



General Certificate of Education

Drama and Theatre Studies

5241/6241

Theatre in Practice DRA3/B

Mark Scheme

2008 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.

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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 rehearsal [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**

JANUARY 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

Explain what Stanislavski meant by the terms 'the super objective' and 'units and objectives' and how an actor might apply them in the creation of a role.

Candidates' answers will vary according to their understanding of the terms 'units and objectives' and 'the super-objective'. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

Stanislavski's use of the term 'the super objective'

- universal themes and issues
- finding the eternal within the modern
- continuity
- establishing fundamental line of direction
- tendency
- 'the unbroken line'
- 'the through line of action'
- the link between 'units and objectives' and 'the super objective'
- the realm of human conscious control
- action met with reaction
- grafting contemporary ideas onto old classics

The actor's application of 'the super objective'

- drawing smaller units into a coherent whole
- identifying the stream of minor objectives
- working with the inner current of the role
- establishing the main artery
- determining the purpose of the play
- identifying the character's main objective
- responding to the naming of the super objective
- staying true to the inner significance of the play
- working with the super theme

Units and objectives

Stanislavski's use of the term 'units and objectives'

- the turkey analogy to indicate the emphasis on a reductive process
- Stanislavski's early experiments with very small units
- a broken canvas is not a work of art
- an objective as an organic part of the unit
- the objective creates the surrounding unit
- objectives forming a logical, coherent stream
- objectives creating the life of a human soul
- objectives directed towards other characters not the audience
- personal objectives analogous to those of the character
- creative, artistic objectives
- real, live human objectives
- truthful objectives in which the audience can believe
- objectives woven into the fabric of the part
- specific, concrete objectives
- inner objectives
- active objectives which push the role along
- psychological objectives
- external, physical objectives
- mechanical objectives
- harmful, useless objectives

The actor's application of 'units and objectives'

- identifying the units as a way of marking the channel of a specific role
- naming the units with a noun
- unit length governed by change of intention
- finding the creative line

- maintaining the sense of the larger whole
- identifying the core of the play
- organic episodes
- entrances and exits
- changes of mood
- temporary divisions
- reversing the process to re-assemble the whole
- naming the objective – an active verb
- I wish to
- minor and major objectives
- inner, active objectives
- lively objectives carrying the germ of action
- problems to solve
- the objective as a way of giving the actor faith in his right to be 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 concepts of 'the super objective' and 'units and objectives'
- appropriate examples of the use by an actor of 'the super objective' and 'units and objectives'

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 an intelligent explanation of 'the super objective' and 'units and objectives' and of the actor's application of them in the creation of a role.

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 'the super objective' and 'units and objectives' and of the actor's application of them in the creation of a role.

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 a partial explanation of 'the super objective' and 'units and objectives' and of the actor's application of them in the creation of a role.

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. They may identify one or two aspects of 'the super-objective' and 'units and objectives' and of the application of them in the creation of a role.

For the award of Band 5 marks (0-9), candidates will demonstrate little or no knowledge or understanding of Stanislavski's work, paying scant attention to the indicators mentioned. There is unlikely to be any explanation of the 'super-objective' and 'units and objectives' or of the actor's application of them in the creation of a role. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 2

Outline Craig's ideas for the use of costume and mask. How effective do you consider these ideas to have been in his productions?

Candidates' answers will vary according to the aspects of Craig's ideas on costume and mask which they choose to discuss.

While candidates may not give equal attention to costume and mask, they must discuss Craig's ideas for the use of both.

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

Craig's ideas on costume

- a significant part of Craig's vision of theatre
- a way of capturing the ceremonial quality of the Eucharist using colour and texture
- the possibility of using splendid fabric, richly embroidered and fur trimmed
- the potential of cheap fabric which could look rich under stage lighting
- the power of medieval costumes when creating visual impact
- the concept of using a deliberate, sometimes restricted palette
- the idea of using clues in the text to determine costume colour
- the power of discordant colour schemes
- the possibility that costumes might be designed to echo colours and textures in the set
- the use of costume to distort the human form
- the use of costume to create non-human forms
- the use of costume to create the impression of movement
- the possibility of creating carefully stylised costumes designed to echo the essence of character
- the potential for sculptured lines and folds
- the importance of layers and the use of fabrics of contrasting weight and density

In their assessment of the effectiveness of these ideas, candidates may consider:

- the harmonious effect which Craig often achieved

- the creation of the unified picture
- the weight of the costumes
- the comfort of the performers
- Craig's obsessive attention to detail, e.g. the golden cloak woven in his own textile mill
- the positive and negative effect of the costume on the movement of the actors
- the unflattering effect of some of Craig's costumes and headdresses
- Craig's insistence upon rehearsals in underwear so that he could study the movement of the actors before designing their costumes
- the response of Craig's audiences to his ideas on costume
- the use of costume by advocates of Craig's ideas

In their discussion of the effectiveness of Craig's ideas within specific productions, candidates may include:

- the ethereal quality of the fabric strips used on the angel costumes in *Bethlehem*
- the stunning combined effect of the costumes worn by the 70 chorus members in *Bethlehem*
- the shocking discord of the clashing colours in *Dido and Aeneas*, vivid red wig, violet green robe with rich purple yoke
- the sudden change of colours in *Dido and Aeneas*, vibrant colours replaced by black and white
- the disturbing seaweed head dress worn by the male witch in *Dido and Aeneas*
- the distortion of the human form in *Dido and Aeneas*, leaves sprouting from the witches' fingers
- the visual impact of the giant costume in *Acis and Galatea*
- the impossibly heavy coat in *Hamlet*, under which some actors fainted

Craig's ideas on mask

- a visible expression of the mind
- the stylisation of human qualities
- a way of presenting human nature in generic rather than individual forms
- a way of representing the six expressions of the human face, for example, fear, pity, pride
- ideas outlined in 'A Note on Masks'
- Craig's feeling that masks had become a trivial piece of theatrical decoration
- Craig's feeling that the expressions on the performer's face were too fleeting to really communicate with the audience
- Craig's concern with universal demonstrations of emotions
- Craig's fear that masks echoing those from Greece, Japan and India would merely become historical artefacts
- Craig's belief that masks could be used as a way of making a statement
- Craig's suggestion that masks could be used as a way of moving beyond reality
- Craig's insistence that a small number of archetypes could be re-used in a multiplicity of situations
- Craig's proposal that the creation of masks might be seen as an art in its own right

In their assessment of the effectiveness of these ideas, candidates may consider:

- Craig's ideas on masks as part of a unified stage picture
- masks which paralleled the simplified stage scenery which Craig used
- the effect of the masks upon the movement of the actors
- the style of acting which Craig demanded (solemn, beautiful and remote) working alongside masks
- the ability of masks to portray abstract emotional states rather than projecting live emotions
- the subordination of the actor in Craig's theatre to the aesthetic requirements of the drama
- the way masks rule out individual emotions

- the response of Craig's actors to his ideas on mask
- the use of masks by advocates of Craig's ideas – Yeats, Jacques Copeau, Eugene O'Neill

In their discussion of the effectiveness of Craig's ideas within specific productions, Candidates may include:

- the stylised distortion of features in *Dido and Aeneas*
- the stockings on the faces of the witches in *Dido and Aeneas*
- Craig's plans for larger than life masks in *Hamlet*
- the elaborately formal beards and wigs creating a mask-like effect in *Hamlet*
- Polonius' toad-like head dress in *Hamlet*
- the witches' grotesque bird masks in *Macbeth*
- the grotesque mask representing Macbeth's severed head on the point of a spear

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 concept of costume and mask
- an assessment of the effectiveness of his ideas

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 outline and assessment of Craig’s ideas for the use of costume and mask.

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 outline and assessment of Craig’s ideas for the use of costume and mask.

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 identify some aspects and offer some assessment of Craig’s ideas for the use of costume and mask.

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 ideas for the use of costume and mask but assessment will be negligible.

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 ideas for the use of costume and mask. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 3

Explain Artaud's concept of 'The Theatre of Cruelty' and assess the practicality of the methods it involved.

Candidates' answers will vary according to what they understand of the concept of 'The Theatre of Cruelty'. However, in relation to the Assessment Criteria below, expect answers to include references to some of the following aspects:

The Concept

- audience experience
 - spectators brought to the point of recognition by violent images
 - purgation of dark and violent tendencies
 - mankind confronted with manifestations of our darkest desires
 - a cathartic experience
 - inescapable pain
- the content of the scenarios
 - not synonymous with bloodshed, martyred flesh or crucified enemies
 - themes corresponding to the unrest of the age
 - erotic obsessions, savagery, violent tendencies
 - cosmic structures and themes
 - man viewed metaphysically
 - a hungering for life, desire for goodness
 - theatre and the plague

The Methods

- the content of the scenarios
 - shocking subject matter
 - gods, heroes and monsters
 - the truthful distillation of dreams
- the environment
 - the action enveloping the spectators
 - the abolition of formal acting areas
 - the close proximity of the spectators and the action
 - galleries, catwalks and swivel chairs
- production elements
 - painful volumes, new musical instruments
 - periods of darkness
 - blinding light
 - sheet lighting
 - ritual costume and head dresses
- the work of the performers
 - moving hieroglyphs
 - a concrete language
 - silence, rhythm and incantation
 - shouts, groans and screams
 - ritual movement and gesture
 - extreme and symbolic gestures

Candidates must discuss the practicality of these methods, for example:

- social attitudes of the time
- technical constraints of the time
- the comfort of the spectators
- inhibitions of the performers
- health and safety considerations
- sightlines
- limited audience size
- financial considerations
- modern application of Artaud's ideas on 'The Theatre of Cruelty'

Candidates may illustrate their answers with relevant examples from Artaud's work. Any personal examples must be clearly linked to an assessment of the practicality of the ideas and methods involved in his concept of 'The Theatre of Cruelty'.

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 on the concept of 'The Theatre of Cruelty'
- an assessment of the practicality of the ideas and methods involved in 'The Theatre of Cruelty'

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 and assessment of Artaud's concept of 'The Theatre of Cruelty' and of the practicality of his methods.

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 and assessment of Artaud's concept of 'The Theatre of Cruelty' and of the practicality of his methods.

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 identify some aspects and offer some assessment of Artaud's concept of 'The Theatre of Cruelty' and of the practicality of his methods.

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 concept of 'The Theatre of Cruelty' and of the practicality of his methods but assessment will be negligible.

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 concept of 'The Theatre of Cruelty' and of the practicality of his methods. Answers in this range may be extremely brief and/or much of the content is likely to be completely irrelevant.

Question 4

*Outline the approach of **one** practitioner to the role of the theatre director. You should make explicit reference to your chosen practitioner's theoretical writings and/or his theatrical projects/productions in your answer.*

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

Stanislavski

Approaches the role of the director as one who:

- brings unity to a production
- develops the skills of the actors
- insists upon continuous training
- insists upon lengthy rehearsals
- nurtures the creativity of the actors
- demands discipline, hard work and integrity from the actors
- uses improvisation as a way of exploring the text
- orchestrates the use of the system
- develops the actors' capacity for inner truth
- encourages close attention to detail on the part of the actors
- pursues psychological realism
- facilitates the use of the system
- is responsible for identifying the super objective
- explores sub-text
- makes social comment
- explores the inner lives of the characters through external means
- conceives naturalistic stage settings
- uses historical detail to provoke appropriate emotions
- develops harmonious stage pictures in terms of lighting, set, costume, sound effects

- demands disciplined audiences and darkened auditoria, appropriate for the realism on stage

Reference to his writings or productions may include:

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

Craig

Approaches the role of the director as one who:

- should be referred to as the Stage Manager
- is responsible for the unified stage picture
- selects appropriate texts
- edits the text
- interprets the essence of the play
- conceives the production in terms of line, colour and texture
- designs the set
- employs scenic devices such as steps and gauzes to capture the spirit of the play
- uses a model to explore ways of creating a shifting stage picture
- explores ways of painting with lights to capture the mood and atmosphere required
- devises spectacular scenic effects to delight the spectators

- makes decisions about the deployment and positioning of the performers
- insists upon a performance style which is in keeping with scenic poetry
- uses carefully choreographed movement to communicate the feelings of the characters
- uses mask and costume as part of a coherent design concept
- insists on the total obedience of the cast
- co-ordinates the work of large groups of amateurs, as Craig himself did in the early part of his career
- employs the concept of the Übermarionette
- uses lengthy and intense rehearsal periods to achieve the precision required

References to his writings or productions may include:

- *Dido and Aeneas*
- *Masque of Love*
- *Vikings of Helgeland*
- *Rosmersholm*
- *Hamlet*
- *Bethlehem*
- *Acis and Galatea*
- 'The Actor and the Übermarionette'
- 'A Note on Masks'
- 'The Artists of the Future'
- 'To Feel or Not to Feel'

Artaud

Approaches the role of the director as one who:

- combines the role of playwright and director as a master of holy ceremonies
- selects themes which reflect the unrest of the age
- draws on influences from eastern theatre to create a powerful impact

- uses the power of theatre to shock and unsettle the spectators
- uses theatre to purge the spectators of their inner demons
- develops shows featuring gods, heroes and monsters
- finds the universal truths within myths and legends
- employs metaphysical techniques to blur the boundaries between illusion and reality
- explores the use of hangars, barns and temples as performance venues
- destroys barriers between spectators and performers
- is prepared to take risks with swivel chairs, galleries and the vortex
- uses lighting to unsettle the audience
- experiments with sounds which delight and disturb
- seeks to communicate through gestures and movement
- frees theatre from the constraints of the written word
- develops the physical and vocal skills of the cast
- pushes the spectators to the limit of their endurance
- experiments with puppets, costume and mask to create the intended effects

Reference to his writings or projects may include:

- *The Jet of Blood*
- *The Philosopher's Stone*
- *The Conquest of Mexico*
- *The Cenci*
- 'The First Manifesto'
- 'The Second Manifesto'
- 'On Balinese Theatre'
- 'The Theatre and Cruelty'
- 'The Theatre and the Plague'
- '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 his ideas, practices and influences
- discrimination in the selection of his ideas which focus upon the work of the director
- 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 practitioner's approach to the role of the theatre director 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 practitioner's approach to the role of the theatre director and the answer will be supported with quite well chosen examples from his theoretical writings and/or 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 practitioner's approach to the role of the theatre director 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 practitioner's approach to the role of the theatre director 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 practitioner's approach to the role of the theatre director 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.