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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**DRAMA & THEATRE STUDIES - DA4  
1124/01**

## **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 - DA4

### SUMMER 2016 MARK SCHEME

#### Indicative content.

The points contained in the content are some of the points that might be discussed or referred to in the answer. Examiners should take account of any points that might be on the list.

#### Section A

Each answer on each play should contain the following:

- textual references
- reference to type of stage
- reference to LX
- reference to SFX
- references to costume
- reference to staging of key scenes
- reference to contemporary staging techniques
- reference to original staging conditions
- reference to contemporary productions of either the text or of other texts
- justification of any ideas.

#### 1. **Electra**

The response could contain knowledge and understanding of:

- Greek theatres - their shape and location
- details of Greek stages – orchestra, skene, proskene
- the three doors at the back of the set
- altar as part of religious roots of the theatre
- Electra happens outside the doors of the palace
- no violence happens onstage
- chorus of women follow and advise Electra
- a clear location for the play
- a clear style for the production
- a specific period or non-specific period
- LX clearly linked to the location and style of the set
- SFX linked to the chosen style of the production
- costume reflects design concept.

## 2.. All's Well That Ends Well

The response could contain knowledge and understanding of:

- style and shape of Jacobean outdoor theatres
- no evidence of original production
- play published in 1623 – writing date approximately 1606/7
- play is regarded by many critics as a problem play
- play a mixture of comedy / romance with an ambiguous ending
- play moves between three clear locations
- scenes move fast between locations
- a clear difference between Rouissillion, Paris and Florence
- a definite style to the production
- a definite interpretation of the ending of the play
- treats the fairy tale aspects of the play
- a clear understanding of the feminist reading of the play
- LX reflects the chosen style
- SFX reflects chosen style
- costume reflects style and character.

## 3. Uncle Vanya

The response could contain knowledge and understanding of:

- style and shape of late 19<sup>th</sup> century theatre
- reference to documentary evidence of the opening production
- reference to naturalism of Stanislavsky's production
- play is regarded as a comedy tinged with sadness
- four clear locations in each act
- clear understanding of mood in each act
- move from the outside in first act to confines of a small study in final act
- a clear chosen staging style
- LX reflects chosen style
- SFX reflects chosen style
- costume reflects style and character.

## SECTION B

Each answer in this section should contain the following:

- reference to two extracts
- textual references
- references to practical class work
- references to other interpretations of the character
- references to vocal work
- references to movement
- references to interaction with other characters.

#### **4. The Three Penny Opera**

The response could contain knowledge and understanding of:

- the Peacham's are at the centre of Brecht's attack on capitalism
- Brechtian idea of character
- the moral ambivalence the couple
- the interaction with each other
- their attitude towards their daughter Polly
- the use of songs to convey the character and the messages of the play
- clear interpretation of the characters and their interaction
- other interpretations of the characters.

#### **5. The Rose Tattoo**

The response could contain knowledge and understanding of:

- Serafina is a complicated creation by Williams
- deludes herself about her husband, meets Alvaro
- difficult relationship with her daughter
- both have tempestuous Italian temperaments
- their relationship seems to be doomed from the beginning
- clear interpretations of the characters
- other interpretations of the character.

#### **6. Far Away**

The response could contain knowledge and understanding of:

- the Brechtian influences on the characters
- Joan ages between both scenes
- Joan's journey from relative innocence to a sort of fighter for one side
- Joan's constant questioning of other characters
- Todd seems to be the knowledgeable one at the beginning of Section 2
- the play is seen on many levels through their eyes
- in the final scene there is a strong bond
- Churchill uses her character as a warning to us all
- clear interpretation of the characters
- other interpretations of the characters.

#### **7. Lysh**

The response could contain knowledge and understanding of:

- the play can be seen as a monologue for Joni with other characters as his sub-conscious
- his interaction with the other characters
- the honesty of her questions
- Sandra represents the audience in many ways
- the complicated nature of the illness
- the way music is important to the characters
- clear interpretation of the roles and interaction
- the complicated way in which the characters are written
- difficult decisions about how to stage their interaction because of the long speeches.

## SECTION C

- 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
- Setting not noted – a room in a house - interpretation of location?
- Type of set – naturalistic / abstract / expressionist / symbolic
- Lighting – there are clues in the text which suggest a future setting where the world is in turmoil
- Sound – scope for sound of rain, wind, thunder
- Costume - young characters – they depend on each other – she is pregnant
- Movement – do they enter the stage or are they onstage already? Both seem agitated about the future
- There is no furniture suggested – they might be outside
- Both seem agitated – movements should reflect this
- Atmosphere could be tense / mysterious.

### 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.