

Mark Scheme (Results) Summer 2007

GCE

GCE Drama (6343) Paper 01

June 2007 Drama and Theatre Studies 6343 - Mark Scheme

Section A

Candidates may draw from more than one performance of their Unit 2 play in answering these questions.

Candidates should have the information to inform their response within the Context Summary Notes.

1.(a) Evaluate how your involvement in the rehearsal process helped develop your understanding of the director's concept.

(10)

This asks the candidate to consider: their involvement as either actor or designer in rehearsal and to weigh up how they were directed towards the performance through the director's concept/interpretation.

Key words to look for:

- Evaluate
- Your involvement
- Understanding
- Director's concept

This is a question about the process of creating the performance to meet the ideas of the director's concept. The key is the word "involvement" and candidates will need to demonstrate an understanding of how they were able to fashion their contribution to Unit 2 by giving examples from the rehearsal process to demonstrate their understanding of the director's concept/interpretation and to evaluate their involvement.

Top Area answers (8-10): candidates need to cover all aspects of the question and demonstrate, through their evaluation their progress towards understanding the director's concept through their involvement in the rehearsal process.

The process will be evaluated in detail with a clear understanding of the candidate's involvement evident.

There will be supported examples drawn from the process that may be connected into the performance of the play.

There needs to be an indication of understanding of how the involvement in the rehearsal helped the candidate to develop an understanding of the concept.

A sense of progression and developing understanding needs to be evident.

There will to be a sense of: this is what I think, this is an example to support my thinking and this is why I think it.

Middle Area answers (4-7) candidates will cover the question in a way that demonstrates, through their evaluation a great deal of their progress towards understanding of the director's concept through their involvement in the rehearsal process.

Examples will be given, supported by some evidence of evaluation of the process with an understanding of the candidate's involvement evident.

There may be supported examples drawn from the process that may be connected into the performance of the play. There may be an imbalance in the response that may start to become more descriptive and less analytical.

Towards the lower marks in this area description will start to dominate.

There should be a sense of: this is what I think, this is an example to support my thinking and this is something of why I think it.

Lower Area answers (0-3) candidates may not cover the question and will have difficulty in demonstrating through their evaluation any degree of understanding of the director's concept through their involvement in the rehearsal process. The response will be heavily reported. Examples will lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

(b) Evaluate your director's use of the medium of drama to create theatre during the rehearsal process.

(10)

This asks for the candidate to evaluate how the director used the medium of drama during the rehearsal process in order to develop and create the performance for the audience. It is a process question that connects the candidate with the play and with the preparation of the play by the group.

Key words to look for:

- Evaluate
- Director
- Medium of drama
- Rehearsal process

The question asks for an evaluation of the candidate's developing understanding of the rehearsal process within the group to move from drama to theatre in terms of the performance that developed.

Top Area answers (8-10) candidates need to cover all aspects of the question and demonstrate, through their evaluation, their understanding of the use of the medium to help themselves and/or members of the group to develop the text for performance.

The process will be commented on in detail with a clear understanding of how the candidate's use of the medium of drama was developed during the rehearsals.

There will be supported examples drawn from the process that may be connected into the performance of the play.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

For **Middle Area answers** (4-7) candidate will cover the question in a way that demonstrates, through their evaluation their understanding of the use of the medium to help themselves and/or members of the group to develop the text for performance.

Examples will be given, supported by some evidence of the process to enable some understanding of the medium of drama to be developed.

There may be an imbalance in the response that may start to become more descriptive and less analytical towards the lower marks in this area.

There should be a sense of: this is what I think, this is an example to support my thinking and this is something of why I think it.

Lower Area answers (0-3) candidates may not cover the question and will have difficulty in demonstrating through their evaluation - if any - any degree of progress towards understanding of the rehearsal process or techniques used within the medium of drama to help the candidate develop.

The response will be heavily reported.

Examples will lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

2(a) Discuss the staging of the play in performance in relation to your audience.
(10)

This asks the candidate to discuss: the staging of the play in relation to the audience and to draw on some general and/or specific examples with a view to offering some alternative ideas based upon their understanding of how the staging worked in performance.

Key words to look for:

- Discuss
- Staging
- Performance
- Audience

This is a question about the staging of the play in performance and covers all aspects of the staging in relation to the audience. It asks for an opinion from the candidate and asks the candidate to offer alternative suggestions for staging based upon their understanding of response of the audience to the Unit 2 performance. As such, candidates across the unit 2 experience as actors or designers should be able to offer thoughts based upon their experience. Candidates may write about one staging aspect in depth or more than one in less detail but thoughts need to be supported by reasons to indicate understanding.

For **Top Area Answers** (8-10) candidates need to cover all aspects of the question and demonstrate through their discussion their understanding of intended and actual staging decisions in relation to the play in performance and therefore its impact upon the audience

There may be a sense of process but the discussion is to indicate the level of understanding the candidate has gained through taking part in the performance and evaluation afterwards, enabling them to offer alternatives based upon their experience.

Examples will be given, supported by evidence of understanding of how the staging of the performance worked in relation to the audience, offering alternative ideas based on the experience.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

For **Middle Area Answers** (4-7) candidates will cover the question in a way that demonstrates, through their discussion their understanding of intended and actual staging decisions in relation to the play in performance and therefore its impact upon the audience.

Examples will be given, supported by some evidence of understanding of how the staging was meant to have impact in relation to the actuality. Description may start to dominate at the lower end of marks in this area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

For **Lower Area answers** (0-3) candidates may not cover the question and the discussion will either not exist or will lack depth. The response will be heavily reported. Examples will lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

(b) Analyse your contribution to the play in performance, giving two specific examples in support.

(10)

This asks the candidate to analyse: their contribution to the performance, giving two specific examples in support. The analysis will demonstrate what it was the candidates were able to bring to the performance that showed their understanding of how drama may work in performance. The examples may be drawn from any aspect of the performance, including design. This is not a process question, but there may be reference made to the process.

Key words to look for: Analyse
 Contribution
 Performance
 Two specific examples

Candidates are able to respond from the point of view of performer or designer and may take a personal viewpoint or a more group approach, with the question focused on 'your contribution'. The contribution should be seen in the context of the overall production. The candidate should show an awareness of the impact of the

contribution on the performance in relation to the audience and perhaps, other members of the group.

For **Top Area answers** (8-10) candidates need to demonstrate a clear and confident understanding of how the two specific examples demonstrated their contribution to the performance and contributed to the overall impact of the production and to offer a reasoned analysis based upon knowledge gained.

There will be detailed examples from the production and there may be a sense of understanding of the contribution in relation to other aspects of the performance.

There will be a sense of: this is what I think, this is an example to support my thinking and this is why I think it.

For **Middle Area answers** (4-7) candidates will cover the question in a way that demonstrates, through their analysis something of their understanding of how the two specific examples demonstrated their contribution to the performance and contributed to the overall impact of the production.

Examples will be given, supported, perhaps by some analysis.

Description may start to dominate towards the lower end of this mark area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

Lower Area Answers (0-3) candidates may not cover the question and there will be little sense of analysis or contribution as indicated by two specific examples. The response will be heavily reported and examples will lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

3.(a) Discuss the relevance of the play in performance for your audience. (10)

This asks the candidate to consider the relevance of the play in performance for their audience. It is not a question about the play. It is a question about the performance and what it was that was done in order to try to ensure that the audience was engaged by the play in performance. There was a journey they went through in the process during which they worked within the director's interpretation. As it is a discuss question the candidate needs to be able to offer alternative ideas based on their understanding of how the play was received by their audience in performance. The discussion will be based upon an understanding of the intended and actual impact of the play in performance.

Key words to look for:

- Discuss
- Relevance
- Performance
- Audience

This is a question about the play in production and connects the practical process with the performance in relation to the audience. The discussion may lead to a negative response, in which case the candidate needs to explore this through the offering of alternative ideas.

For **Top Area** answers (8-10) candidates need to demonstrate a clear and confident understanding of how the play in performance was staged - in the full sense of the word - in order to make it relevant to the audience and how successful that was in reality.

The director's interpretation sets out to make the play relevant for their particular audience and they therefore may take into account aspects of the rehearsal process as well as the play in performance.

The response will be reasoned with supported examples based upon understanding and the discussion will offer alternative thoughts based upon the audience response to the interpretation.

There will be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.

For **Middle Area** answers (4-7) candidates will cover the question in a way which demonstrates, through their discussion, a great deal of their understanding of how the play in performance was staged - in the full sense of the word - in order to make it relevant to their audience and how successful that was in reality.

Examples will be given, supported, perhaps, by some discussion. There may not be alternatives offered or these may not connect into the framework of the response.

Description may start to dominate towards the lower marks in this area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking and this is something of why I think it.

For **Lower Area** answers (0-3) candidates may not cover the question and there may be little sense that they were actually aware of the director's interpretation or how this was intended to make the play in performance relevant to their audience. The response will be heavily reported and examples may lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

(b) Analyse your feelings about the play in performance based on the way your audience reacted to it.

(10)

This asks the candidate to consider: the play in performance and their understanding of its ideas. There was a journey they went through in the process during which they worked within the director's interpretation. The performance led to an evaluation of its impact upon the audience and these two elements form the basis for this answer. The question is highly personal to the candidate and the analysis should draw from

the experience the candidate has had, primarily focused on the audience reaction to Unit 2.

Key words to look for: Analyse
 Play in performance
 Audience
 Reacted

Within the range of responses there will be a range of plays and associated experiences for candidates to explore and analyse. There may be a sense of the process as well as the production and a sense of an understanding of themes and issues and how these were conveyed to the audience through the director's interpretation.

This is not an analysis of the play. It is about the production and the candidate's contribution to the performance. The analysis should demonstrate an understanding of how drama works and of how this particular drama worked for this audience.

Top Area answers (8-10) candidates need to demonstrate a clear and confident understanding of the play in production and of how it worked live in front of an audience.

There may be supported examples from the process as well as from the production and there will be a clear indication that the candidate has understood the ideas of the play and how these were conveyed through the director's interpretation.

The analysis should draw from the candidate's understanding of how the play in performance was received by the audience.

There will be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.

Middle Area answers (4-7) candidates need to demonstrate an understanding of the play in production and something of how it worked live in front of an audience in order for the ideas to be conveyed.

There may be examples from the process as well as the production and there will be some indication that the candidate has understood the way the director's interpretation has conveyed the ideas of the play.

There may be some analysis of the audience reaction to the play that informed the candidate's feelings about it.

Description may start to dominate at the lower end of marks in this area and there may be an imbalance in the response. The candidate's feelings may start to dominate, rather than feelings in relation to the audience reaction.

There should be a sense of: this is what I think, this is an example to support my thinking and this is something of why I think it.

Lower Area answers (0-3) candidates may demonstrate an understanding of the play in production and there may be some examples from the process.

The candidate's understanding will be reported rather than analysed and there will be a clear sense of notes being presented. Examples will lack relevance. The candidate's feelings may dominate, rather than feelings in relation to the audience reaction.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

Section B

4.(a) Evaluate how effectively two performers used space in order to engage you during the performance.

(10)

This asks the candidate to evaluate: how effectively two performers used space to aid the candidate's understanding of their characters either in relation to each other or to others.

Key words to look for: Evaluate
 Effectively
 Two performers
 Space
 Engage

This is not a character study, it is a study of the way two performers used space to define their characters during the performance which made them particularly engaging for the candidate. It is not intended to be a negative response, either, although candidates may take this path.

Candidates need to have recognised the use of space and to be able to evaluate this based upon their own understanding gained from other aspects of the course.

Techniques may be explored in some depth and there needs to be a consideration of how the performers fit into the bigger picture of the performance. The question is about the performers, not about the characters and the candidate at this level should be able to make that distinction. The two performers may be considered together, in relation to each other or in isolation from each other.

Top Area answers (8-10) candidates need to cover all aspects of the question and demonstrate, through their evaluation, their understanding of the way actors used space to engage the candidate.

Examples need to be given and supported and they may be contextualised within the performance as a whole - and there needs to be a clear sense that the candidate is offering a reflective and critical evaluation.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers (4-7) candidates need to cover the question in a way which demonstrates, through their evaluation a great deal of their understanding of the way actors used space to engage the candidate.

Examples will be given and supported and there may to be evidence of some reflective and critical evaluation.

Description may start to dominate at the lower end of this mark area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

Lower Area answers (0-3) candidates will not engage with the question and there may be little if any sense of evaluation of the way the performers used space to engage the candidate and aided understanding of the characters. There will be a clear sense of the reported and examples will lack relevance.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

4(b) Analyse the non-verbal communication used at one specific moment during the performance.

(10)

This asks the candidate to consider: the non-verbal communication evident at one specific moment during the performance and the effect this had upon the candidate, recognising the way meaning was communicated by other techniques at this specific moment in the production. It is a question about the use of non-verbal communication and the candidate's understanding of that based on knowledge gained elsewhere in the course.

Key words to look for: Analyse
 Non-verbal communication
 One specific moment

There is opportunity for candidates to be critical but this should be based upon an understanding gained through other aspects of the course.

Top Area answers (8-10) candidates need to cover all aspects of the question in relation to the performers and demonstrate, through their analysis the effectiveness as they understand it of the non-verbal communication at the chosen moment.

The moment must be clearly specified and supported and there needs to be a clear sense that the candidate is offering analysis based upon an understanding of the way drama communicates meaning to an audience.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers ((4-7) candidates need to cover the question in relation to the performers in the one specific moment and demonstrate through their analysis something of the effectiveness as they understand it of the non-verbal communication.

The one moment should be specified and supported and there needs to be a sense that the candidate is offering some analysis based upon some understanding of the way drama communicates to an audience.

Description may start to dominate towards the lower end of this mark area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

Lower Area answers (0-3) candidates may not cover the question and there may be little, if any, commentary on either moment in relation to the question. There may not be a focus to the response. There will be reporting and examples may lack relevance.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

5 (a) Evaluate the way the staging of the performance contributed to your understanding of its content.

(10)

This asks the candidate to evaluate: the extent to which the staging of the performance helped in contributing to an understanding of the content within the play. There may be a sense of design in the response and/or a sense of the director. The staging decisions which were evident from the production should be explored and there may be specific examples or a more general understanding of staging offered in the response. The evaluation offers opportunities to be critical, but criticism needs to be based upon knowledge gained through other aspects of the course.

Key words to look for :

- Evaluate
- Staging
- Contributed
- Understanding
- Performance
- Content

Candidates should be able to offer evaluation based upon how a director may impact upon a production and its ideas, in particular in terms of decisions made in relation to the staging of the performance. They need to offer supporting examples which are connected to the production as a whole but which develop their line of thought, based upon an understanding gained from other aspects of this course.

Top Area answers (8-10) candidates must cover all aspects of the question in relation to the staging decisions made and demonstrate, through their evaluation the impact as they understand it of the director's approach to staging and how this helped their understanding of the play's ideas.

Examples need to be given and supported and there needs to be a clear sense that the candidate is offering an evaluation based upon an understanding of the way a director may enhance - or not - a performance.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers (4-7) candidates should cover the question in relation to the staging decisions made in a which demonstrates, through their evaluation some of the impact as they understand it of some of the decisions made during the performance to aid their understanding of the play's ideas.

Examples should be given with some support and there needs to be a sense that the candidate is offering an evaluation based upon some understanding of the way a director may enhance - or not - a performance.

Description may start to dominate at marks at the lower end of this area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

Lower Area answers (0-3) candidates may not address the question in detail and there may be little, if any, evaluation of the impact of the director on the use of space or, indeed, any real attempt to explore the play's ideas as understood from the production.

There may be reporting and examples may lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

5(b) Discuss the use of either light or sound in the performance, giving clear examples in support.

(10)

This asks for the candidate to consider: the visual or aural impact of the performance and the devices used to engage the audience and to hold attention.

Key words to look for: Discuss
 Light or sound
 Clear examples

There may be positive and negative aspects to the response, or the candidate may have been engaged by particular visual or aural aspects that they are able to develop into a coherent response to the question.

There will be a sense of understanding in the response and the examples used will demonstrate the understanding in relation to the production seen.

Top Area answers (8-10) candidates must cover all aspects of the question in relation to the visual or aural impact and demonstrate through the response an understanding of how this was achieved.

Examples need to be given and supported and there needs to be a clear sense that the candidate is offering opinions based upon an understanding gained through other aspects of the course.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers (4-7) candidates should cover the question in relation to the visual or aural impact of the production and should demonstrate through their response their understanding of the way drama may engage an audience.

Examples should be given and supported and there should be a sense that the candidate is offering an understanding based upon a wider knowledge of performance.

Description may start to dominate towards the lower end of this mark area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

Lower Area answers (0-3) candidates will demonstrate little sense of understanding shown of the visual or aural impact.

There may be reporting and examples may lack relevance and detail.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

6(a) Evaluate how your understanding of theatre has been developed by seeing this performance.

(10)

This asks for the candidate to consider: how their understanding of theatre has been developed by seeing this performance and they may concentrate on one or more aspects of the performance to support their response. The question is about the performance seen as part of the course with the candidate as a member of the audience.

Key words to look for: Evaluate
 How
 Understanding
 This performance

This asks candidates to evaluate how their understanding of theatre has been developed by seeing this performance and they may make reference to specific techniques used within the production or they may be more general. It is not a question about the plot of the play, it is about the way the telling of the plot was achieved in performance.

It is a personal response to the way a director interprets a playwright's work in order to make it relevant to a particular audience. The question is about the devices used in the performance seen, not the play on the page, and it asks candidates to consider the ways in which various elements in the performance shaped the play's meaning and messages for them. It is a response from the candidate as a member of the audience.

There is an opportunity for the candidate to be critical here, but it is a criticism based upon an understanding gained throughout the course.

Top Area answers (8-10) candidates need to cover all aspects of the question in relation to how and to what extent their understanding was developed by the performance.

Examples must be given and supported and there must be a sense that the candidate is offering evaluation based upon an understanding gained through other aspects of the course.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers (4-7) candidates should cover much of the question in relation to how and to what extent their understanding was developed by the performance.

Examples should be given and supported and there should be some sense that the candidate is offering some evaluation based upon a wider knowledge.

Description may start to dominate at the lower end of this mark area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

For **Lower Area answers (0-3)** candidates will not address the question and there may be little if any evaluation within the response. Examples may lack relevance.

There may be a sense of: this is what I think, this is possibly an example of why I think it.

6.(b) Analyse how the play was presented to you in performance.

(10)

This asks the candidate to analyse: the production seen in its widest context and to offer opinions as to its impact upon them as a member of the audience based upon their understanding of its theatrical place. This is very clearly not a question about the play but about the way it was presented.

Key words to look for: Analyse
 How
 In performance

It is a judgment we are asking of the candidate based upon (possibly) one experience of live theatre and it is their reaction to that production as a member of an audience, which will form the basis for their answer to this question. The responses may be positive or negative or a mixture of both but they should be informed by other aspects of the course, and a developing understanding of the way drama works in production. The question covers the production as a whole and candidates will offer a range of responses

Top Area answers (8-10) candidates must address all aspects of the question in relating the production seen.

Examples need to be given and supported and there will be a sense that the candidate is offering analysis based upon an understanding gained through other aspects of the course.

There will be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.

Middle Area answers (4-7) candidates should address the question, relating to the production seen. Examples should to be given and supported and there may be a sense of a wider knowledge. There may be some attempt at analysis.

Description may start to dominate at the lower end of the marks in this area and there may be an imbalance in the response.

There should be a sense of: this is what I think, this is an example to support my thinking, and this is something of why I think it.

For **Lower Area answers (0-3)** candidates may not address the question and there will be a sense of the reported in the response. Examples will lack relevance. There may be a sense of: this is what I think, this is possibly an example of why I think it.

AO1i Demonstrate an understanding of the ways in which playwrights, directors, designers and performers use the medium of drama to create theatre and are affected by social, cultural and historical influences.

Section A draws from the experience of the candidate as a member of a production company, directed in performance - the Unit 2 experience.

Section B draws from the experience of the candidate as a member of an audience in a piece directed by others.

The three questions - with alternatives - in each section cumulatively meet the assessment objectives for this unit and primarily demand that the candidate is able to analyse, evaluate or discuss their own contribution to drama and that of others.