



# **GCE MARKING SCHEME**

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

**JANUARY 2013**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the January 2013 examination in GCE DRAMA AND 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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## DA2

### MARK SCHEME JANUARY/ 2013

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

[40 marks]

#### Interaction and Movement

##### Q.1 A MIDSUMMER NIGHT'S DREAM

- Type of staging
- 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
- Lovers' confusion is at its most obvious
- Lysander and Demetrius are competing for Helena's affections
- Hermia's confusion and her efforts to get Lysander's attention
- Lysander scorns Hermia
- Hermia takes hold of Lysander and he tells her to let him go
- Hermia is shocked by the harshness of Lysander's words
- Hermia thinks that Helena is to blame and vents her anger on Helena
- Helena is equally shocked and angered and blames Hermia, but she is scared of Hermia's growing anger and asks Lysander and Demetrius for protection
- Lysander and Demetrius agree to protect Helena from Hermia's rage
- Lysander and Demetrius exit. Where do they exit? They are discussing who is more deserving of Helena's affections. Obvious competitive element to their relationship
- Helena and Hermia's relationship has deteriorated
- Helena's exit – where does she exit?
- Hermia's exit – where does she exit?

## Q.2 THE COUNTRY WIFE

- Type of staging
- 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
- Sparkish attempts to reconcile Alithea and Harcourt
- Alithea does not wish to be reconciled
- The obvious tension between Sparkish and Alithea
- Harcourt's obvious attempt to woo Alithea
- Harcourt's obvious mocking of Sparkish, but Sparkish is unaware of this
- Sparkish's aside to the audience
- Alithea's growing annoyance towards Sparkish and Harcourt
- Harcourt clasps his hand on his breast in dramatic fashion
- Acknowledgement of Lucy

## Q.3 THE GOVERNMENT INSPECTOR

- Type of staging
- 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
- The other characters are keen to impress Osip and create a good impression
- Osip's aside to the audience
- The Mayor is keen to assert his authority but is also pandering to Osip
- Osip's act and pretence is obvious to the audience
- The Mayor is exaggerating his generosity
- Anna and Marya's obvious excitement towards the master
- The Mayor's repetition of 'friend' – could suggest a repetition of a gesture or movement such as tapping Osip on the back or something similar
- Osip warming to the task of deceiving all the other characters
- The Mayor's humour is evident – gives him extra money for a bun!
- Reaction to Khlestakov's cough?
- Anna and Marya exit – where?
- Derzhimorda and Svistunov enter – from where?
- Mayor's reaction to their entrance
- Mayor does not want Khlestakov to hear his final speech
- The mayor demonstrates how Derzhimorda and Svistunov should kick people out
- Mayor, Derzhimorda and Svistunov exit on tiptoes – where?

## SECTION B

[40 marks]

All answers should be extract specific.

### Staging

#### Q.4 THE CHAIRS

- Historical context of play
- Context of scene within play
- Reference to original production
- Textual references
- Type of stage - proscenium, thrust, round, traverse, other – justification
- Type of set – naturalistic, symbolic, minimalist, expressionist, other - justification
- Lighting - use of colour, type of light - justification
- Sound - live/recorded. Effects? Justification? If sound is not used, justification is also needed to explain why it is not used
- Costumes for all characters – use of colour, period, material - justification
- Characters' opening positions
- An awareness of characters' movements within the scene
- Characters' closing positions
- Justification for characters' positioning and movements

#### Q.5 THE CHILDREN'S HOUR

- Historical context of play
- Context of scene within play
- Reference to original production
- Textual references
- Type of stage - proscenium, thrust, round, traverse, other – justification
- Type of set – naturalistic, symbolic, minimalist, expressionist, other - justification
- Lighting - use of colour, type of light - justification
- Sound - live/recorded. Effects? Justification? If sound is not used, justification is also needed to explain why it is not used
- Costumes for all characters – use of colour, period, material - justification
- Characters' opening positions
- An awareness of characters' movements within the scene
- Characters' closing positions
- Justification for characters' positioning and movements

#### Q.6 BLUE REMEMBERED HILLS

- Historical context of play
- Context of scene within play
- Reference to original production
- Textual references
- Type of stage - proscenium, thrust, round, traverse, other – justification
- Type of set – naturalistic, symbolic, minimalist, expressionist, other - justification
- Lighting - use of colour, type of light - justification
- Sound – live/recorded. Effects? Justification? If sound is not used, justification is also needed to explain why it is not used
- Costumes for all characters – use of colour, period, material - justification
- Characters' opening positions
- An awareness of characters' movements within the scene
- Characters' closing positions
- Justification for characters' positioning and movements

## Q.7 Y FFIN

- Historical context of play
- Context of scene within play
- References to original production
- Textual references
- Type of stage - proscenium, thrust, round, traverse, other – justification
- Type of set – naturalistic, symbolic, minimalist, expressionist, other - justification
- Lighting - use of colour, type of light - justification
- Sound – live/recorded. Effects? Justification? If sound is not used, justification is also needed to explain why it is not used
- Costumes for all characters – use of colour, period, material - justification
- Characters' opening positions
- An awareness of characters' movements within the scene
- Characters' closing positions
- Justification for characters' positioning and movements

## SECTION C

[40 marks]

### Q.8 THEATRE REVIEW

- name of productions, date viewed, venues
- 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
<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.



## DA4

### MARK SCHEME JANUARY 2013

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

[20 marks]

#### Staging

##### Q.1 ELECTRA

- 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
- Costume – style of costumes linked to design concept
- Justification of ideas
- Design challenges of text
- Open air theatre; one location; orchestra; scene

##### Q.2 ALL'S WELL THAT ENDS WELL

- 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
- Costume – style of costumes linked to design concept
- Justification of ideas
- Design challenges of text
- Open air theatre; Globe; simple set if any; fairytale world

### **Q.3 UNCLE VANYA**

- 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
- Costume – style of costumes linked to design concept
- Justification of ideas
- Design challenges of text
- Naturalistic style of original; four clear settings

**Acting****Q.4 THE THREEPENNY OPERA****Tiger Brown**

- 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
- Knowledge of other interpretations of role
- Brechtian idea of character
- Tiger Brown is a high status character
- Friendly with Macheath even though he is Chief of Police
- Symbolises the moral corruption within society
- His daughter is also corrupted by Macheath
- Tiger Brown hinders the rule of the law
- Song with Macheath: 'The Cannon Song'
- Tiger Brown worries about Macheath's attitude towards him
- Tiger Brown is caught between his friendship with Macheath and his loyalty to the Queen
- Can seem a weak and unsure character

**Q.5 THE ROSE TATTOO****Jack**

- 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
- Knowledge of other interpretations of role
- Jack is one of the main characters
- He is Serafina's daughter's boyfriend
- Serafina dislikes him to begin with
- A former sailor – charms Serafina
- Rosa is unhappy about introducing Jack to Serafina
- Jack seems to have won over Rosa's mother by the end of Act 1
- Returns in Act 3 Scene 2
- Becomes understanding of Serafina's motives
- He respects Rosa but is about to leave

## Q.6 FAR AWAY

### Joan

- 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
- Knowledge of other interpretations of role
- Wide age range of the character
- Combination of knowingness and innocence in the first scene
- Complicated relationship with her aunt
- Sudden changes between each scene and act
- Difficult and elliptical nature of Churchill's dialogue
- Long and complicated speech at the end of the play
- She seems to be an innocent corrupted in a rotten world
- Her acceptance of horror of punishment of the prisoners

## Q.7 LYSH

### Jona

- 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
- Knowledge of other interpretations of role
- The whole play seems to be his internal monologue
- Complicated nature of an alcoholic character
- Poetic nature of some sections
- Other characters seem to be creations of his mind
- Self delusion of Jona
- Santa Clos's costume reflects his character
- His speeches are very poetic and difficult
- Not realistic at all
- He seems like a gambler for life
- Constant throwing of the dice
- Like a soothsayer
- Mixture of Welsh cultural references and reliance on American popular culture

## SECTION C

[40 marks]

### Q.8 WASTEWATER

- Greenhouse on a farm in the evening
- No other description – there is a garden
- Clear time of day – still some light
- There has been rain - it is raining which stops
- Aeroplane overhead at the end of the scene
- Lighting could be a challenge because it needs to reflect the time between sunset and night
- Opportunities for sound – rain/aeroplane/music setting the scene
- Realistic costumes reflecting the fact that Harry is about to leave
- Type of stage – why?
- Style of set – why?
- Atmosphere of scene – why?
- Costumes – why?
- Justification of all movements

### 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

A02 – 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
<b>1-3</b>	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.
<b>4-5</b>	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.
<b>6-7</b>	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.
<b>8-10</b>	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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