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# **GCE MARKING SCHEME**

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

**SUMMER 2015**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2015 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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## **SECTION A**

### **ACTING**

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

- Historical context
- Context of scene within the play
- Reference to original production
- Helena is confused and angry regarding Lysander's declaration of love
- Demetrius' declaration of love is unexpected and further angers her
- Helena feels that Lysander and Demetrius are mocking her
- Helena is hurt by their behaviour
- Helena does not believe their declaration of love and their competitiveness to gain her affections
- Helena mentions that she has tears in her eyes due to their extreme behaviour
- Lysander's reaction to Hermia's question further confuses Helena
- Helena believes that Hermia is also conspiring against her
- Helena feels that Hermia has betrayed their friendship
- Helena feels hurt and angered by Hermia's apparent betrayal
- Vocal and physical suggestions which complement Helena's mood and relationship with the other characters
- Textual references

#### **2. THE COUNTRY WIFE**

- Historical context of play
- Context of scene within the play
- Reference to original production
- Pinchwife is annoyed that Horner knows that he is married
- Pinchwife tells the audience of this annoyance through his asides
- Horner's behaviour and quips anger Pinchwife
- Pinchwife tries to convince the men that his wife is plain looking in order to steer their attentions away from her
- Pinchwife thinks he is being clever with his statements regarding his wife
- Pinchwife is unaware of Horner's reputation
- Pinchwife inadvertently challenges Horner with his rash and confident statement at the end of the extract.
- Pinchwife's increasing annoyance towards the men is evident
- Vocal and physical suggestions which complement Pinchwife's mood and relationship with the other characters
- Textual references

### 3. THE GOVERNMENT INSPECTOR

- Historical context of play
- Context of scene within the play
- Reference to original production
- The Mayor's initial terror as he believes the Government Inspector has arrived
- The Mayor is panicked at the apparent news that the Government Inspector has been staying in the town for the last fortnight
- The Mayor regains a little composure and is confident that he can get himself out of this tricky situation
- The Mayor is heartened to hear that the 'inspector' is young
- The Mayor begins to give commands and take control of the situation but is still struggling with his nerves
- The Mayor's nervousness becomes even more apparent as he begins to give orders to the Constable.
- The Mayor warns the Constable not to behave in an improper manner
- The Mayor's dismissive farewell to the Constable
- Vocal and physical suggestions which complement The Mayor's mood and relationship with the other characters
- Textual references

## **SECTION B**

### **INTERACTION AND MOVEMENT**

#### **4. THE CHAIRS**

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening positions / closing positions / exits
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- The Old Man and Old Woman are engaged in a conversation with an imaginary guest
- The Old Man fetches a chair – his exit may be addressed
- The Old Woman asks the imaginary guest to sit
- The Old Man's entrance may be addressed
- The Old Man sits and appears to be listening to the imaginary guest
- The Old Woman is also listening to the imaginary guest
- Stage direction that both the Old Man and the Old Woman laugh at the imaginary guest's story and appear to be enjoying the story
- A pause is noted in the stage direction
- Again the Old Man and the Old Woman appear to be enjoying their interaction with the imaginary guest
- The Old Man bends down and picks up an imaginary object that that imaginary guest has dropped
- The stage direction note "*Silence for a few moments*"
- The Old Man and the Old Woman are excited at hearing the bell
- Textual references

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

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening positions / closing positions / exits
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Karen is annoyed with Martha
- Cardin's entrance should be addressed
- Karen's exit should be addressed
- Cardin's exit should be addressed
- Mrs. Mortar's entrance should be addressed
- Mrs. Mortar is annoyed
- Martha does not react to Mrs. Mortar annoyance
- Mrs. Mortar is disappointed that Martha does not share her anger after being asked to leave the room
- There is a rather tense atmosphere between Martha and Mrs. Mortar

- Martha grows tired of Mrs. Mortar's complaining
- Stage directions mention that Martha is "*anxious to end the whole thing*" – candidates may draw attention to Martha's eagerness to end the conversation
- Mrs. Mortar dramatic response, thinks that Martha wants her to leave
- Martha's light-hearted response
- Textual references

## 6. BLUE REMEMBERED HILLS

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening positions / entrances / closing positions /
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Raymond has been standing on his head and falls
- Raymond thinks his ear is bleeding
- Peter is happy as he has won the bet
- John is angry and checks Raymond's ear
- Audrey appears to be worried regarding her earlier comment about Raymond's ear
- John's anger grows
- Peter demands Raymond's knife
- Tension grows between Peter and John
- Peter and John are unsure how to behave but do not want to lose face
- Peter and John fight
- Willie, Raymond and Angela support John
- Audrey supports Peter
- John gains the upper hand but Peter fights back
- John knocks Peter to the ground
- Peter starts to run away, and Audrey follows him
- Audrey's emotion changes and she shouts at Peter
- Textual references

## 7. Y FFIN

- Historical context
- Context of scene within the play
- Reference to original production
- Type of stage
- Opening positions / closing positions / exits
- Suitable movements for characters' moods
- Suitable interactions for characters' moods
- Reasons given for movement
- Reasons given for interaction
- Now and Wilias are on the higher level to begin
- Wilias climbs down the ladder
- Wilias sits in the bath
- Now 'in character' mimics a vicar
- Wilias becomes angry
- Atmosphere changes from the 'game' to a tense atmosphere
- Pauses in the text may be addressed, during one a plane is heard and both look upwards
- Wilias is eager to tidy the 'cwt'
- Now agrees
- The extract ends in a positive manner
- Textual references.

## SECTION C

### 8. Theatre Review

- name of productions, dates 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;
- analysis of personal / audience response;
- responses to critiques of the performances
- comparison with the other production

## DRAMA AND THEATRE STUDIES - DA4

### SECTION A

[20 marks]

#### Q.1 Electra

- Textual references
- References to productions seen / discussed
- References to practical work in class
- References to vocal work
- References to movement
- References to character interaction
- References to original production / performing style
- Key scenes/extracts are discussed
- CLYTEMNESTRA's strained relationship with Electra
- CLYTEMNESTRA's defensive attitude towards Agamemnon's murder
- CLYTEMNESTRA's apparent apprehension due to her recent dream
- CLYTEMNESTRA's reaction to the Tutor's monologue regarding Orestes' 'death'
- CLYTEMNESTRA's mixed reaction after the Tutor's news
- CLYTEMNESTRA's relief regarding Orestes' 'death'

#### Q.2 Alls Well That Ends Well

- Textual references
- References to productions seen / discussed
- References to practical work in class
- References to vocal work
- References to movement
- References to character interaction
- References to original production / performing style
- Key scenes are discussed
- PAROLLES is Bertram's companion
- PAROLLES gives the impression of being a brave and honest soldier
- PAROLLES is a coward and a liar
- PAROLLES is exposed and disgraced

#### Q.3 Uncle Vanya

- Textual references
- References to productions seen / discussed
- References to practical work in class
- References to vocal work
- References to movement
- References to character interaction
- References to original production / performing style
- Key scenes are discussed
- VANYA is a bitter man
- VANYA feels that he has wasted his life
- VANYA does not hesitate to mention other characters' negative traits
- VANYA's humiliation in Act III is very evident



**Q.4 The Threepenny Opera**

- Textual references
- References to productions seen / discussed
- References to original production
- References to historical context
- Awareness of overall concept
- Reference to stage choice
- Justification of stage choice
- Challenge of various settings
- Choice of suitable themes – linked to design concept
- References to lighting choice
- Justification of lighting choice
- References to sound
- Justification of sound
- References to costume
- Justification of costume
- Understanding of the atmosphere within the play

**Q.5 The Rose Tattoo**

- Textual references
- References to productions seen / discussed
- References to original production
- References to historical context
- Awareness of overall concept
- Reference to stage choice
- Justification of stage choice
- Challenge of setting
- Choice of suitable themes – linked to design concept
- References to lighting choice
- Justification of lighting choice
- References to sound
- Justification of sound
- References to costume
- Justification of costume
- Understanding of the atmosphere within the play

## **Q.6 A Number**

- Textual references
- References to productions seen / discussed
- References to original production
- References to historical context
- Awareness of overall concept
- Reference to stage choice
- Justification of stage choice
- Challenge of setting
- Choice of suitable themes – linked to design concept
- References to lighting choice
- Justification of lighting choice
- References to sound
- Justification of sound
- References to costume
- Justification of costume
- Understanding of the atmosphere within the play

## **Q.7 Lysh**

- Textual references
- References to productions seen / discussed
- References to original production
- References to historical context
- Awareness of overall concept
- Reference to stage choice
- Justification of stage choice
- Challenge of various settings
- Choice of suitable themes – linked to design concept
- References to lighting choice
- Justification of lighting choice
- References to sound
- Justification of sound
- References to costume
- Justification of costume
- Understanding of the atmosphere within the play

## SECTION C

[40 marks]

### **Q.8 Scary Play – Judith Johnson**

- Ground plan / audience position
- Clear location of furniture / props / set
- Justification of staging, style, use of colour and atmosphere
- Costume – clear explanation of choice for the three characters
- Movement cues – noted in appropriate column
- Lighting cues – noted in appropriate column
- Sound cues – noted in appropriate column
- Justification for movement
- Justification for lighting and sound
- Interior setting – haunted house
- Lighting – interior, eerie atmosphere, 'scary' surroundings
- Sound – music for setting, suitable sound effects
- Costume – 3 characters. THE MAN is a very ambiguous character.
- RO and TILLY are searching for their friends
- THE MAN's entrance needs to be addressed
- Opening and closing positions including specific direction throughout the scene

## 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

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
<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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