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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**DRAMA & THEATRE STUDIES - DA2  
1122/01**

## **INTRODUCTION**

This marking scheme was used by WJEC for the Summer 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## GCE DRAMA & THEATRE STUDIES - DA2

### SUMMER 2016 MARK SCHEME

#### SECTION A

##### 1. A Midsummer Night's Dream

- Type of stage.
- Opening position / closing positions.
- Suitable movement and interaction relating to the characters' moods.
- Justification of movement and interaction.
- Theseus is keen to create a good impression on Hippolyta.
- Theseus sees the lovers, they are asleep on the floor.
- Egeus is outraged and following Lysander's attempted explanation.
- Demetrius eases the tension by announcing his new found love for Helena.
- Theseus, Hippolyta, Egeus and his Theseus' train of followers exit the stage.
- The lovers again appear confused and are disbelieving of their feelings.
- They are excited and happy following Theseus' declaration.
- The lovers exit the stage.
- Historical context of the play.
- Context of scene within the play.
- Reference to the original production style.
- Textual references.

##### 2. The Country Wife

- Type of stage.
- Opening positions / closing positions.
- Suitable movement and interaction relating to the characters' moods.
- Justification of movement and interaction.
- Quack is hiding behind a screen at the beginning of the extract.
- Horner has a condescending attitude towards Pinchwife.
- Pinchwife is angry towards Horner.
- Horner and Pinchwife both deliver asides to the audience.
- Horner's confusion regarding the letter is apparent.
- Pinchwife's deceitful nature becomes apparent.
- Pinchwife becomes angry towards Horner.
- Horner protests his innocence.
- Both Horner and Pinchwife appear to be in agreement, however, they are both pretending to each other.
- Pinchwife exits the stage.
- Historical context of the play.
- Context of scene within the play.
- Reference to the original production style.
- Textual references.

### 3. The Government Inspector

- Type of stage.
- Opening positions / closing positions.
- Suitable movement and interaction relating to the characters' moods.
- Justification of movement and interaction.
- The stage directions note that the Mayor enters '*out of breath*'.
- He is pleading to Khlestakov not to ruin him.
- Khlestakov is ambivalent towards the Mayor's pleas.
- Anna interrupts the Mayor's ramblings.
- The Mayor does not believe her.
- Khlestakov announces his 'love' for Marya.
- Again, the Mayor does not believe what is happening.
- Khlestakov repeats his vow of love and the Mayor struggles to comprehend the situation.
- Anna is disparaging towards the Mayor.
- Khlestakov 'pleads' for the Mayor's approval.
- The stage directions note that '*Khlestakov kisses Marya*'.
- The Mayor is ecstatic after the kiss.
- Osip enters the stage.
- Khlestakov makes an excuse to leave.
- The Mayor cannot do enough for Khlestakov and is, unbeknown to him, making a fool of himself.
- Khlestakov grasps the opportunity to deceive the Mayor by obtaining money from him.
- Khlestakov's charming attitude is ever apparent.
- All characters exit the stage.
- Historical context of the play.
- Context of scene within the play.
- Reference to the original production style.
- Textual references.

## SECTION B

### 4. The Chairs

- Historical context of play.
- Context of scene within the play.
- Reference to the original production style.
- 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 character's movements within the scene.
- Characters' closing positions.
- Justification for characters' positioning and movements.
- Textual references.

## **5. The Children's Hour**

- Historical context of play.
- Context of scene within the play.
- Reference to the original production style.
- 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 character's movements within the scene.
- Characters' clothing positions.
- Justification for characters' positioning and movements.
- Textual references.

## **6. Blue Remembered Hills**

- Historical context of play.
- Context of scene within the play.
- Reference to the original production style.
- 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 character's movements within the scene.
- Characters' closing positions.
- Justification for characters' positioning and movements.
- Textual references.

## **7. Y Ffin**

- Historical context of play.
- Context of scene within the play.
- Reference to the 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 character's movements within the scene.
- Characters' closing positions.
- Justification for characters' positioning and movements.
- Textual references.

## SECTION C

### 8. Theatre review

- Name of productions, dates viewed, venues.
- Actors' interpretations of roles.
- Acting style(a).
- 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  |
|------------------|--|------------------|--|
| <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<br/>/ 40</b> | <b>AO4<br/>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.<br>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.<br>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.