



GCE MARKING SCHEME

DRAMA AND THEATRE STUDIES AS/Advanced

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 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.

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GCE DRAMA AND THEATRE STUDIES

DA2 MARK SCHEME

SUMMER 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

[40 marks]

A Midsummer Night's Dream

- Context of scene within the play.
- Historical context.
- Original performing conditions.
- Choice of stage and reasons why.
- Style and positioning of set.
- Location of scene — in a forest close to Athens.
- Choice of lighting — colour, type of lighting, source of lighting, link to scene and reasons why.
- Choice of costumes — link to character/scene and reasons.
- Choice of sound — link to scene and reasons.
- Characters' opening positions.
- Movement/positioning ideas for characters throughout scene and reasons.
- Characters' entrances/exits must be addressed.
- Characters' closing positions.
- Oberon mentions that the lovers cannot see him.
- Textual references.

The Country Wife

- Context of scene within the play.
- Historical context.
- Original performing conditions.
- Choice of stage and reasons why.
- Style and positioning of set.
- Location of scene.
- Choice of lighting — colour, type of lighting, link to scene and reasons why.
- Choice of costumes — link to character/scene and reasons.
- Choice of sound — link to scene and reasons.
- Characters' opening positions.
- Movement/positioning ideas for characters throughout scene and reasons.
- Characters' entrances/exits must be addressed.
- Characters' closing positions.
- Harcourt and Alithea are 'aside'.
- Sparkish is struggling to keep Pinchwife from Harcourt and Alithea.
- Textual references.

The Government Inspector

- Context of scene within the play.
- Historical context.
- Original performing conditions.
- Choice of stage and reasons why.
- Style and positioning of set.
- Location of scene – A room at the inn.
- Choice of lighting – colour, type of lighting, link to scene and reasons why.
- Choice of costumes – link to character/scene and reasons.
- Choice of sound – link to scene and reasons.
- Characters' opening positions.
- Movement/positioning ideas for characters throughout scene and reasons.
- Characters' entrances/exits must be addressed.
- Characters' closing positions.
- Textual references.

The Chairs

- Reference to original production.
- Context of scene within the play.
- Historical context.
- Use of voice.
- Use of movement/interaction.
- Excitement due to arrival of their first invisible guest.
- Welcoming towards the guest.
- Offers her a seat.
- Engages in polite conversation again to welcome the guest.
- Compliments the guest's fan.
- Listens to the invisible guest's story and reacts to it.
- Pride and excitement at her husband's ensuing announcement.
- Enjoys the guest's story – laughs.
- Engages with invisible guest, reacting to her story.
- Her affection for the Old Man is evident.
- Friendly manner.
- Excitement at the arrival of another guest.
- Goes to get a chair for the second invisible guest.
- Her reaction to the second guest's arrival.
- Textual references.

The Children's Hour

- Reference to original production.
- Context of scene within the play.
- Historical context.
- Use of voice.
- Use of movement/interaction.
- Her feigned innocence.
- All an act for her grandmother's benefit.
- Pretends to be upset.
- She is losing control slightly of the situation.
- Looks to her grandmother for support.
- Panics, thinking on her feet.
- Cries hysterically; this again is part of her act.
- Her desperation is evident, pleasing to be believed.
- Possible reaction to Rosalie's entrance.
- Her reaction to Rosalie's denial and panic.
- Confidently challenges Rosalie.
- Her assurance that she is able to control and bully Rosalie to confess.
- Smiles as she knows that she has succeeded.
- Textual references.

Blue Remembered Hills

- Reference to original production.
- Context of scene within the play.
- Historical context.
- Use of voice.
- Use of movement/interaction.
- Role playing – acting the mother.
- Bossy, she is organising the role play.
- Over-the-top niceness as she continues to role play the mother, contrasting with her attitude towards Audrey.
- Again her authoritative nature is evident as she organises Audrey's character within the role play.
- Begins to lose control of the role play and is disapproving of Donald and Audrey's role play.
- Sudden aggression towards Donald.
- Feels left out of the role play.
- Competes with Audrey for superiority in the role play.
- Her role play character becomes more aggressive towards Donald.
- Sudden snap from role play to real aggression.
- Taunts and teases Donald.
- This increases in intensity to what is described as 'a psychotic frenzy'.
- Textual references.

Y Ffin

- Reference to original production.
- Context of scene within the play.
- Historical context.
- Use of voice.
- Use of movement/interaction.
- He is incensed at Now's claims.
- He threatens Now with his spade,
- He wants to fight Now.
- He has succeeded in frightening Now.
- Reacts to Ymwelydd's scream.
- Wilias and Now's friendship is breaking down due to the Ymwelydd's interference.
- Unsure of Ymwelydd's claims about selling the 'cwt', but agrees in order to save face.
- He is easily influenced by the Ymwelydd.
- Eager to paint the 'ffin'.
- Argues with Now about their table.
- Textual references.

SECTION C

[40 marks]

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

GCE DRAMA AND THEATRE STUDIES

DA4 MARK SCHEME

SUMMER 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

[20 marks]

1. Electra

Electra

- 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 to the play.
- Audience follows her journey to avenge her father's death.
- Electra is obsessed with her mother's actions.
- She longs for the return of her brother.
- Her emotions are extreme.
- Neither her sister or the chorus can placate her.
- The viciousness of her encounters with her mother.
- Her grief seems to be overbearing.
- Her interaction with the chorus is significant.
- Orestes is her avenging angel.
- Lack of sympathy for Aegisthus at the end.
- Choice of three scenes.

2. All's Well that Ends Well

Countess

- 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 to the play.
- Recently widowed – her son leaving for court in Paris.
- Clear sense of duty to the King and as a mother.
- Humane character – understands the human heart.
- Warm relationship with Helena – mother/daughter.
- Seems to be lonely in her house in Rossillion – relies on the Clown for company.
- Rejects Bertram and does not condone his behaviour.
- Understands the importance of love.
- At the end of the play she seems to hand over the future of the young characters.
- The Countess seems to be optimistic at the end but the audience might feel differently.
- One of the few older characters in Shakespeare's plays.
- Choice of three scenes.

3. Uncle Vanya

Yelena

- Textual reference.
- Reference to production 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 to the play.
- Yelena's arrival and departure are central to the play.
- Wife of the professor.
- The object of Vanya's love and affection.
- Confused character in many ways – changes her reasons for marrying a man forty years her senior.
- Her relationship with her husband seems very chaste.
- She toys with the emotions of Astrov but does not take the plunge into sensuality.
- She is a youthful character but not immune to suffering.
- She is full of contradictions – youth/maturity/innocence/experience
- Her departure leads to Vanya's realisation about the state of his life.
- Choice of three scenes.

Staging**4. The Threepenny Opera**

- 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.

5. The Rose Tattoo

- 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.

6. Far Away

- 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.

7. Lysh

- 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.

SECTION C

[40 marks]

- Ground plan/audience position.
- 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.
- Set in Adelaide 2013 – a room in a house – interpretation of location?
- Type of set – naturalistic/abstract/expressionist/symbolic.
- Lighting – set on a wet, stormy day – reference to lightning, rain, light through window.
- Sound – scope for sound of rain, wind, thunder.
- Costume – one of the characters has come in from the rain – costume should reflect the weather.
- Movement – Gabrielle enters from the outside – removes her coat.
- They eat soup at the table – have to reach the table if they have one.
- Gabrielle seems agitated – movements should reflect this.
- Joe seems to be the most active.
- Opening and closing positions including specific direction throughout the scene.

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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