



General Certificate of Education

Drama and Theatre Studies 5241

DRA3/B Theatre in Practice

Mark Scheme

2005 exam - 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 2005

INTRODUCTION

This section of DRA3 assesses A04:

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

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

SECTION B

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

40-50 marks

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

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

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

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

Answers in this range will express complex subject matter clearly and fluently. Information will be relevant and well-organised, making the candidate's meaning very clear. Specialist subsequent 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 Stanislavski's ideas on "units and objectives" and "the super objective" and assess their usefulness to the actor within the rehearsal process.

Candidates' answers will vary according to their understanding of "units and objectives" and "the super objective" and their assessment of the usefulness of the strategies. While candidates may not give equal attention to "units and objectives" and "the super objective", they must refer to both strategies. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Units and Objectives

- manageable chunks
- identifying the channel
- the creative line, stage truth
- the through line of action
- the counter through line
- using the given circumstances
- the magic if
- the aims of the character
- defining the creative objectives – inner, outer, psychological
- naming the unit, the action of the unit
- the region of the sub-conscious

The Super Objective

- the ruling idea of a play
- the significance of the play as a whole
- the reason for the performance
- the core of the play
- the score of the role
- the main artery
- the theme of the play
- each character's main objective

Candidates should offer an assessment of the usefulness of these elements of the system to the actor within the rehearsal process, for example:

- as an aid to understanding character and motivation
- as an aid to tackling the character's journey through the play
- as an aid to determining the inner and outer life of the role
- as an aid to understanding the contribution of a character to the dramatic meaning of the play
- as an aid to creative collaboration amongst the cast

Assessment Criteria (AO4)

Knowledge and understanding

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

- the accurate identification of a range of his ideas and practices, as outlined in his teachings and writings
- discrimination in the identification of his ideas which are included in his concepts of "units and objectives" and "the super objective"
- 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 concepts of "units and objectives" and "the super objective" 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 system through appropriate attention to a fair range of the indicators mentioned. They will offer a sensible explanation and assessment of the usefulness of Stanislavski's concepts of "units and objectives" and "the super objective" 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 system, paying attention to a number of the indicators mentioned. They will identify some aspects of Stanislavski's concepts of "units and objectives" and "the super objective" but will offer only a limited 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 system, paying attention to a narrow range of the indicators mentioned. They may identify one or two aspects of Stanislavski's concepts of "units and objectives" and "the super objective" but will offer 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 appreciation of the concepts of "units and objectives" and "the super objective" 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

With reference to Craig's own productions, explain his intentions for the use of lighting in the theatre.

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

- the concept of the unified stage picture
- the abolition of footlights
- the introduction of the hidden lighting bridge
- lighting used to create mood and atmosphere
- the use of gauze
- the use of colour
- the use of angle
- the use of shadow
- the use of projection
- the use of light to create corridors and doorways
- pools of light
- the use of strong directional light
- intense beams of light focused directly above the actors
- the symbolic use of light
- the combined effect of lighting and costume
- the combined effect of lighting and set

Candidates should offer examples of Craig's intentions for the use of lighting through reference to his own productions. The following list is not intended to be exhaustive or prescriptive.

Dido and Aeneas, 1900

- the actors illuminated by a hidden lighting bridge
- Dido in silhouette against a deep blue cyclorama

Masque of Love, 1901

- actors moving through pools of light
- a joyful effect created by celebratory colours in lighting

Bethlehem, 1902

- lighting emanating from the manger
- half-light to create depth and illusion

Acis and Galatea, 1902

- the use of shadow to create the impression of Polyphemus

Vikings of Helgeland, 1903

- actors appearing and disappearing behind a gauze
- actors lit from above
- lighting which created shadows on the actors' faces
- the use of a perforated star-cloth

Much Ado about Nothing, 1905

- the use of colour to create the stained glass effect

Hamlet, 1912

- lighting used to enhance the impact of the golden cloak
- the use of lighting to make the actor appear ghostly in the opening scene
- the use of lighting to intensify scale

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 Craig's ideas
- discrimination in the selection of Craig's intentions for the use of lighting
- 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 ideas through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of Craig's intentions for the use of lighting and the answer will be supported with well-integrated examples from Craig's productions.

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

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

For the award of Band 4 marks (10-19), candidates will demonstrate an inadequate knowledge and understanding of Craig's ideas, paying attention to a narrow range of the indicators mentioned. They will demonstrate imperfect understanding of Craig's intentions for the use of lighting and 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 ideas, paying scant attention to the indicators mentioned. They will fail to demonstrate understanding of Craig's intentions for the use of lighting 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

Outline Artaud's intentions for the use of sound and lighting in the theatre. You should make specific reference to Artaud's theatrical projects and/or his writings.

Candidates' answers will vary according to which aspects of Artaud's intentions for the use of sound and lighting they choose to focus upon. While candidates may not give equal attention to sound and lighting, they must refer to both elements. In relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Sound

- the power of sound to engage the inner sense of the spectator
- sound as a sensory experience
- the use of crescendo and whisper
- sound surrounding the audience
- the use of music to charm
- the use of sound as a torture
- piercing noises
- the use of screams, cries and ritual chants

Lighting

- lighting as part of the action
- the use of sheet lighting (like a fire of arrows)
- pulsating light
- the use of various lighting intensities
- the use of lighting to provoke shock
- the use of lighting as a form of torture

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

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

- the sound of earthquakes and thunder
- the effect of lightning

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

- a military march
- inner stage lit in red
- lighting blinding in its intensity
- lighting and sound required to work together

'The Conquest of Mexico', 1933 (scenario not performed)

- heavy melody giving way to a single piercing note
- storm effects

'The Cenci', 1935 (full script)

- claps of thunder
- violent gusts of wind
- jerky tramping feet
- repeated whispering of 'Cenci'
- the effect of voices passing 'like a flock of birds'
- pistol shots
- music by Roger Desormière
- the use of four speakers
- the tolling bells of Amiens Cathedral
- screeching machines
- echoing footsteps
- deafening fanfares
- ringing anvils
- the use of an Inca seven-part rhythm
- lightning flashes

'The Theatre and its Double', 1938

'On Balinese Theatre'

- booming, pounding rhythm

- sustained, hesitating, fragile music
- throbbing ensemble sounds
- woody hollow rhythms

'First Manifesto'

- musical instruments built into the set
- oscillating lights
- sheet lighting like a flight of arrows

'Second Manifesto'

- differing intensities of light
- vibrations, tremors, rhythmic repetition

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 sound and lighting
- appropriate examples

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Artaud's intentions through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of Artaud's intentions for the use of sound and lighting 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 intentions for the use of sound and lighting 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 intentions for the use of sound and lighting 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 intentions for the use of sound and lighting 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 intentions for the use of sound and lighting 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 how a director might use the techniques of **one** practitioner when directing a production.*

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

Stanislavski

A director might:

- select a text which features three-dimensional characters in believable situations
- demand disciplined audiences
- demand discipline of the actors
- train the actors vocally, physically and emotionally
- evoke historical authenticity on stage
- initiate minute attention to detail
- facilitate psychological realism
- conceive the stage picture in terms of realistic set, sound and lighting
- orchestrate the use of the system
- use improvisation
- embody a vision for the production in the super objective
- encourage inner truth
- bring cohesion to the production
- insist upon a lengthy rehearsal period

Craig

A director might:

- be responsible for creating a unified stage picture
- extend the flexibility of the performers
- introduce the concept of Übermarionette
- bring the diverse elements of theatre into a harmonious whole
- interpret the dramatist's work by means of the actors

- mix the palette of the play's colour, line and texture
- employ lighting, colour and architectural design
- capture the spirit of the play
- determine pattern and harmony
- make decisions about the delivery of the dialogue and verse
- bring a dream picture to reality
- instruct the actors so that they become the centre of the pattern
- insist upon a lengthy rehearsal period

Artaud

A director might:

- be a single creator, both playwright and producer
- select subject matter of a shocking nature
- obliterate the distinction between illusion and reality
- invite the spectators to share the emotions of the shows
- extend the vocal and physical athleticism of the performers
- confront the spectators with the darker sides of their own natures
- develop gesture and ritual as part of the show
- orchestrate language, rhythm, light and costume in the shows
- use sound as a significant part of the experience
- set out to alarm the spectators
- push the spectators to the limits of emotional and sensory experience

Candidates may illustrate their answers with relevant examples from their chosen practitioner's work.

Assessment Criteria (AO4)*Knowledge and understanding*

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

- the accurate identification of his ideas and practices
- discrimination in the selection of his ideas and methods which relate to his ideas on direction
- appropriate examples of the ways in which a director might employ his idea and 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 through apt and purposeful attention to a wide range of the indicators mentioned. They will display a high level of understanding of the practitioner's approach to direction and they will offer well-integrated examples of how a director might use his techniques when directing a production.

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 a sound understanding of the practitioner's approach to direction and they will offer quite well chosen examples of how a director might use his techniques when directing a production.

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 approach to direction and there will be some examples of how a director might use his techniques when directing a production.

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 approach to direction and there will be few relevant examples of how a director might use his techniques when directing a production.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of the selected practitioner's ideas. They will fail to demonstrate understanding of the practitioner's approach to direction and it is unlikely that there will be examples of how a director might use his techniques when directing a production. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.