



General Certificate of Education

Drama and Theatre Studies

5241/6241

Theatre in Practice – Theatre Practitioners

DRA3/B

Mark Scheme

2007 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 re^hersal [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 2007

INTRODUCTION

ASSESSMENT OBJECTIVES

Section B of DRA3 assesses AO4:

AO4: “demonstrate knowledge and understanding of the work and significance of one of the prescribed theatre practitioners”

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

GENERAL GUIDANCE ON THE USE OF THE MARK SCHEME

Questions are marked out of 50 according to the generic banding scheme on the following pages and question-specific mark bands in the mark schemes for individual questions.

Examiners should be positive in their marking, rewarding points that candidates **do** make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against a notional 'perfect' answer nor against the last script marked. The different strengths and weaknesses of each script should always be weighed against the generic mark bands and the mark scheme for individual questions.

Note that Band 1 criteria refer to very good, not exceptional, work. It must be remembered that marks in this band are available for a very good answer written in examination conditions from an AS level student. Band 2 refers to 'good work'; Band 3 refers to 'acceptable' work, Band 4 to 'weak' work and Band 5 to 'very weak' work.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. If an answer is described exactly by a particular band, it should be placed in the middle of that band; elements of the band above or below will modify that mid-band mark accordingly.

SECTION B

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

40-50 marks

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

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

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

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

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

30-39 marks

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

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

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

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

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

20-29 marks

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

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

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

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

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

10-19 marks

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

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

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

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

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

0-9 marks

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

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

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

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

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

MARK SCHEMES FOR INDIVIDUAL QUESTIONS, UNIT 3, SECTION B

Question 1

Choose **two** of the following: *'tempo-rhythm'*, *'the through line of action'*, *'plasticity of motion'*. 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 'tempo-rhythm', 'the through line of action' and 'plasticity of motion' and their assessment of the usefulness of the devices. 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 'tempo-rhythm'

- the inner life of the character
- pace
- intensity
- inner rhythm
- outer rhythm
- pulse
- emotional intensity

The use of 'tempo-rhythm' within the rehearsal process

- the use of the metronome and clapping exercises
- exercises to develop 'tempo-rhythm' in movement
- exercises to develop 'tempo-rhythm' in speech
- yoga and eurythmics
- exercises to explore the effect of using different 'tempo-rhythms' within the ensemble
- the use of 'tempo-rhythm' to stimulate mood
- the use of 'tempo-rhythm' to unlock the emotions of the character

Stanislavski's use of the term 'the through line of action'

- activating the subconscious
- reconstructing the experience

- identifying with the character
- the coherence and continuity of the role

The use of 'the through line of action' within the rehearsal process

- units and enacted objectives
- harnessing the emotion memory
- establishing the fundamental lines of direction
- the use and misuse of tendencies
- identifying the channel
- establishing the creative line, stage truth
- using the 'given circumstances' and 'the magic if'
- touching the sub-conscious
- unlocking the region of the sub-conscious

Stanislavski's use of the term 'the plasticity of motion'

- external plasticity based on an inner sense of the movement of energy
- projection of inner experience
- gesture with real action
- movement with purpose and control
- conveying the human spirit
- energy charged with emotion, rising from the heart
- a solid, uninterrupted line of movement
- the inner line which comes from the deepest recesses of our being

The use of 'plasticity of motion' within the rehearsal process

- exercises to make expressive movement second nature
- listening to the mechanics of the body
- harnessing energy rising from the heart
- listening to spiritual impulses

- conscious action
- creating the uninterrupted flow of action
- isolating muscles
- the use of the metronome
- the use of music to encourage fluid movement
- the 'mercury' exercise
- identifying tension
- developing a soaring gait
- allowing spiritual impulses to flow through the joints
- learning to walk again
- becoming aware of one's own defects
- building the physical form of the character

Candidates should offer an assessment of these elements of the system as part of the rehearsal process.

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 'tempo-rhythm', 'the through line of action' and 'the plasticity of motion'
- an assessment of the usefulness of these aspects of the system

Mark Bands

For the award of Band 1 marks (40-50), candidates will demonstrate extensive knowledge and understanding of Stanislavski's system through apt and purposeful attention to a broad range of the indicators mentioned. They will offer an intelligent explanation and assessment of the usefulness of two of the specified concepts: 'tempo-rhythm', 'the through line of action', 'the plasticity of motion'.

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 two of the specified concepts: 'tempo-rhythm', 'the through line of action', 'the plasticity of motion'.

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 two of the specified concepts, 'tempo-rhythm', 'the through line of action', 'the plasticity of motion', 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 the specified concepts, 'tempo-rhythm', 'the through line of action', 'plasticity of motion', 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 appreciation of the specified concepts, 'tempo-rhythm', 'the through line of action', 'the plasticity of motion', 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

Explain how Craig used the costume and the movement of the performers to create specific visual effects for the audience. You should refer to Craig's own productions in your answer.

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

Costume

- the use of flowing robes, cloaks and ribbons
- the use of colour in costume
- the use of symbol and ornamentation in costume
- the use of geometric designs
- the effect of Craig's costume designs on the movement of the actors
- the use of mask
- the use of head-dresses

Movement

- the concept of the unified stage picture
- emphasis on rhythm and gesture
- use of poetic action
- ceremonial quality
- intense discipline
- gestural shapes
- the emphasis on flexibility and stamina
- the use of dance
- the use of silent gesture against sound effects
- the use of stillness
- performers appearing and disappearing through floor cloths, gauzes, costume
- the positioning and choreography of groups
- the use of large casts

- the use of still actors against a moving set
- the use of levels to suggest hierarchy
- the use of space to reflect relationships
- performers dwarfed by towering screens
- performers positioned directly under intense beams of light
- performers positioned in shadow
- performers positioned behind gauze so that they could appear and disappear
- performers positioned beneath fabric to create abstract shapes

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

Dido and Aeneas

Acis and Galatea

Masque of Love

Vikings of Helgeland

Hamlet

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 his ideas which relate to the costume and the movement of the performers
- 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 broad range of the indicators mentioned. They will display a high level of understanding of Craig's use of the costume and the movement of the performers 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 use of the costume and the movement of the performers 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 use of the costume and the movement of the performers and the answers 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 use of the costume and the movement of the performers 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 use of the costume and the movement of the 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.

Question 3

What do you consider to be the strengths and weaknesses of Artaud's proposals for the use of theatre space?

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

Proposals

- spectators engulfed physically and emotionally
- no boundaries between actor and spectator
- no partitions of any kind
- the creation of a vortex
- spectators placed below the action
- galleries for spectators
- galleries for performers
- spectators on swivel chairs enabling them to follow the action
- the use of strong directional light within the auditorium to define performance space(s)
- the use of surround sound to engulf the spectators
- the use of circular shaped theatre space
- spectators enclosed by four walls
- an auditorium stripped of décor
- the use of holy places
- the incorporation of ecclesiastical architecture
- the choice of unconventional theatre buildings such as hangars and barns

Candidates must discuss the strengths and weaknesses of these ideas, for example:

Strengths

- the potential for an exciting experience for the spectators
- the potential for the creation of ever changing stage pictures
- the challenge presented to expectations about theatre

- the removal of preconceptions about theatre
- the possibility of tremendous sensual stimulation
- the creation of interesting performance conditions for the actors
- the creation of positive relationships between the performers and the spectators
- the potential for the spectators to learn about themselves and the world around them
- modern applications of Artaud's proposals for the use of theatre space
- the use of modern technology to recreate some of Artaud's ideas

Weaknesses

- health and safety considerations
- the possible discomfort of the spectators
- the possibility of alienating some spectators
- sight lines
- limited audience size
- expense
- lack of a coherent theatrical experience
- social attitudes of Artaud's time
- style at odds with audience expectations
- technical constraints of Artaud's time

Candidates may illustrate their answers with relevant examples of Artaud's writings and/or theatrical projects. The following list is not intended to be exhaustive or prescriptive, and any references must be clearly linked to an assessment of Artaud's proposals for the use of theatre space.

The Jet of Blood

The Philosopher's Stone

Conquest of Mexico

The Cenci

Theatre and its Double

Productions and Metaphysics

On Balinese Theatre

Oriental and Western Theatre

First Manifesto

Second Manifesto

An Affective Athleticism

Any personal examples from productions seen or experienced must be clearly linked to an assessment of his proposals for the use of theatre space.

Assessment Criteria (AO3)

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 proposals for the use of theatre space
- discrimination in the selection of his proposals which focus upon the use of theatre space
- an assessment of the strengths and weaknesses of his proposals for the use of theatre space
- appropriate examples from his 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 broad range of the indicators mentioned. They will offer a high level of understanding of his proposals for the use of theatre space and they will offer an intelligent assessment of the strengths and weaknesses of these ideas.

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 his proposals for the use of theatre space and they will offer a sensible assessment of the strengths and weaknesses of these ideas.

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 his proposals for the use of theatre space but they will offer only a limited assessment of the strengths and weaknesses of these ideas.

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 his proposals for the use of theatre space and will offer scant assessment of the strengths and weaknesses of these ideas.

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 his proposals for the use of theatre space and it is unlikely that there will be any assessment of the strengths and weaknesses of these ideas. Answers in this range may be extremely brief and/or much of the answer is likely to be completely irrelevant.

Question 4

*Explain how **one** practitioner used a variety of methods in order to affect the audience. Your answer should include specific reference to your chosen practitioner's theoretical writings and/or his theatrical projects/productions.*

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

Stanislavski

- the creation of Realism on stage
- the primacy of human content
- a variety of elements of the system
- three-dimensional characters
- the creation of believable relationships on stage
- intensive rehearsal period
- discipline, hard work and training for actors creating impressive performances
- a focus on clarity and expression
- a focus on stamina, strength and flexibility
- focus on imagination and truth
- authentic three-dimensional sets
- evocative lighting and sound
- period costume and props
- disciplined audiences - fourth wall division
- darkened auditorium
- empathetic audiences – a willingness to engage with the play
- the concept of the director with vision
- the unifying effect of the 'super objective'

Writings and Theatrical Projects

The following list is intended to be neither prescriptive nor exhaustive:

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

Craig

- the unified stage picture
- the director as the creator of the harmonious whole
- the demand for physical control and grace on stage
- the focus on rhythm and gesture
- ritual acting
- the actor representing the role rather than identifying with the character
- Übermarionette
- amateur actors
- mask and costume
- visual harmony and gestural shapes
- the use of symbol
- architectural design
- towering walls
- step, platforms, slopes, ramps
- screens, gauze, floor cloths
- colour and texture
- lighting to create mood and atmosphere
- the use of colour, angle, direction, intensity in lighting

- lighting to create corridors and doorways
- the use of the musical score

Writings and Theatrical Projects

The following list is intended to be neither prescriptive nor exhaustive:

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

Artaud

- the compressed role of the text
- the challenging nature of the scenarios
- an emphasis on focus, energy and concentration in performance
- the emotional demands on the spectator
- physical interactions with spectators
- no divisions between performers and spectators
- hanger-like auditoria
- levels, galleries and swivel chairs
- auditoria stripped of decor
- hieroglyphics
- intonation and pulsation
- the focus on space
- the use of sound and lighting

- the influence of Balinese theatre
- scenic poetry
- the creation of a language of the senses
- puppetry, mask and symbolic costumes
- musical instruments built into the set
- the creation of new musical instruments
- the use of crescendo and whisper
- surround sound
- painfully loud sounds
- lighting to shock and challenge
- 'The Theatre of Cruelty'

Writings and Theatrical Projects

The following list is intended to be neither exhaustive nor prescriptive:

- *The Jet of Blood*
- *The Philosopher's Stone*
- *The Conquest of Mexico*
- *The Cenci*
- *The First Manifesto*
- *The Second Manifesto*
- *On The Balinese Theatre*
- *Theatre and Cruelty*
- *Theatre and the Plague*

Candidates should illustrate their answers with relevant examples from the chosen practitioner's writings and/or theatrical projects.

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 variety of ideas and methods relating to the way in which he intended to affect the audience
- examples from the chosen practitioner'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 the selected practitioner's ideas and methods through apt and purposeful attention to a broad range of the indicators mentioned. They will display a high level of understanding of a variety of methods which the practitioner used to affect the audience and the answer will be supported with well-integrated examples from the practitioner's writings and/or theatrical projects.

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 a variety of methods which the practitioner used to affect the audience and the answer will be supported with quite well chosen examples from the practitioner's writings and/or theatrical projects.

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 a variety of methods which the practitioner used to affect the audience and the answer will be supported with some examples from the practitioner's writings and/or projects.

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 methods which the practitioner used to affect the audience and there will be few relevant examples from the practitioner's writings and/or projects.

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 methods which the practitioner used to affect the audience 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.