



GCE MARKING SCHEME

DRAMA & THEATRE STUDIES AS/Advanced

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCE DRAMA & THEATRE STUDIES. 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 AND THEATRE STUDIES – DA2

Mark Scheme - Summer 2013

SECTION A

[40 Marks]

Q.1 A MIDSUMMER NIGHT'S DREAM

Challenges for an Actor

- Historical context of play
- Original production style
- Context of scene within play
- Textual references
- Bottom's general excitement at the beginning of the scene
- Bottom takes over the scene, advising Quince on scene changes
- Bottom's confident persona is very evident
- Bottom is the centre of attention
- Bottom is the obvious leader of the group
- Bottom quotes from a speech – element of performance
- Bottom acts the wall and mentions 'let him hold his fingers thus'
- Bottom performs as Pyramus – vocal and physical changes?
- Bottom exits stage – where?
- Bottom re-enters wearing ass' head – others are frightened by his new appearance
- Bottom is bewildered by their reaction to his reappearance
- Bottom is angered and somewhat hurt by their continued hysteria
- Vocal and physical suggestions which complement Bottom's mood and relationship with the other characters

Q.2 THE COUNTRY WIFE

- Historical context of play
- Original production style
- Context of scene within play
- Textual references
- Sparkish angry at Alithea's infidelity
- Sparkish's jealousy is evident
- Alithea mocks Sparkish
- Sparkish appears to have been genuinely hurt
- Sparkish tries to belittle Alithea with his dramatic reproach
- Sparkish's over- reaction should have a comic effect on the audience
- Vocal and physical suggestions which complement Sparkish's mood and relationship with the other characters

Q.3 THE GOVERNMENT INSPECTOR

- Historical context of play
- Original production style
- Context of scene within play
- Textual references
- Khlestakov's flirtatious nature towards Marya
- Khlestakov strikes two unnatural poses in his attempt to impress Marya
- Khlestakov offers Marya a chair
- Marya thinks that he is being derogatory due to the extent of his compliments
- Marya is then impressed by his seductive nature
- Khlestakov starts reciting poetry
- Khlestakov moves his chair closer to Marya's chair; she moves away from him
- This is repeated three times
- Khlestakov kisses Marya's shoulder
- Khlestakov tries to restrain Marya as she tries to leave
- Khlestakov kneels in front of Marya and begs for her forgiveness
- Khlestakov is not happy that Anna catches him kneeling in front of Marya
- Khlestakov's aside to the audience indicating his appreciation of Anna
- Khlestakov falls on his knees again, in front of Anna this time
- Khlestakov's over dramatic wooing continues, towards Anna this time
- Khlestakov quotes Karamizin
- Vocal and physical suggestions which complement Khlestakov's mood and relationship with the other characters

Character Interaction and Movement**Q.4 THE CHAIRS**

- Type of stage
- Historical context
- Original production style
- Context of scene within play
- Opening positions / closing positions
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Location
- Textual references
- Old Man and Old Woman are both excited at the arrival of the imaginary guests
- Old Woman is carrying chairs
- Old Man and Old Woman both appear to be moving a table
- Old Woman reacts as doorbell rings
- Stage directions mention that Old Man gets 'tied up in the chairs'
- Stage directions mention that 'the Old Couple rush about from door to door'
- Stage directions mention that the 'Old Man welcomes guests, not accompanying them very far'
- Stage directions mention that the Old Woman 'brings on chairs'
- Stage directions mention that the 'Old Couple meet and collide, without interrupting the general movement'
- Stage directions mention specific movement of both characters – see stage direction – must give impression of rushing about although stage directions mention they stand in the same place
- Old Woman gestures that there are no more chairs
- Old Woman starts selling invisible programmes
- Old Man talks to invisible guests
- Stage directions mention that Old Man is 'forced up on the platform by the pressure of the crowd' and continues to struggle excitedly, hits someone in the face and gets an elbow dug in his ribs
- Stage directions mention that Old Man is 'knocked off his balance, he has a job to keep his feet and clings on to someone's shoulders.'

Q.5 THE CHILDREN'S HOUR

- Type of stage
- Historical context
- Original production style
- Context of scene within play
- Opening positions / closing positions
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Location
- Textual references
- Cardin's love for Karen is evident
- Karen is quietly confident in asking him to leave
- Cardin kisses Karen
- Cardin exits – where?
- Karen is heart-broken
- Martha appears to be repulsed by Karen's comments but is hiding her true emotions
- Karen says she doesn't feel well
- Karen regains some positivity and Martha becomes downhearted
- Martha opens up and tells Karen of the feelings she has towards her
- Martha's honest confession of love at the end of the scene

Q.6 BLUE REMEMBERED HILLS

- Type of stage
- Historical context
- Original production style
- Context of scene within play
- Opening positions / closing positions
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Location
- Textual references
- Characters' entrance?
- Characters have been running prior to this scene
- Boys are lying down
- Raymond is last to arrive – his entrance?
- Boys react to seeing Audrey and Angela – the girls' entrance?
- Boys make fun of Willie
- Growing laughter regarding Peter's story about kissing Angela
- Girls' arrival changes mood
- Boys get up
- Tension is evident between the girls and the boys
- Scene ends in growing anticipation regarding the house

Q.7 Y FFIN

- Type of stage
- Historical context
- Original production style
- Context of scene within play
- Opening positions / closing positions
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Location
- Textual references
- Stage directions note characters' opening positions and their first movements
- Wilias checks to see if the Ymwelydd can see
- Ymwelydd still cannot see or so she says
- Wilias leads her to a chair
- Wilias prepares a cup of tea for the Ymwelydd
- Ambiguity of the Ymwelydd is apparent within the scene
- Wilias comforts the Ymwelydd
- Ymwelydd asks Wilias to move closer to her. He does so, nervously
- Wilias kneels beside her
- Ymwelydd runs her fingers through his hair and feels his face
- Ymwelydd touches his collar. Wilias is unimpressed
- Ymwelydd gets up and feels her way around

SECTION C

[40 Marks]

Q.8. THEATRE REVIEW

- Designer's interpretation of location/locations
- Appropriateness of setting/settings
- Use of light/projections/special effects
- Use of sound
- Design of costumes
- Examples of effective staging
- Personal reaction
- Analysis of audience responses
- Response to critical opinions
- Comparison with the other production

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

	AO2		AO3
Mark / 40	Demonstrate knowledge of practical and theoretical aspects of drama using appropriate terminology.	Mark / 40	Interpret plays from different periods and genres.
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

Marks / 40	AO4 Make critical and evaluative judgements of live theatre
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.

SECTION A

[20 Marks]

Acting

Q.1 Electra

- Textual references
- Specific scenes discussed
- Discussion of practical work
- Knowledge of other interpretations of the role
- Sister to Electra
- Tries to reason with her sister
- Sees danger of Electra's extreme emotions
- Tries to reach a compromise with Electra
- She is accused by Electra of being a coward
- Brings unwelcome news to Electra
- Brings news of Clytemnestra's dream

Q.2 All's Well That Ends Well

- Textual references
- Specific scenes discussed
- Discussion of practical work
- Knowledge of other interpretations of the role
- One of the two older characters in the play
- An ageing monarch
- Can be seen as a King of a fairy tale land
- Has a mystery illness / cured by magic
- Rewards loyalty
- Expects the best behaviour from his soldiers
- Importance of family and roots
- He rewards Helena's help
- He sends both Helena and Bertram on a kind of emotional journey
- At close of play he is at the centre trying to understand Bertram's duplicity
- His hope is that there is a happy ending
- He wants the young to take the reins

Q.3 Uncle Vanya

- Textual references
- Specific scenes discussed
- Discussion of practical work
- Knowledge of other interpretations of the role
- Astrov is the local Doctor
- He seems to be an observer rather than a doer
- There are eccentric elements to his character
- He has exciting, different ideas
- He is always looking for sympathy
- He seems to turn others' plight to his own advantage
- He does not seem to be a responsible Doctor
- He wants to be in the company of the beautiful Yelena

Q.4 The Threepenny Opera

- Evidence of knowledge about supposed style of original production
- Choice of stage – why?
- Choice / style of set – why?
- Colour of set – why?
- Staging of at least three key moments
- Costumes – period? – reflects design concept
- Themes of play reflected in the staging
- Use of light – how and why?
- Use of sound – how and why?
- Productions seen / discussed – influences
- Textual reference
- Fast moving – multiple locations

Q.5 The Rose Tattoo

- Evidence of knowledge about supposed style of original production
- Choice of stage – why?
- Choice / style of set – why?
- Colour of set – why?
- Staging of at least three key moments
- Costumes – period? – reflects design concept
- Themes of play reflected in the staging
- Use of light – how and why?
- Use of sound – how and why?
- Productions seen / discussed – influences
- Textual reference
- Magical – filmic style of Williams' ideas for staging

Q.6 A Number

- Evidence of knowledge about supposed style of original production
- Choice of stage – why?
- Choice / style of set – why?
- Colour of set – why?
- Staging of at least three key moments
- Costumes – period? – reflects design concept
- Themes of play reflected in the staging
- Use of light – how and why?
- Use of sound – how and why?
- Productions seen / discussed – influences
- Textual reference
- No description of set in text

Q.7 Lysh

- Evidence of knowledge about supposed style of original production
- Choice of stage – why?
- Choice / style of set – why?
- Colour of set – why?
- Staging of at least three key moments
- Costumes – period? – reflects design concept
- Themes of play reflected in the staging
- Use of light – how and why?
- Use of sound – how and why?
- Productions seen / discussed – influences
- Textual reference
- Fluid / abstract nature of the text

Q.8 *So You Think You're A Superhero?*

- Fantasy /Sci-fi opening – set in outer space
- Four characters
- Chase in progress
- ZeeBoy disappears
- One character leaves – Zen
- Two characters left alone in the dark
- Opportunities for imaginative / fantasy lighting
- Music and sound effects – flying / disappearing / running
- Fantasy / imaginative costumes – colourful / superhero influences
- Type of stage – why?
- Type of set – why?
- Type of lighting – why?
- Atmosphere created – why?
- Costumes – why?

Levels of Achievement Sections A and B

AO3 – Interpret plays from different periods and genres	
0-5	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.
6-8	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.
9-11	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.
12-14	<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.
15-17	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.
18-20	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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