



GCE MARKING SCHEME

DRAMA & THEATRE STUDIES AS/Advanced

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 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

SUMMER 2014 MARK SCHEME

SECTION A

[40 marks]

Staging

Q.1 A MIDSUMMER NIGHT'S DREAM

- Historical context of the play
- Context of the scene within the play
- Reference to original production
- Type of stage – proscenium, thrust, round, traverse, other
- Justification regarding choice of stage
- Type of set – naturalistic, symbolic, minimalist, expressionist, other
- Justification regarding type of set
- Lighting – use of colour, type of light, strength of lighting
- Justification regarding lighting
- Sound – live/recorded. Effects?
- Justification regarding sound
- If sound has not been used, justification needed explaining why
- Costumes for all characters – use of colour, material, period
- Justification regarding costume
- Characters' opening positions need to be specified
- An awareness of characters' movements within the scene should be displayed
- Characters' closing positions need to be specified
- Justification regarding characters' positioning and movements
- Textual references

Q.2 THE COUNTRY WIFE

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

Q.3 THE GOVERNMENT INSPECTOR

- Historical context of the play
- Context of the scene within the play
- Reference to original production
- Type of stage – proscenium, thrust, round, traverse, other
- Justification regarding choice of stage
- Type of set – naturalistic, symbolic, minimalist, expressionist, other
- Justification regarding type of set
- Lighting – use of colour, type of light, strength of lighting
- Justification regarding lighting
- Sound – live/recorded. Effects?
- Justification regarding sound
- If sound has not been used, justification needed explaining why
- Costumes for all characters – use of colour, material, period
- Justification regarding costume
- Characters' opening positions need to be specified
- An awareness of characters' movements within the scene should be displayed
- Characters' closing positions need to be specified
- Justification regarding characters' positioning and movements
- Textual references

Acting

Q.4 THE CHAIRS

- Historical context of the play
- Context of the scene within the play
- Reference to original production of the play
- Old man's excitement due to the Emperor's arrival
- Old man seems overawed by the Emperor's arrival
- Stage directions note that the OLD MAN is "*weeping with emotion*"
- Old man orates to the invisible crowd
- Stage directions note that the OLD MAN "*gets up on a stool and stands on tip-toe to catch a glimpse of the Emperor*"
- Old man tries desperately to gain the Emperor's attention
- Old man tells the Emperor of his devotion towards him
- Old man appears to be pushing through the invisible crowd. Stage directions note "*Desperately*"
- Old man is not able to reach the Emperor
- Old man addresses the Emperor directly
- Old man is extremely happy that he can see the Emperor
- Old man talks of being proud and humbled
- Old man asks for the Emperor's forgiveness due to his emotion
- Vocal and physical suggestions which complement his mood and relationship with the other characters
- Textual references

Q.5 THE CHILDREN'S HOUR

- Historical context of the play
- Context of the scene within the play
- Reference to original production of the play
- Karen attempts to draw Mary into a conversation
- Karen grows impatient towards Mary
- Karen disregards Mary's whimpering
- Karen's attitude softens. Stage directions note that she "*holds Mary's hand*"
- Karen seems frustrated that Mary continues to lie to her
- Karen appears to be very firm as she punishes Mary
- Karen ignores Mary's protestations
- Karen also ignores Mary's dramatic behaviour regarding her health
- Karen is able to see through Mary's over dramatic behaviour and remains calm
- Stage directions note that Karen "*Kneels beside her*" after Mary faints
Stage directions note that Karen "*Picks her (Mary) up from floor, carries her off L.*"
- Karen is unperturbed by Mary's erratic behaviour
- Vocal and physical suggestions which complement Karen's mood and relationship with the other characters
- Textual references

Q.6 BLUE REMEMBERED HILLS

- Historical context of the play
- Context of the scene within the play
- Reference to original production of the play
- Peter is aggressive towards Willie
- Peter behaves in a threatening manner towards Willie
- Peter belittles Willie's father
- Peter's pride towards his father is evident
- Stage directions note that "*Peter launches himself upon him (Willie) with shattering force*"
- Peter becomes physically aggressive towards Willie
- Peter gets ready to spit on Willie's face
- Stage directions note that "*Peter swallows his spit*"
- Peter's behaviour becomes more vicious towards Willie
- Peter spits on Willie's face
- Peter takes a bite of the apple
- Peter becomes alarmed due to Willie's claims
- Peter is unsure how to react, wonders whether to believe Willie or not
- Definite shift in Peter's attitude, he is now far less confident
- Stage direction notes that Peter "spits out what is left (of the apple) in his mouth"
- Peter is impressed by Willie mentioning Wallace Wilson
- Peter believes Willie's story
- Vocal and physical suggestions which complement Peter's mood and relationship with the other characters
- Textual references

Q.7 Y FFIN

- Historical context of the play
- Context of the scene within the play
- Reference to original production of the play
- Ymwelydd has just woken up
- Ymwelydd's ever present ambiguity is evident within this scene
- Ymwelydd has breakfast and smells the heather which has been placed on the tray
- Ymwelydd is happy that the heather has been placed on the tray, and searches for it. (She still 'appears' to be blind in this scene)
- Ymwelydd tastes the cereal and is disgruntled by the fact that there is no sugar
- Ymwelydd is happy when she receives the sugar
- Ymwelydd appears to be thankful towards Now and Wilias for allowing her to lodge with them
- Ymwelydd states that she has overstayed her welcome. YMWELYDD appears to be searching for compliments from Now and Wilias
- Stage directions note Ymwelydd "*chwifio i llaw o flaen ei llygaid*" as she talks about Spring approaching
- Ymwelydd appears to be acting forlornly
- Ymwelydd is annoyed as she feels a draught
- Ymwelydd descends a ladder from the upper level
- Ymwelydd descends the ladder and the stage directions note that she "*a cherdded yn weddol ddidrafferth i'r gadair – dim ond cyffwrdd y celli yn ysgafn a blaen ei bysedd*". This increases the Ymwelydd's ambiguity.
- Ymwelydd becomes cross that the radio has been moved
- Ymwelydd finishes the scene demanding that she is handed the radio
- Vocal and physical suggestions which complement Ymwelydd's mood and relationship with the other characters
- Textual references

SECTION C

[40 marks]

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

GCE DRAMA AND THEATRE STUDIES - DA4

JUNE 2014 MARK SCHEME

SECTION A

Acting

Q.1 ELECTRA

- Reference to productions seen / discussed
- References to practical work in class
- References to vocal work
- References to movement
- Reference to character interaction
- Reference to original production / performing style
- Two scenes chosen
- Role of the chorus in the play
- Changing emphasis with different characters
- Interaction with Electra is central to the play
- Number in the Chorus / gender of chorus
- Masked / non-masked
- Location on stage
- Use of voice / style of declaration
- Clear interpretation of interaction
- Justification of ideas
- Textual reference

Q.2 ALL'S WELL THAT ENDS WELL

- Reference to productions seen / discussed
- References to practical work in class
- References to vocal work
- References to movement
- References to character interaction
- Reference to original production / performing style
- Two scenes chosen
- An anti – romantic relationship
- No courtship – no real scenes of affection
- Helena seems to be the dominant partner
- Bertram comes across as an arrogant bully
- No reconciliation in the end
- Clear interpretation of interaction
- Justification of ideas
- Textual reference

Q.3 Uncle Vanya

- Reference to productions seen / discussed
- Reference to practical work in class
- References to vocal work
- References to movement
- References to character interaction
- References to original production / performing style
- Two scenes chosen
- Both are desperate characters
- Vanya's failure at all things
- Reliance on each other
- Sonia's affirming speech at the end of the play
- Clear interpretation of interaction
- Justification of ideas
- Textual reference

SECTION B

Staging

Q.4 THE THREEPENNY OPERA

- Reference to productions seen / discussed
- References to original productions
- Reference to historical context
- Description of design concept e.g. type of stage, style of set, period of production
- Challenge of setting – Peachum’s shop and death cell in London
- Contrast between opening and closing scenes
- Lighting – linked to design concept
- Sound linked to design concept
- Costume linked to design concept
- Understanding of atmosphere of both scenes
- Justification of ideas
- Textual reference

Q.5 THE ROSE TATTOO

- Reference to productions seen / discussed
- References to original productions
- Reference to historical context
- Description of design concept e.g. type of stage, style of set, period of production
- Challenge of setting – one setting – dramatic opening and closing of the play
- Detailed setting by Williams - filmic in its detail
- Contrast between opening and closing scenes
- Lighting – linked to design concept
- Sound – linked to design concept
- Costume – linked to design concept
- Understanding of atmosphere of both scenes
- Justification of ideas
- Textual reference

Q.6. FAR AWAY

- Reference to productions seen / discussed
- References to original productions
- Reference to historical context
- Description of design concept e.g. type of stage, style of set, period of production
- Challenge of setting - although in the same house different periods
- Acknowledgement of the changes that have happened in the world outside
- Contrast between opening and closing acts
- Lighting – linked to design concept
- Sound – linked to design concept
- Costume – linked to design concept
- Understanding of atmosphere of both acts
- Justification of ideas
- Textual reference

Q.7 LYSH

- Reference to productions seen / discussed
- References to original productions
- Reference to historical context
- Description of design concept e.g type of stage, style of set, period of production
- Challenge of setting – characters could be imagined
- Sense of closure in final section
- 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

SECTION C

GREAT EXPECTATIONS

CHARLES DICKENS ADAPTED BY NICK ORMEROND AND DECLAN DONELLAN.

- Clear ground plan / audience position
- Clear location of furniture / props / set
- Lighting cues – noted in appropriate column and text
- Sound cues - noted in appropriate column and text
- Costume – clear explanation of choices
- Movement cues – noted in appropriate column
- Choice of atmosphere / colour justified
- 19th century setting / may change this
- Set – naturalistic / symbolic / minimalistic / other
- Lighting – exterior / lighting for speeches / separate pools of light
- Sound – music for setting atmosphere / location
- Costume – chorus / pip / Magwitch
- Chorus tell the story – individual or group
- Use of pip – young man
- Magwitch is an escaped convict
- Lots of movement in the scene
- Fluid change of location / epic quality to the piece
- Opening / closing positions including specific direction throughout the scene
- Justification of ideas



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