



# **GCE MARKING SCHEME**

## **DRAMA & THEATRE ARTS AS/Advanced**

**JANUARY 2012**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the January 2012 examination in GCE DRAMA & THEATRE ARTS. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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## GCE DRAMA & THEATRE ARTS

### DA2 MARK SCHEME – JANUARY 2012

Examiners should note that they should be flexible in their approach to answers. The indicative content is a guide as to what candidates could include in their answers. Some candidates could approach the question from a different angle. These answers need to be marked positively.

In all three sections, marks will be based on the levels of achievement grids that follow.

#### SECTION A

##### **The Spanish Tragedy**

- Context of scene within play.
- Historical context.
- Original performing conditions.
- Type of stage – proscenium, thrust, round, traverse, other.
- Style of set – naturalistic, symbolic, minimalist, expressionist, other.
- Positioning of set.
- Lighting – use of colour, type of light, source of light.
- Lighting to create the mood - enhance the action?
- Sound – live/recorded - enhance the action?
- Costume – link with design concept?
- Textual references.
- Link to scene.

##### **The Country Wife**

- Context of scene within play.
- Historical context.
- Original performing conditions.
- Awareness of a concept.
- Type of stage – proscenium, thrust, round, traverse, other.
- Style of set – naturalistic, symbolic, minimalist, expressionist, other.
- Lighting – use of colour, type of light, source of light.
- Lighting to create the mood – enhance the action?
- Sound – live/recorded - enhance the scene?
- Costume – link with design concept?
- Textual references.
- Link to scene.

##### **The Wild Duck**

- Context of scene within play.
- Historical context.
- Original performing conditions.
- Awareness of a concept.
- Type of stage – proscenium, thrust, round, traverse, other.
- Style of set – naturalistic, symbolic, minimalist, expressionist, other.
- Lighting – use of colour, type of light, source of light.
- Lighting to create the mood – enhance the action?
- Sound – live/recorded, enhance the scene?
- Costume – link with design concept?
- Textual references.
- Link to scene.

## **SECTION B**

### **The Chairs**

- Context of scene.
- Reference to way play was originally performed.
- Textual reference.
- Type of stage.
- Location of furniture/props.
- Actors' starting and closing positions.
- Both are pleading with the Emperor (imaginary character) to stay until the Orator arrives.
- Old Man begging for the Emperor's forgiveness.
- Old Woman is sobbing and says "At your knees, Sire".
- Both get increasingly desperate that the Emperor will leave.
- They are both waiting expectantly for the Orator's arrival.
- Old Man tells a story to appease the Emperor's growing impatience.
- Stage directions refer to the Old Woman echoing the Old Man's words; candidates may wish to suggest/reflect this by the Old Woman also 'echoing' the Old Man's movements.
- The build up to the Orator's entrance — growing excitement/anticipation.
- His entrance — entrance through door 5; he does not seem to notice the other characters.
- Stage directions mention silence and stillness of Old Man and Old Woman.
- Their relief and joy that he has arrived and is a real person.
- Old Woman constantly gazing at the Orator, following his every move.
- Orator greets the invisible Emperor; stage directions mention that he then mounts a raised platform and greets his invisible public.
- Reasons given for any ideas.

### **The Children's Hour**

- Context of scene.
- Reference to way play was originally performed.
- Textual reference.
- Type of stage.
- Textual reference.
- Type of stage.
- Location of furniture/props.
- Actors' starting and closing positions.
- Mary's dramatic fall in order to gain attention/sympathy.
- Karen does not fall for Mary's scheme.
- Karen carries Mary off stage — exit — where?
- Martha enters — from where? Stage directions mention that she is carrying two books and places them on the bottom shelf of a bookcase and gets a pencil from a box.
- Stage directions mention that she is a nervous, highly-strung woman. Movements should mirror this description of her.
- Karen enters — from where?
- Karen's nonchalance regarding Mary's behaviour.
- Karen lights a cigarette.
- Martha's growing annoyance towards Mary is evident.
- Relaxed atmosphere between the characters.
- Show of affection is important — Martha pats Karen's arm.
- Stage directions mention that Karen starts correcting examination papers. Karen refers to the papers during the scene.
- Martha's growing frustration and disappointment becomes evident due to Karen and Joe's impending marriage.
- Karen is slightly disparaging towards Martha; she begins to lose patience with her.
- Martha is angry as she thinks Karen will leave the school.
- Reasons given for any ideas.

### **Blue Remembered Hills**

- Context of scene.
- Reference to way play was originally performed.
- Textual reference.
- Type of stage.
- Location of furniture/props.
- Actors' starting and closing positions.
- Stage directions mention that they rarely stand still.
- They are both giggling and excited.
- This increases to uncontrollable laughter as they roll about helplessly.
- Awareness of Donald's mother's behaviour; silence; slight tension.
- They run and jump through the woods.
- Childish arguing ensues.
- Peter threatens Willie.
- Peter sees a squirrel and runs after it.
- They both chase the animal, impersonating Red Indians.
- Both are tired after the chase.
- Both are excited at the prospect of frightening the squirrel.
- They begin to circle the tree.
- John and Raymond enter – from where?
- Reasons given for any ideas.

### **Y Ffin**

- Context of scene.
- Reference to way play was originally performed.
- Textual reference.
- Type of stage.
- Location of furniture/props.
- Actors' starting and closing positions.
- They are both entering 'the cwt' for the first time.
- Wilias is unimpressed.
- Now is unimpressed.
- Wilias' positive attitude should be reflected and this should contrast with Now's negativity.
- Wilias paces the width of the room.
- Wilias is disgusted about Now's negative remarks regarding 'gneud 'n busnes fan hyn'.
- Wilias pouts and starts getting angry.
- Now does not react to this initially, but becomes quite angry because Wilias will not answer him.
- They argue about the dwelling's suitability.
- Atmosphere lightens as they begin to joke about the coffin.
- This increases into uncontrollable laughter.
- Wilias' mood changes instantly as Now mentions finding another place to live.
- They discuss their friendship and how they both look after one another.
- Now becomes agitated.
- They both agree to stand by each other come what may.
- Passionate/close friendship.
- Reasons for any ideas given.

### **SECTION C**

- Name of productions, date viewed, venues.
- Actors' interpretation of role.
- Acting style.
- Vocal characterisation.
- Physical characterisation.
- Interaction of actors.
- Audience responses.
- Comparison with another performance.
- References to specific scenes/events with the productions.
- References to critiques of the productions seen.

**LEVELS OF ACHIEVEMENT DA2 (AO2 and AO3)  
Sections A and B**

	AO2		AO3
<b>Mark / 40</b>	<b>Demonstrate knowledge of practical and theoretical aspects of drama using appropriate terminology.</b>	<b>Mark / 40</b>	<b>Interpret plays from different periods and genres.</b>
0-5	Little or no understanding of practical and theoretical aspects. No understanding of the creative process. Little understanding of character development and interaction or staging potential. Very limited coverage of the indicative content. Limited or no use of terminology. Errors in grammar, spelling and punctuation impede meaning.	0-5	Little or no understanding of styles or historical context or expectations of genre. No real interpretation/analysis –relies on description. No understanding of themes, character or staging. Little or no use of text.
6-8	A very limited understanding of practical and theoretical aspects. Very limited understanding of creative process. Very limited understanding of character development and interaction or staging potential. Limited coverage of the indicative content. Limited use of terminology. Frequent errors in grammar, punctuation and spelling but communication largely clear.	6-8	A very limited understanding of styles or periods, historical context or genre expectations. Superficial interpretation / analysis. Very limited understanding of themes, character or staging. Very limited use of text.
9-11	A limited understanding of practical and theoretical aspects. Limited understanding of character and staging potential. Limited understanding of the creative process. Limited understanding of character development and interaction and staging potential. Some coverage of the indicative content but lacking depth. Some use of correct terminology. Errors in grammar, punctuation and spelling.	9-11	A limited understanding of styles or periods, historical context or genre expectations. Some interesting interpretations/ analysis. Limited understanding of themes, character and staging. Some use of text to illustrate answer.
12-14	An adequate understanding of practical and theoretical aspects. Adequate understanding of character and staging with some interesting ideas. Adequate understanding of the creative process. An adequate understanding of character development and interaction and staging potential. Adequate coverage of the indicative content in some depth. Use of terminology mostly correct. Some errors in grammar, punctuation and spelling.	12-14	An adequate understanding of styles or period, historical context or genre expectations. Some good and interesting interpretations/ analysis. Adequate understanding of themes, character and staging. Adequate use of text.
15-17	A good and clear understanding of practical and theoretical aspects. A very good understanding of character development and interaction. Staging shows interesting ideas. Very good understanding of the creative process. Detailed coverage of the indicative content in much depth. Use of terminology correct. Occasional errors in grammar, punctuation and spelling.	15-17	A good understanding of styles or period, historical context or genre expectations. Good and interesting interpretations/analysis. A good understanding of theme, character and staging. Good use of text.
18-20	An excellent understanding of practical and theoretical aspects. Excellent understanding of character development and interaction. Excellent staging ideas, interesting and imaginative concepts. Excellent and in-depth coverage of the indicative content. Excellent understanding of the creative process. Few or no errors in grammar, punctuation and spelling.	18-20	An excellent understanding of styles or period, historical context or genre expectations. Excellent interpretations/ analysis. Excellent understanding of themes, character and staging. Excellent use of text.

**LEVELS OF ACHIEVEMENT DA2 (AO4)**  
**Section C**

<b>Marks / 40</b>	<b>AO4 Make critical and evaluative judgements of live theatre</b>
0-11	Little engagement with performance seen. Relies heavily on description and irrelevant points. Little discussion of indicative content. Little personal opinion and little discussion of audience reaction. Little reference to other performances seen.
12-17	A very limited discussion of performance seen. Over reliance on description. Some relevant analytical points. Very limited discussion of points in indicative content. Very limited expression of personal opinion. Very limited discussion of audience reaction. Very limited reference to other performances seen.
18-23	A limited discussion of performance seen. Some analytical points but falls back on description and narrative. Limited reference to indicative content. Limited reference to personal opinion. Limited discussion of audience reaction. Limited reference to other performances.
24-29	An adequate understanding of how a performance works. Good analytical points but not always developed in enough detail. Adequate coverage of indicative content. Some personal opinion emerging. Some discussion of audience reaction. Some points a little superficial. Some reference to other performances seen.
30-35	A good understanding of how a performance works. Good analytical points developed in some detail. Good coverage of points in indicative content. Some good references to personal opinion but could be developed in more detail. Some good references to other performances seen. Good understanding of audience reaction to the performance.
36-40	An excellent understanding of how a performance works. Excellent analytical points developed in great detail. Shows excellent critical faculties and independent thinking. Covers all the points in indicative content in great detail. Clear and mature critical opinion expressed. Excellent understanding of audience reaction to a production. Excellent and relevant references to other performances.

Examiners are reminded that this is a guideline and not all the points will be covered by all the candidates. You should reward innovative and imaginative answers that show a clear understanding of the above skills.



**GCE DRAMA & THEATRE ARTS**  
**DA4 MARK SCHEME – JANUARY 2012**

Examiners should note that they should be flexible in their approach to answers. The indicative content is a guide as to what candidates could include in their answers. Some candidates could approach the question from a different angle. These answers need to be marked positively.

In all three sections, marks will be based on the levels of achievement grids that follow.

**SECTION A**

**Q.1 Electra**

**Staging**

- Textual reference.
- Reference to productions seen/discussed.
- Reference to work in class.
- Description of design concept, e.g. style of set, type of stage, style of performer.
- Reference to original production.
- Period of production.
- Historical context – theatrical style of original production.
- Reference to stage of key scenes.
- Lighting - style of lighting linked to design concept.
- Costumes – style of costumes linked to design concept.
- Justification of ideas/influences.
- Design challenges of text.

**Q.2 All's well that ends well**

**Staging**

- Textual reference.
- Reference to productions seen/discussed.
- Reference to work in class.
- Description of design concept, e.g. style of set, type of stage, style of performer.
- Reference to original production.
- Period of production.
- Historical context – theatrical style of original production.
- Reference to staging of key scenes.
- Lighting – style of lighting linked to design concept.
- Sound – style of sound linked to design concept.
- Costumes – style of costumes linked to design concept.
- Justification of ideas/influences.
- Design challenges of text.

### **Q.3 Uncle Vanya**

#### **Staging**

- Textual reference.
- Reference to productions seen/discussed.
- Reference to work in class.
- Description of design concept, e.g. style of set, type of stage, style of performer.
- Reference to original production.
- Period of production.
- Historical context – theatrical style of original production.
- Reference to staging of key scenes.
- Lighting – style of lighting linked to design concept.
- Sound – style of sound linked to design concept.
- Costumes – style of costumes linked to design concept.
- Justification of ideas/influences.
- Design challenges of text.

## SECTION B

### Q.4 The Threepenny Opera

#### Macheath

- Textual reference.
- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal challenges.
- Reference to movement.
- Reference to character interaction.
- Reference to original performing style.
- Reference to audience reaction to character.
- Macheath central character of play.
- Amoral centre of the play.
- Macheath sees advantage in everything he does.
- Sexist attitude to women and their role.
- Bullying attitude towards the other members of the gang.
- Uses money to gain advantage and status.
- Challenge of the songs.
- Episodic nature of his scenes.
- Reference to Brechtian idea of character.
- Anti-hero – comparison with Peachum – both using the system to their advantage.
- Choice of three scenes.

### Q.5 The Rose Tattoo

#### Rosa

- Textual reference.
- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal challenges.
- Reference to movement.
- Reference to character interaction.
- Reference to original performing style.
- Reference to audience reaction to character.
- Serafina's twelve-year-old daughter.
- Lively character – depends on her mother.
- Has difficult emotional scenes – end of Act 1 Scene 3.
- In Act 1 Scene 4 she is three years older – challenge for an actress.
- Ashamed of her background and her mother.
- Her ambitions go beyond the village – treats her mother with contempt.
- Important relationship with Jack – tries to impress him – very flirtatious.
- Tries to hide her mother's faults.
- At the end of Act 1 – happy because of her mother's blessing.
- Rosa's journey is a tragic and sad one – her mother dominates her life.
- She becomes highly emotional in Act 3 Scene 2.
- Importance of central relationship with Serafina.
- Choice of three scenes.

## **Q.6 A Number**

### **Salter**

- Textual reference.
- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal challenges.
- Reference to movement.
- Reference to character interaction.
- Reference to original performing style.
- Reference to audience reaction to character.
- Central character of the play.
- Morally ambivalent – complex relationship with the other characters.
- Constantly shifting his moral position with his sons.
- Tries to remove himself from any decision making.
- Makes the audience unsure about their feelings towards him.
- Salter has to face his shortcomings as a parent.
- Guilt at the fact the he has rejected his first-born.
- Seems to recognise that he has great guilt.
- Challenges of the long speeches.
- Choice of three scenes.

## **Q.7 Lysh**

### **Ifor**

- Textual reference.
- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal challenges.
- Reference to movement.
- Reference to character interaction.
- Reference to original performing style.
- Reference to audience reaction to character.
- Challenges of preparing a character that is essentially a monologue.
- The physical challenges of the character – adherence to the rope.
- The performing nature of some of the sections.
- Difficulty of presenting a fragmented personality.
- Tragic end of the character.
- Choice of three scenes.

## SECTION C

### Q.8 'A Bridge to the Stars' – Mankell

- Ground plan/audience position.
- Type of stage.
- Clear location of furniture/props/set.
- Lighting cues – noted in appropriate column.
- Sound cues – noted in appropriate column.
- Costume – clear explanation for choices.
- Choice of atmosphere/colour justified.
- Ambiguous location – how is it interpreted?
- Two speaking characters – two non-speaking characters.
- Set in Sweden in winter.
- Opportunity for lighting states – specials on speakers/winter/might change for link to section on spring/light on separate houses/characters.
- Sound – create a winter soundscape/opening music/closing music.
- Atmosphere – eerie/unworldly/cold/some warmth in section on spring.
- Costume – abstract/blacks with one costume piece.
- No clear period – set in a non-specific place.
- Movement – do the characters move around the stage to introduce the named characters/do they stand in specials and the other characters move to their words?
- Opening and closing positions including specific direction throughout the scene.

### Levels of Achievement Sections A and B

<b>AO3 – Interpret plays from different periods and genres</b>	
<b>0-5</b>	Question not addressed in large parts of response. Very limited understanding demonstrated. Very limited relevant personal reaction or interpretation. Errors in grammar, punctuation and spelling impede meaning on occasion.
<b>6-8</b>	Question addressed in part. Limited understanding of styles, historical context or expectations of genre. Limited understanding of themes, character or staging. Limited understanding of theatrical context and audience expectation. Limited and not always relevant reference to productions seen. Some evidence of personal reaction and interpretation of text. Limited and not always appropriate use of terminology. Frequent errors in grammar, punctuation and spelling but communication largely clear.
<b>9-11</b>	Question largely addressed and response showing some understanding of styles, historical context or expectations of genre; themes, character or staging; some understanding of theatrical context and audience expectation. Some relevant reference to productions seen and possible influences. Personal reaction and interpretation evident but not always justified by reference to texts. Some use of correct terminology. Errors in grammar, punctuation and spelling.
<b>12-14</b>	<i>Either</i> , structured answer showing: sound understanding of styles, historical context or expectations of genre; sound understanding of themes, character or staging. <i>Or</i> , less consistent response showing good understanding in some areas (styles, historical context, genres/themes, character staging) counterbalanced by weaknesses in others. Appropriate reference to productions seen and some consideration of alternative approaches/possible influences. Personal reaction and interpretation generally supported by reference to text. Use of terminology mostly correct. Some errors in grammar, punctuation and spelling.
<b>15-17</b>	A good understanding of styles, historical context or expectations of genre. Good understanding of themes, character or staging. Good understanding of theatrical context and audience expectation. Appropriate and well supported references to productions seen and an appreciation of the ways in which different artistic decisions may be made. Evidence of personal reaction and interpretation supported by reference to text. Use of terminology correct. Expression clear but occasional errors in grammar, punctuation and spelling.
<b>18-20</b>	An excellent understanding of styles, historical context or expectations of genre. Excellent understanding of themes, character or staging. Excellent understanding of theatrical context and audience expectation. Perceptive and well integrated references to productions seen and a clear grasp of the basis for different artistic decisions and interpretations. Evidence throughout of personal reaction and interpretation. Use of terminology always apt. Expression matches understanding with few or no errors in grammar, punctuation and spelling.

### Levels of Achievement Section C

AO2 – Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.				
Marks	Ground plan/stage	Production features	Character movement	Lighting and sound
1-3	Little or no detail in the set designs. Ideas impractical not covering any aspects of indicative content.	Little or no detail about staging, atmosphere, colour or costume. Little or no explanation or justification offered regarding interpretation.	Little or no detail in the set of movements. Covers little of indicative content. Little or no explanation or justification offered regarding interpretation.	Little or no detail in the set of sound and lighting cues. Little or no explanation or justification offered regarding interpretation.
4-5	Some workable ideas for set and use of space. The aspects indicated not always covered in enough detail.	Some workable ideas for staging, atmosphere colour and costume. Adequate explanation and justification offered regarding interpretation using basic terminology.	Some workable ideas for character movement although some may be unclear. Some evidence of explanation and justification offered regarding interpretation using basic terminology.	Some workable ideas for use of sound and lighting. Some aspects of indicative content noted. Some evidence of explanation and justification offered regarding interpretation with basic terminology.
6-7	A good set of ideas showing some originality. The ground plan will be clearly labelled and all design requirements covered	A good description of staging, atmosphere, colour and costume clearly linked to set ideas. Good explanation and justification using appropriate and accurate terminology and reference to dramatic theory informing decisions made.	A good set of clear movements laid out for every character. All aspects of indicative content covered. Good explanation and justification using appropriate and accurate terminology informing decisions made.	A good set of sound and lighting ideas clearly laid out for the production of the scene covering all aspects of indicative content. Good explanation and justification using appropriate and accurate terminology informing decisions made.
8-10	An excellent and extremely coherent plan full of very detailed ideas. Original and stimulating labelling to give appropriate meaning, covering all aspects of design thoroughly.	An excellent description of staging, atmosphere, colour and costume. Shows some originality and clear understanding of the scene. Perceptive insights demonstrated in explaining and justifying decisions made with excellent use of terminology and reference to dramatic theory.	An excellent and detailed set of stage movements. Detailed and excellently laid out. Showing originality and imagination. Excellent use of appropriate and accurate terminology informing decisions made.	An excellent set of very accomplished sound and lighting ideas, very clearly and effectively laid out for the production of the scene. Excellent use of appropriate and accurate terminology and reference to dramatic theory.



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