowledge of the work of the selected theatre practitioner.

Whatever the focus of the set question, candidates will select material fairly appropriately to communicate a sense of their secure command of the subject matter.

Candidates will make some pertinent reference to the practitioner's theatrical context, purpose and practice, to support their answers.

Candidates will display a sound understanding of the aims and achievements of the selected practitioner and will offer some sensible personal evaluation of the practitioner's contribution to the theatre, as relevant to the question set.

Answers in this range will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and will be quite well-organised, making the candidate's meaning clear. Specialist subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent. Handwriting will be clearly legible.

20-29 marks

Answers in this range will demonstrate some general knowledge of the work of the selected theatre practitioner.

Candidates may not select material appropriately to answer the focus of the set question directly, communicating a sense of only partial command of the subject matter.

Candidates will attempt to support their answers with references to the practitioner's theatrical context, purpose and practice, but these may not be relevant.

Candidates will demonstrate some understanding of the aims and achievements of the selected practitioner but will offer only limited evaluation of the practitioner's contribution to the theatre.

Answers in this range will, for the most part, be clearly expressed. Relevant information will be included, but answers may sometimes stray from the point. Information will be sufficiently well-organised for the candidate's meaning to be clear. Some specialist subject terminology will be used within the answer, but may be used rather tentatively. There will be some errors in spelling, grammar and punctuation, but not enough to suggest a significant weakness in these areas or to render the answer obscure. Handwriting will be legible.

10-19 marks

Answers in this range will demonstrate an inadequate knowledge of the work of the selected theatre practitioner.

Candidates will be unselective in their use of material which may not adequately focus on the question set, communicating a negligible command of the subject matter.

Candidates will include some references to the practitioner's theatrical context, purpose and practice in their answers, but these are likely to be largely irrelevant.

Candidates will demonstrate imperfect understanding of the aims and achievements of the selected practitioner and will offer scant evaluation of the practitioner's contribution to the theatre.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and intrusive and suggest a weakness in these areas, though the candidate's meaning will be discernible. The candidate's handwriting may be difficult to read.

0-9 marks

Answers in this range will demonstrate scarcely any knowledge of the work of the selected theatre practitioner.

Candidates may select inappropriate or inaccurate material which fails to address the focus of the question set, communicating no useful command of the subject matter.

There will be almost no references to the practitioner's theatrical context, purpose and practice in an answer which will in itself be largely irrelevant or extremely skimpy.

Candidates will fail to demonstrate understanding of the aims and achievements of the selected practitioner; there is unlikely to be any evaluation offered of the practitioner's contribution to the theatre.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used, and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow. The candidate's handwriting may also be difficult to read.

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION B

Question 1

Outline Stanislavski's ideas on 'imagination' and 'relaxation' and assess the usefulness of these aspects of the system to the actor within the rehearsal process.

Candidates' answers will vary according to their understanding of the system and their assessment of the usefulness of Stanislavski's advice. While candidates may not give equal attention to 'imagination' and 'relaxation', they must refer to both aspects of the system.

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

Imagination

The concept

- Stanislavski's own experiences as outlined in his writings
- the role played by imagination within the system
- the link between imagination and concentration
- the link between imagination and relaxation
- the role played by imagination in the concept of emotion memory
- Stanislavski's own concerns about forcing the imagination

The rehearsal process

- exercises to develop the imagination
- creating belief in the role
- the inner chain of circumstances
- sub-text
- fixing the who, what, why, when
- magic if
- the method of physical action

Relaxation

The concept

- Stanislavski's experience of relaxation as outlined in his writings
- plasticity of movement
- relaxation and vocal expression
- allowing purpose to drive movement
- serving an inner purpose
- the link between relaxation and concentration
- the link between relaxation and imagination

The rehearsal process

- exercises to aid physical relaxation
- precision
- clarity
- centres of gravity
- yoga
- freeing and balancing the muscles
- action
- exercises to promote mental relaxation

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 imagination and relaxation
- an assessment of the usefulness of these 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 wide range of the indicators mentioned. They will offer an intelligent explanation and assessment of the usefulness of Stanislavski's ideas on 'imagination' and 'relaxation'.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Stanislavski's system through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation and assessment of the usefulness of Stanislavski's ideas on 'imagination' and 'relaxation'.

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 Stanislavski's ideas on 'imagination' and 'relaxation' but will offer only a limited assessment of their usefulness.

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

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Stanislavski's system, paying scant attention to the indicators mentioned. There will be negligible understanding of Stanislavski's ideas on 'imagination' and 'relaxation' and there is unlikely to be any assessment of their usefulness. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 2

What effects did Craig hope to create through his use of performers? How successful do you think he was in achieving these effects in his productions?

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

- the unified stage picture
- subordination to the vision of the director
- interpretation not imitation
- presentation not impersonation
- non-declamatory acting
- the actor plus fire minus ego
- the use of actors
- 'Übermarionette'
- the use of masks
- the use of gesture
- emphasis on form and shape
- emphasis on rhythm and grace
- emphasis on flexibility and stamina
- ceremony and ritual
- the use of the silent gesture against sound effects
- the use of the still image against a moving set

Candidates should offer an assessment of the success of Craig's ideas for achieving effects through the use of performers. Reference to Craig's productions may include *Masque of Love*, *Bethlehem*, *Dido and Aeneas*, *Acis and Galatea*, *Hamlet*, *Vikings* and *Macbeth*.

Assessment Criteria (AO4)*Knowledge and understanding*

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

- reference to Craig's ideas on the use of performers
- the accurate identification of a range of Craig's methods
- discrimination in the assessment of Craig's ideas on the use of performers in his productions

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Craig's methods through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of Craig's ideas on the use of performers in his productions and they will offer an intelligent assessment of the intended effects.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Craig's methods 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 performers in his productions and they will offer some sensible assessment of the intended effects.

For the award of Band 3 marks (20-29), candidates will demonstrate somewhat generalised knowledge and understanding of Craig's methods, paying attention to a number of the indicators mentioned. They will demonstrate some understanding of Craig's ideas on the use of performers in his productions but they will offer only limited assessment of the intended effects.

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Craig's methods, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of Craig's ideas on the use of performers in his productions and will offer scant assessment of the intended effects.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Craig's methods, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of Craig's ideas on the use of performers in his productions and there is unlikely to be any assessment of the intended effects. Answers in this range may be extremely brief and/or much of the answer is likely to be completely irrelevant.

Question 3

With specific reference to his writings and/or theatrical projects, explain what Artaud meant by the term ‘concrete language’.

Candidates’ answers will vary according to what they understand of the term ‘concrete language’. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

The content of the scenarios

- rescuing theatre from its psychological prostration
- universal themes
- baffling dialogue
- words given unusual significance
- elements of farce
- gigantic disorders
- restricted text
- rapid juxtapositions of image and action
- stylistic re-enactments
- ritual
- extreme violence
- exorcism to make our devils flow
- naked theatre language

Vocal work

- incantation
- vocal vibration
- shouts and groans
- an alphabet of sounds
- formal speeches
- words detached from action
- words shouted, intoned, whispered, howled, groaned

Physical Work

- use of mime
- use of tableaux
- use of immobility
- ritual movement
- rhythmic movement
- stilted acting
- unnatural movement
- movement to express emotion
- assured gesture
- gestures created out of a state of mind
- rolling eyes
- deliberate accuracy
- gestural metaphysics
- three-dimensional hieroglyphics

Production elements

- mask
- ritual costume
- challenging stage effects
- dummies like human reproaches
- oscillating lights
- blinding lights
- silence
- discord

Reference to Artaud's work may include:

The Theatre and its Double

First Manifesto

Second Manifesto

The Jet of Blood (full script)

The Conquest of Mexico (scenario not performed)

The Cenci (full script)

Assessment Criteria (AO4)

Knowledge and understanding

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

- the accurate identification of a range of Artaud's ideas and intentions, as outlined in his writings and/or theatrical projects
- an appropriate explanation of the term 'concrete language'
- examples from Artaud's writings and/or theatrical projects

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Artaud's ideas and intentions through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of the term 'concrete language' and the answer will be supported with well integrated examples from his writings and/or theatrical projects.

For the award of Band 2 marks (30-39), candidates will demonstrate quite detailed knowledge and understanding of Artaud's ideas and intentions through appropriate attention to a fair range of the indicators mentioned. They will display a sound understanding of the term 'concrete language' and the answer will be supported with quite well chosen examples from his writings and/or theatrical projects.

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

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Artaud's ideas and intentions, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of the term 'concrete language' and there will be few relevant examples from his writings and/or theatrical projects.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Artaud's ideas and intentions, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of the term 'concrete language' 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 aspects that **one** practitioner believed to be essential for the creation of effective theatre and assess the success of his methods.*

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

Stanislavski

- a director with vision
- fully trained actors
- a lengthy rehearsal period
- good working conditions for the actors
- psychological realism
- concentration on stage
- focus on imagination and truth
- focus on clarity and expression
- three-dimensional characters
- authentic three-dimensional sets
- authentic props
- authentic costumes
- appropriate lighting and sound effects
- a darkened auditorium
- a disciplined, empathetic audience

Craig

- the director as the unifier of the stage picture
- lengthy, intensive rehearsals
- selective use of text
- use of the musical score
- disciplined performers

- the actor conforming to the will of the director
- ‘Übermarionette’
- the actor representing the role rather than creating a character
- ceremony and ritual
- poetic action
- an emphasis on rhythm and gesture
- symbolic costume
- the use of mask
- lighting to create mood and atmosphere
- strong directional light
- lighting to create doors and walls
- shadow and projection
- colour and angle in lighting
- use of scale
- colour and texture
- architectural design
- steps, slopes and ramps
- screens, gauze and floor cloths
- towering walls

Artaud

- hangar-like performance spaces
- auditorium stripped of ornament
- levels, galleries and swivel chairs
- full emotional engagement of the spectators
- the experience of the spectators pushed to extremes
- shocking, challenging content

- surround sound
- the use of crescendo and whisper
- musical instruments built into the set
- lighting and sound to shock and challenge
- sheet lighting
- pulsating light
- disciplined actors
- an emphasis on gesture
- hieroglyphics
- intonations and incantations
- the use of screams and cries
- dance and frenzy
- the physical stamina and flexibility of the performers
- the use of breath control
- the subordination of formal language

Candidates should offer an assessment of the success of the practitioner's methods. Candidates may illustrate their answers with relevant examples from the chosen practitioner's work.

Any personal examples must be clearly linked to a discussion of the aspects that the practitioner believed to be essential to the creation of effective theatre.

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 aspects which he believed were essential to the creation of effective theatre
- an assessment of the effectiveness of the methods

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of the selected practitioner's ideas and methods through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of the selected aspects of the practitioner's work and they will offer an intelligent assessment of the success of his methods.

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 selected aspects of the practitioner's work and they will offer a sensible assessment of their effectiveness.

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 selected aspects of the practitioner's work but they will offer only a limited assessment of their effectiveness.

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 selected aspects of the practitioner's work and will offer scant assessment of their effectiveness.

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 selected aspects of the practitioner's work and there is unlikely to be any assessment of their effectiveness. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.