

# Mark Scheme (Pre-Standardisation)

## Summer 2008

GCE

GCE Drama and Theatre Studies  
(6343/01)

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## 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.

Question Number	Indicative content
1(a)	<p>This asks the candidate to consider the way drama techniques were used during the preparation process and to offer some informed opinions based on an understanding of the process. It might be a personal response or more group centred.</p> <p>Key words to look for:</p> <ul style="list-style-type: none"><li>Evaluate</li><li>Medium of drama</li><li>Create</li><li>Theatre</li><li>Preparing</li><li>Performance</li></ul> <p>This is a question about the process of creating the performance and the techniques used during the rehearsal to help shape the final performance for the audience. There will be recognition of techniques and the evaluation will indicate an understanding of usefulness from the candidate's point of view. The key is connecting 'the medium of drama' and 'evaluate' and candidates will need to demonstrate an understanding of how they were able to respond to the director's development and shaping of the play for performance during the rehearsal process.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question and demonstrate, through their evaluation, their progress towards the Unit 2 performance through the use of the medium of drama, with specific supported examples in place.</p> <p>Examples of how the play developed and was shaped during the rehearsal process will normally be given, supported by an indication of understanding of why and how the medium of drama aided the candidates on the journey. A sense of progression and developing understanding of the process must be evident.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should cover the question in a way that demonstrates, through their evaluation a great deal of their progress towards the Unit 2 performance through the use of the medium of drama, with some supported examples in place.</p> <p>Some evidence of progression and some sense of developing understanding of the use of the medium of drama may be evident.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the process to the question.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and will have difficulty in demonstrating through their evaluation any degree of understanding of how the medium of drama was used to develop and shape the play for performance. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
1(b)	<p data-bbox="389 262 1276 432">This asks the candidate to evaluate the process of shaping the play for performance and how their understanding was developed by the use of two specific rehearsal techniques. This process question connects the candidate with the play and with the preparation of the play by the group.</p> <p data-bbox="389 465 1069 667">Key words to look for:            Evaluate  Contribution  Performance  Developed  Two specific  Rehearsal Techniques</p> <p data-bbox="389 701 1276 943">The question asks for an evaluation of two specific rehearsal techniques that were used during the rehearsal process in order to aid the candidate's contribution to the final performance of the Unit 2 play. There needs to be two specific examples from the candidate's own experience in support. The question connects rehearsal and performance and is about an aspect of the process by which the candidate was directed into the performance.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question and demonstrate, through their evaluation, how much of their contribution to the play in performance was developed by two specific techniques during the rehearsal process.</p> <p>The process must be evaluated with two specific examples in support from the candidate's own experience. These must be connected into the contribution the candidate made to the performance of the play.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should cover the question in a way that demonstrates, through their evaluation, a great deal of their progress towards their contribution to the Unit 2 performance through the use of two specific rehearsal techniques.</p> <p>The rehearsal techniques should be evaluated and there may be two specific examples in support. These should be connected into the contribution to the performance of the play.</p> <p>There may be an imbalance in the response that may start to become more descriptive and less evaluative and towards the lower marks in this area description may start to dominate and there may be a sense of the candidate struggling to connect specific elements of the process to the question.</p> <p>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.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and will have difficulty in demonstrating through their evaluation any degree of how two specific rehearsal techniques were used to help their contribution to the Unit 2 performance. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
2(a)	<p data-bbox="392 262 1276 427">This asks the candidate to discuss the contribution made to the performance by costume. It is not a question about the quality of costume, it is one about the use of costume, to indicate characters, probably in relation to other design elements in order to enhance the performance for the audience.</p> <p data-bbox="392 465 925 600">Key words to look for:        Discuss   The Use   Costume   Production</p> <p data-bbox="392 638 1276 837">This is a question about the use of costume and it may be a personal response or a more generic look at the costume in the Unit 2 production. It asks the candidate to make a judgement based upon his or her own understanding of the performance and the way costume contributed to it. It is a discuss question and there needs to be clear alternatives offered for a top area mark.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question and demonstrate through their discussion their understanding of the use of costume, probably in relation to other design elements with reference to the play in performance and therefore its impact upon the audience.</p> <p>There may be a sense of process but the discussion around the use of costume 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 in discussion.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should cover the question in a way that demonstrates, through their discussion, a great deal of their understanding of the use of costume, possibly in relation to other design elements with reference to the play in performance and therefore its impact upon the audience.</p> <p>Examples should be given, supported by some evidence of understanding of how the use of costume may have had an impact in relation to the actuality.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the performance to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and the discussion will either not exist or will lack depth. The response will be heavily reported or lack focus. Examples will lack relevance and detail.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>



Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question, demonstrate a clear and confident understanding of their contribution as either actor or designer, and offer a reasoned discussion with alternatives based upon knowledge gained. There must be detailed examples from the production and there must be a sense of understanding of the contribution in relation to other aspects of the performance and, specifically, the audience.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should cover the question in a way that demonstrates a great deal of their understanding of their contribution as either actor or designer and indicate through their discussion a great deal of their understanding of their contribution to the impact of the production.</p> <p>Examples should normally be given, supported by some reasoned analysis. There should be some sense of audience.</p> <p>Description may start to dominate and there may be an imbalance in the response and a sense of struggling to connect specific elements of the process to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and there will be little sense of discussion of impact. The response will be heavily reported and/ors will lack relevance or focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
3(a)	<p data-bbox="389 262 1276 432">This asks the candidate to consider: the reaction of the audience to the production and the evaluation will be based upon an understanding of the intended and actual impact of the play in performance, with examples in support to provide a focus within which to explore the answer.</p> <p data-bbox="389 465 925 600">Key words to look for:      Evaluate    Audience    Reaction    Production</p> <p data-bbox="389 633 1276 768">This is a question about the play in production and connects the practical process with the performance specifically in relation to the audience. The evaluation may lead to a negative response, in which case the candidate needs to explore this.</p>

Level	Mark	Descriptor
Top area answers	8-10	<p>Candidates must cover all aspects of the question and demonstrate a clear and confident understanding of how the play in performance was staged in order to achieve a reaction from the audience, and what that reaction was, giving clear examples to support the evaluation.</p> <p>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 must be reasoned and based upon understanding.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
Middle area answers	4-7	<p>Candidates should cover the question in a way which demonstrates, through their evaluation, a great deal of their understanding of how the play in performance was staged in order to achieve a reaction from the audience, and what that reaction was, giving some examples to support the evaluation.</p> <p>Description may start to dominate and there may be an imbalance in the response, perhaps with the relevance not always clear and a sense of struggling to connect particular aspects of the performance to the question.</p> <p>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.</p>
Lower area answers	0-3	<p>Candidates may not cover the question and there may be little sense that they were actually aware of the director's interpretation or how there was an attempt at seeking an audience reaction from the performance. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>



Level	Mark	Descriptor
Top area answers	8-10	<p>Candidates must cover all aspects of the question and demonstrate a clear and confident understanding of the elements of the play in production and to what extent it worked live in front of the audience. There must be detailed examples from the production and there must be a clear indication that the candidate has understood the ideas of the play in this production of it and how these were conveyed to the audience.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
Middle area answers	4-7	<p>Candidates should demonstrate an understanding of the elements of the play in production and a great deal of how it worked live in front of an audience in order for the ideas to be conveyed in this production. There should be some detailed examples from the production and there should be some indication that the candidate has understood the audience reaction.</p> <p>Description may start to dominate and there may be an imbalance in the response and a sense of struggling to connect specific elements from the performance to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
Lower area answers	0-3	<p>Candidates may not cover the question and the analysis may either not exist or lack depth. 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 response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

## Section B

Question Number	Indicative content
4(a)	<p>This asks the candidate to evaluate how effective the production was at engaging the candidate during the first few minutes. It is a personal response but the candidate may go for the more generic 'you' of the audience. This is acceptable.</p> <p>Key words to look for:</p> <ul style="list-style-type: none"><li>Evaluate</li><li>How effective</li><li>Production</li><li>Engaging</li><li>First Few Minutes</li></ul> <p>This is an evaluation of the opening few minutes of the production and the focus of the response is on how the elements of the performance were employed in order to engage the audience in those first few minutes. It is an evaluation based upon a critical understanding of how drama works in performance. The response may be a negative one - this is fine as long as it is justified in appropriate theatrical terms.</p>

Level	Mark	Descriptor
Top area answers	8-10	<p>Candidates must cover all aspects of the question and demonstrate, through their evaluation, their understanding of the elements used to engage the audience during the opening few minutes. Examples must be given and supported and they may be contextualised within the performance as a whole. There must be a clear sense that the candidate is offering a reflective and critical evaluation.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
Middle area answers	4-7	<p>Candidates should cover the question in a way which demonstrates, through their evaluation a great deal of their understanding of the elements used to engage the audience during the first few minutes. Examples should be given and supported and there should be evidence of some reflective and critical evaluation.</p> <p>Description may start to dominate in this area, there may be an imbalance in the response and a sense of struggling to connect specific elements of the production to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
Lower area answers	0-3	<p>Candidates may not engage with the question and there may be little if any sense of evaluation of the way the opening few minutes were engaging to the audience. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
4(b)	<p data-bbox="389 262 1276 499">This asks the candidate to consider two specific acting techniques used by one performer during the production and to analyse the skills used to engage with the candidate. It is an analysis of the performance techniques used and comes from a position of knowledge based upon other aspects of the course. It is a question about the way an actor used techniques - and therefore needs to show an understanding of what those techniques were.</p> <p data-bbox="389 533 1021 667">Key words to look for:           Analyse   Two specific   Acting Techniques   One Performer</p> <p data-bbox="389 701 1276 801">There is opportunity for candidates to be critical but this should be based upon an understanding gained through other aspects of the course.</p>

Level	Mark	Descriptor
Top area answers	8-10	<p>Candidates must cover all aspects of the question in relation to the performer and demonstrate, through their analysis the effectiveness as they understand it of the contribution made by the actor. The actor must be clearly identified and the use of the two techniques defined. There must be a clear sense that the candidate is offering comments based upon an understanding of the way drama communicates meaning to an audience.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
Middle area answers	4-7	<p>Candidates should cover the question in relation to the actor and demonstrate through their analysis a great deal of the effectiveness as they understand it of the use of skills. The actor should be identified and something of the use of the two techniques defined. There should be a sense that the candidate is offering comments based upon some understanding of the way drama communicates to an audience.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific acting techniques of the production to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
Lower area answers	0-3	<p>Candidates may not cover the question and there may be little, if any analysis of the two techniques used by the actor. There may not be a focus to the response. There will be reporting and examples may lack relevance.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>



Level	Mark	Descriptor
Top area answers	8-10	<p>Candidates must cover all aspects of the question in relation to the decisions made and demonstrate, through their evaluation the impact as they understand it of the lighting designer's approach at the two chosen moments. Examples must be given and supported and there must be a clear sense that the candidate is offering an evaluation based upon an understanding of the way light may enhance - or not - a performance.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.</p>
Middle area answers	4-7	<p>Candidates should cover the question in a way that demonstrates, through their evaluation, something of the impact as they understand it of the use of light and how this contributed to the effectiveness of the production at two specific moments.</p> <p>Examples should be given of the two specific moments with some support and there needs to be a sense that the candidate is offering an evaluation based upon some understanding of the way light may enhance - or not - a performance.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the production to the question.</p> <p>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.</p>
Lower area answers	0-3	<p>Candidates may not address the question in detail and there may be little, if any, evaluation of the impact of light at two specific moments during the production. There may be reporting and examples may lack relevance and detail.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
5(b)	<p data-bbox="389 262 1276 394">This asks the candidate to consider the use of space in relation to audience in the production, with perhaps specific moments highlighted or more generic responses based on the production as a whole.</p> <p data-bbox="389 432 922 600">Key words to look for:            Discuss   The use of   Space   Audience   Production</p> <p data-bbox="389 638 1276 943">There may be positive and negative aspects to the response. This is a question about the director and/or the designer but candidates may not be that specific in the response. The discussion may weigh up the opportunities for the use of space and may have an indication for the engagement with audience in different areas of the auditorium. There will be a sense of understanding in the response, however, and the examples used will demonstrate the understanding of space, perhaps with proxemics mentioned, in relation to the production seen.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question in relation to the use of space in relation to audience and demonstrate through their response their understanding of how successful this was in engaging with the audience. Examples must be given and supported and there must be a clear sense that the candidate is offering opinions based upon an understanding possibly gained through other aspects of the course.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, and this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should cover the question in relation to the use of space in relation to the audience and should demonstrate through their response something of their understanding of the way the space was used. Examples should be given and supported and there should be a sense that the candidate is offering an understanding possibly based upon a wider knowledge of performance.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the production to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and will demonstrate little sense of understanding of the use of space in relation to audience in the production. There may be reporting and examples may lack relevance and detail.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
6(a)	<p data-bbox="391 262 1276 465">This asks the candidate to consider the theatrical experience and how this was achieved and conveyed through the production to make it relevant to the candidate as a member of the audience, with specific reference to the visual and aural impact. The candidate is an informed member of the audience, bringing a critical eye to the production.</p> <p data-bbox="391 499 949 667">Key words to look for:      Analyse         Visual         Aural         Impact         Performance</p> <p data-bbox="391 701 1276 869">This asks candidates to analyse what they saw and heard during the performance and the response may focus on specific elements of the production or be more generic. The production is at the heart of the response and the response of the candidate needs to reflect that.</p> <p data-bbox="391 902 1276 1182">It is a question about a director interpreting a playwright's work in order to make it relevant to a particular audience. The question is about the experience the candidate has as a member of an audience. It asks the candidate to consider the ways in which visual and aural elements in the performance shaped the play's meaning and messages for them. It is a personal response from the candidate as a member of the audience, with particular reference to their specific visual and aural elements.</p> <p data-bbox="391 1216 1276 1317">There is an opportunity for the candidate to be critical here, but it is a criticism based upon an understanding gained throughout the course.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question in relation to how the style and interpretation of the play and the theatrical experience communicated its meaning and messages for the candidate. Examples of the visual and aural impact must be given and supported and there must be a sense that the candidate is offering analysis based upon an understanding gained through other aspects of the course.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates should address the style and interpretation of the play and the theatrical experience and demonstrate through their response something of their understanding of directorial decisions to enable messages to be communicated. Examples of the visual and aural impact should be given and supported and there should be a sense that the candidate is offering some analysis based upon a wider knowledge.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the performance to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and there may be little if any analysis within the response. Examples of the visual and aural impact may lack relevance and the theatrical experience may not be centred on the performance. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>

Question Number	Indicative content
6(b)	<p data-bbox="391 262 1276 394">This asks the candidate to evaluate 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.</p> <p data-bbox="391 432 965 600">Key words to look for:            Evaluate    Impact    Production    You    How achieved</p> <p data-bbox="391 638 1276 902">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 to give a sense of 'how achieved'.</p>

Level	Mark	Descriptor
<b>Top area answers</b>	8-10	<p>Candidates must cover all aspects of the question in relating the production seen. Examples must be given and supported and there must be a sense that the candidate is offering opinions based upon an understanding gained through other aspects of the course.</p> <p>There must be a sense of: this is what I think, this is an example to support my thinking, this is why I think it.</p>
<b>Middle area answers</b>	4-7	<p>Candidates may address the question, relating to the production seen. Examples may be given and supported and there may be a sense of a wider knowledge.</p> <p>Description may start to dominate in this area and there may be an imbalance in the response and a sense of struggling to connect specific elements of the production to the question.</p> <p>There should be a sense of: this is what I think, this is an example to support my thinking, this is something of why I think it.</p>
<b>Lower area answers</b>	0-3	<p>Candidates may not cover the question and there will be a sense of the reported in the response. Examples will lack relevance. The response will be heavily reported and/or lack focus.</p> <p>There may be a sense of: this is what I think, this is possibly an example of why I think it.</p>