



GCE MARKING SCHEME

DRAMA AND THEATRE STUDIES AS/Advanced

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2014 examination in GCE DRAMA AND 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.

	Page
DA2	1
DA4	8

GCE DRAMA AND THEATRE STUDIES

DA2 - MARK SCHEME

JANUARY 2014

SECTION A

[40 marks]

INTERACTION AND MOVEMENT

Q.1 A MIDSUMMER NIGHT'S DREAM

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening / closing positions
- Suitable movements for characters' moods
- Reasons given for interaction and movement
- Hippolyta, Theseus and the lovers are the audience for the play within a play
- Philostrate's entrance must be addressed
- Quince's entrance must be addressed
- Quince is 'in character' and is performing for the 'audience'
- Bottom, Flute, Snout, Starveling and Snug's entrances must be addressed
- Quince presents the 'characters'
- Quince, Bottom, Flute, Snug and Starveling's exits/positioning must be addressed
- Snout as *Wall* begins his performance
- Bottom's entrance as *Pyramus* may be addressed
- Bottom's movements as *Pyramus* may be addressed
- Snout as *Wall* holds out his fingers
- Textual references

Q.2 THE COUNTRY WIFE

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening / closing positions
- Suitable movements for characters' moods
- Reasons given for interaction and movement
- Pinchwife is said to be peeping behind the door
- Mrs Pinchwife has a desire to go for walks in London
- Mrs Pinchwife's frustration regarding sitting '*amongst ugly people*' in the play, but expresses her appreciation of the actors
- Alithea warns her not to like the actors
- Alithea's aside to the audience
- Pinchwife's entrance should be addressed
- Mrs Pinchwife welcomes her husband affectionately
- He scorns her and she cries as a result
- Alithea defends herself from her brother's accusations
- Pinchwife pleads for Alithea not to lead his wife astray
- Mrs Pinchwife defends Alithea
- Pinchwife's aside to the audience
- Pinchwife's insistence that Mrs Pinchwife '*must love me only*'
- Textual references

Q.3 THE GOVERNMENT INSPECTOR

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening / closing positions
- Suitable movements for characters' moods
- Reasons given for interaction and movement
- Khlestakov's opening position must be addressed
- Osip and the Waiter's entrances must be addressed
- The waiter is carrying lunch
- Khlestakov's delight and relief that lunch will be served and his disregard for the landlord
- The waiter's annoyance towards Khlestakov
- Khlestakov is incensed by the food
- Khlestakov is angered by the waiter's rude manner
- Khlestakov ladles soup and begins eating
- Khlestakov does not like the soup
- Waiter goes to take it back but Khlestakov does not allow him
- Khlestakov begins carving the beef
- Khlestakov begins eating and again complains about the food
- Osip and the Waiter clear the table and exit
- Osip's re-entrance should be addressed
- Khlestakov is worried about the Mayor's arrival
- Khlestakov begins to prepare himself for the Mayor's entrance
- Tension as the Mayor enters, and the Mayor's nervousness as he greets Khlestakov
- Textual references

SECTION B

[40 marks]

STAGING

Q.4 THE CHAIRS

- Historical context of play
- Context of scene within the play
- Reference to original production
- 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
- Textual references

Q.5 THE CHILDREN'S HOUR

- Historical context of play
- Context of scene within the play
- Reference to original production
- 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
- Textual references

Q.6 BLUE REMEMBERED HILLS

- Historical context of play
- Context of scene within the play
- Reference to original production
- 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
- Textual references

Q.7 Y FFIN

- Historical context of play
- Context of scene within the play
- Reference to original production
- 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
- Textual references

SECTION C

[40 marks]

- Name of productions, dates viewed, venues
- Actors' interpretations of roles
- Acting style (s)
- Vocal characterisation
- Physical characterisation
- Interaction of actors
- Analysis of personal /audience responses
- Comparison with another performance
- Responses to specific scenes/events within the productions
- Responses to critiques of the performances

**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.

GCE DRAMA AND THEATRE STUDIES

DA4 MARK SCHEME

JANUARY 2014

SECTION A

[20 marks]

STAGING

Q.1 ELECTRA

- Reference to productions seen/discussed.
- Reference to original productions.
- Reference to historical context.
- Description of design concept e.g. type of stage, style of set, period of staging.
- Challenge of setting – originally outside the palace.
- Contrast between opening and closing sections.
- Lighting – linked to design concept.
- Sound – linked to design concept.
- Costume – linked to design concept.
- Understanding of atmosphere of both sections.
- Justification of ideas.
- Textual reference.

Q.2 ALL'S WELL THAT ENDS WELL

- Reference to productions seen/discussed.
- Reference to original productions.
- Reference to historical context.
- Description of design concept e.g. type of stage, style of set, period of staging.
- Challenge of different atmosphere of both settings.
- Contrast between the French court and Florence.
- Lighting – linked to design concept.
- Sound – linked to design concept.
- Costume – linked to design concept.
- Understanding of atmosphere of both settings.
- Justification of ideas.
- Textual reference.

Q.3 UNCLE VANYA

- Reference to productions seen/discussed.
- Reference to original productions.
- Reference to historical context.
- Description of design concept e.g. type of stage, style of set, period of staging.
- Challenge of different atmosphere of both settings.
- Contrast between the outdoor setting of Act One and intimate indoor setting of Act Four.
- Lighting – linked to design concept.
- Sound – linked to design concept.
- Costume – linked to design concept.
- Understanding of atmosphere of both settings.
- Justification of ideas.
- Textual reference.

SECTION B

[20 marks]

ACTING

Q.4 THE THREEPENNY OPERA

- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal work.
- Reference to movement.
- Reference to character interaction.
- Reference to original production/performing style.
- Two scenes chosen.
- Choice of scenes showing different aspects of the relationship.
- Macheath is dominant in relationship.
- Polly is infatuated and taken in by Macheath.
- Web of deceit created by Macheath.
- Polly is a victim of Macheath.
- Polly becomes more assertive.
- Brechtian idea of character/alienation.
- Justification of ideas.
- Textual reference.

Q.5 THE ROSE TATTOO

- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal work.
- Reference to movement.
- Reference to character interaction.
- Reference to original production/performing style.
- Two scenes chosen.
- Choice of scenes showing different aspects of relationship.
- Serafina is dominant Italian mother.
- Rosa is trying to lead her own life.
- The importance of Jack to both of them.
- Rose is trying to escape.
- The tempestuous nature of the interaction
- Justification of ideas.
- Textual reference.

Q.6 A NUMBER

- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal work.
- Reference to movement.
- Reference to character interaction.
- Reference to original production/performing style.
- Two scenes chosen.
- Choice of scenes showing different aspects of relationship.
- Salter is a neglectful father.
- B1 has an ambivalent attitude towards his father.
- The complicated nature of the dialogue.
- B1 is seeking the truth about his life.
- Salter is trying to hide from the truth and avoid the reality of his act.
- Justification of ideas.
- Textual reference.

Q.7 LYSH

- Reference to productions seen/discussed.
- Reference to practical work in class.
- Reference to vocal work.
- Reference to movement.
- Reference to character interaction.
- Reference to original production/performing style.
- Two scenes chosen.
- Choice of scenes showing different aspects of relationship.
- Jona Fodca is the main character.
- Sandra is his 'ear' – listens and reacts.
- Sandra is a psychiatrist who tries to help Jona.
- Jona tries to make sense of his life.
- The tempestuous nature of the interaction.
- Complicated nature of the dialogue.
- Justification of ideas.
- Textual reference.

SECTION C

[40 marks]

ARTEFACTS BY MIKE BARTLETT

- Clear ground plan/audience position.
- Clear location of furniture/props/set.
- Lighting cues - notes in appropriate column and text.
- Sound cues - notes in appropriate column and text.
- Movement cues - noted in appropriate column and text.
- Costume - clear explanation of choice.
- Choice of atmosphere/colour justified.
- Contemporary setting.
- Set - naturalistic/symbolic/minimalistic/other.
- Lighting - interior/lighting for speeches/separate pools of light.
- Sound - music for setting atmosphere/location.
- Costume - all characters are indoors/Kelly has just returned.
- Kelly is the narrator of the story - seen through her eyes.
- Susan is her mother who makes a brief appearance - is she on stage all the time?
- Ibrahim is the father - Kelly meets him for the first time.
- Kelly is the most active within the scene.
- Opening/closing positions including specific direction throughout the scene.
- Justification of ideas.

LEVELS OF ACHIEVEMENT DA4
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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