



*Rewarding Learning*

**General Certificate of Secondary Education  
2012**

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**Drama**

Written Paper

**[G9251]**

**FRIDAY 18 MAY, MORNING**

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**MARK  
SCHEME**

**Shakespeare: Romeo and Juliet**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- High status, royal gentleman, medieval period, Verona, Italy
- Richly ornamented tunic with belt and sword – deep colours, red/green/blue velvets and silks with jewels and chain to represent prince Escalus of Verona
- White shirt with full sleeves and collar showing
- Pale-coloured stockings and richly ornamented shoes or leather boots
- Large cloak held in place with gold clasps
- Headdress of period – full cap/hat with jewels
- Heavy rich materials reflecting status and wealth
- Accessories may include leather gloves – ring of royal status on finger

Other appropriate and justified ideas should be credited [16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to some of the following:

- Different aspects of the character Friar Laurence such as:
  - His first entrance when he has been in the garden working and counsels Romeo
  - His warm supportive nature when he marries Romeo and Juliet
  - Change of mood in Act III Scene III when he is helping Romeo to escape to Mantua after the death of Tybalt
  - His concern for Juliet and giving her the sleeping potion
  - His hopes and fears and finally telling of all the events which led to the tragedy in the final scene
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work

Other appropriate and justified responses should be credited. [40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted Performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue-based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional.

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate references to the text.

Other appropriate and justified ideas should be credited.

[16]

80

AVAILABLE  
MARKS

**Shaw: Pygmalion**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Working-class flower girl aged about 20, London 1916
- Long brown skirt and dirty cream long-sleeved blouse buttoned to the neck
- Shoddy black, woollen, fitted but unbuttoned coat reaching nearly to her knees
- Soiled white coarse apron over her skirt, fingerless gloves, old woollen coloured scarf /shawl around her shoulders
- Old, dusty, black straw sailor hat, mousy coloured hair, partly pinned up which needs washed and brushed
- Well-worn, black leather ankle boots
- Accessories including old straw basket of flowers

Other appropriate and justified ideas should be credited.

[16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to some of the following:

- Different aspects of the character of Higgins such as:
  - Higgins's first entrance and meeting Pickering in Covent Garden
  - Planning the bet with Pickering to make "a duchess of the draggletailed guttersnipe"
  - Meeting Doolittle on 2 different occasions – in Act 1 and Act 5
  - Developing the vocal experiments with Liza and developing his relationship with her
  - His relationship with his mother and her friends
  - The climax of the experiment with Mrs. Eynsford-Hill and family in Act 3
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work

Other appropriate and justified responses should be credited.

[40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted Performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue-based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional.

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate references to the text.

Other appropriate and justified ideas should be credited.

[16]

80

AVAILABLE  
MARKS

**O'Casey: Juno and the Paycock**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Working class man in his late 50s, inner-city Dublin 1922
- Clothes generally look dirty, dishevelled, badly fitted and probably second-hand
- Dark brown trousers which are short and tied with cord or old belt
- Collarless dirty white, worn shirt, old, stained dark overcoat or Dexter coat which may be tied at the waist with rope
- Well worn black leather hob-nailed boots with missing laces
- Accessories may include old cap or hat, woollen scarf and fingerless gloves

Other appropriate and justified ideas should be credited. [16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to some of the following:

- Different aspects of the character Mrs Boyle such as:
  - Her first appearance in Act I as she comes in from shopping and is busy organising
  - Her relationship with her husband and Joxer
  - Her concern for Johnny and his predicament
  - Her concern and support for Mary throughout the play
  - Her warm friendly nature in Act II at the party and her change of mood when Mrs. Tancred appears
  - Her unselfish nature and concern for others
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work

Other appropriate and justified responses should be credited. [40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue-based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional.

Other appropriate and justified ideas should be credited. [8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate references to the text.

Other appropriate and justified ideas should be credited. [16]

AVAILABLE  
MARKS

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**Miller: The Crucible**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Naïve, servant girl aged 17, Salem, Massachusetts, 1692
- Typical puritan female costume worn in traditional way
- Full length grey or brown woollen dress, buttoned to neck and with long sleeves, white, starched collar and cuffs
- Flat back leather shoes with white stockings or socks
- Clean white apron tied at the waist
- White linen bonnet tied under the chin, folded back with little hair showing
- Full length grey or black cloak as she has just come into the house from court
- No accessories but she may have a handkerchief and be carrying a poppet/ragdoll

Other appropriate and justified ideas should be credited.

[16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to some of the following:

- Different aspects of the character Proctor such as:
  - His relationship with Abigail in Act 1
  - His relationship with Elizabeth in Act 2 and his interaction with Hale and response to his wife being taken to prison
  - Danforth's interrogation of him and his wife's response to being a lecher
  - His different reactions in the courtroom scene in Act 3
  - Meeting his wife in prison in Act 4
  - His final signing of the paper and then tearing it up
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work

Other appropriate and justified responses should be credited.

[40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted Performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue-based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional.

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate references to the text.

Other appropriate and justified ideas should be credited.

[16]

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AVAILABLE  
MARKS

**Friel: Philadelphia Here I Come**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Male costume, age 60, rural Ireland, 1960
- Shabby suit – trousers and jacket, dull colours, dark coloured tie, faded white shirt well worn
- Fabrics/materials reflecting his status as a school master
- White haired which is uncombed, may wear old spectacles
- Suggestion of the stage direction “handsome and defiant”
- Well worn polished black leather shoes

Other appropriate and justified ideas should be credited. [16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to the following:

- Different aspects of the character of Kate such as:
  - Her first entrance as an attractive girl, interested in Gar’s affections
  - Her reactions to Gar’s responses to her questions
  - Her delivery of lines in relation to her changing feelings towards Gar
  - Her confused feelings of liking Gar and pleasing her father
  - Her change of mood when she meets Gar again before he leaves for Philadelphia
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work.

Other appropriate and justified ideas should be credited. [40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about the playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate reference to the text

Other appropriate and justified ideas should be credited.

[16]

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AVAILABLE  
MARKS

**Reid: Tea In a China Cup**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Working class woman in 1952
- Inexpensive quality materials but well-groomed, clean, neat and tidy in appearance
- Colours reflect her age and her status
- Skirt, blouse, cardigan, tights/stockings and low flat shoes or slippers
- Possible reference to napkin tucked into her blouse

Other appropriate and justified ideas should be credited. [16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to the following:

- Different aspects of the character of Sarah such as:
  - Her relationship with her Mother
  - Her character as a child, Mother and older dying woman
  - Her cultural background
  - Her hopes and aspirations for Beth, her daughter
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work.

Other appropriate and justified ideas should be credited. [40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about the playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate reference to the text

Other appropriate and justified ideas should be credited.

[16]

80

AVAILABLE  
MARKS

**Russell: Blood Brothers**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Young boy aged nearly 10 in 1969
- Working class child and playing outside
- Poor quality materials and rather worn
- Colours to reflect his personality and rebellious nature
- Trousers/shorts, shirt, cardigan/pullover, socks and worn shoes

Other appropriate and justified ideas should be credited.

[16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to the following:

- Different aspects of the character of Mrs Lyons such as:
  - Middle class childless parent longing for her own baby
  - The decision to take one of Mrs Johnston's twins
  - Her relationship with Edward aged seven and fourteen
  - Her struggle to keep her son's affections
  - Her relationship with Mrs Johnstone as employer and when she visits Mrs Johnstone's home in the country
  - Her unstable personality and decision to inform Mickey of Edward and Linda's relationship
  - Her stage rapport with the narrator and her contribution to the theme of superstition
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work.

Other appropriate and justified ideas should be credited.

[40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted performance.

Some of the following may be included:

- Justification for choices of rehearsal work.
- Background information on the play with reference to social, cultural and historical detail
- Information about the playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the characters status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate reference to the text

Other appropriate and justified ideas should be credited.

[16]

80

AVAILABLE  
MARKS

**Neville and Lingard: Across The Barricades**AVAILABLE  
MARKS

- 1 The indicative content below should be read in conjunction with the generic mark scheme.

In their sketch, labelling and short paragraph, candidates may refer to some of the following:

- Working class teenage girl in late 70s early 80s
- Costume should reflect her rebellious and uncaring personality
- Coat/jacket showing she has come from outside
- Her outfit should show an attempt to keep up to date with the fashion, however style would not be expensive

Other appropriate and justified ideas should be credited.

[16]

- 2 The indicative content below should be read in conjunction with the generic mark scheme.

Candidates may refer to the following:

- Different aspects of the character Mr Jackson such as:
  - Working class Protestant father and his membership of the Orange Lodge
  - His relationship with Sadie and his hopes and aspirations for her
  - His views on his daughter's relationship with Kevin and how this relationship "affects us all"
  - His reaction to Sadie coming home late from Bangor with Kevin
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of character
- One rehearsal idea used to develop specific aspects of character
- Appropriate and detailed text references
- Justification for choices of rehearsal work.

Other appropriate and justified ideas should be credited.

[40]

- 3 (a) Candidates are expected to describe the influences on the style of their scripted performance.

Some of the following may be included:

- Background information on the play with reference to social, cultural and historical detail
- Information about the playwright including other plays and/or relevant background information
- Influences about the style of the play, e.g. comedy, tragedy, naturalism, realism, issue based, social, cultural
- Staging influences, e.g. minimalistic, box set, in the round, traditional

Other appropriate and justified ideas should be credited.

[8]

- (b) Candidates are expected to explain how they used facial expression to portray their character.

Some of the following may be included:

- Details about the character they played
- Details of the character's status and personality
- Specific details of how they used their facial expression and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Facial expression linked to moments of action in the play
- Specific and appropriate reference to the text

Other appropriate and justified ideas should be credited.

[16]

80

**Total**

**80**

AVAILABLE  
MARKS

<b>Costume</b>	
<b>Section A</b> <b>Question 1</b> <b>16 marks</b>	
<b>[0]</b>	Work not worthy of credit.
<b>Band 1</b> <b>[1]–[4]</b>	The candidate's sketch and its labelling will be simplistic and will convey a limited sense of the status of the character and of the period in which the play's extract is set. There will be limited and straightforward reference to colour, shape and materials. Reasons given for choices will demonstrate limited knowledge and understanding of how costume can be used to contribute to the portrayal of character. The candidate will make only a limited attempt to present information in an appropriate form. Spelling, punctuation and grammar will have limited accuracy.
<b>Band 2</b> <b>[5]–[8]</b>	The candidate's sketch and its labelling will convey some of the sense of the status of the character and of the period in which the play's extract is set. There will be some appropriate references to colour, shape and materials. Reasons given for choices will demonstrate some knowledge and understanding of how costume can be used to contribute to the portrayal of character. The candidate will make only a reasonable attempt to present information in an appropriate form. Spelling, punctuation and grammar will have adequate accuracy.
<b>Band 3</b> <b>[9]–[12]</b>	The candidate's sketch and its labelling will convey a clear sense of the status of the character and of the period in which the play's extract is set. There will be clear and appropriate references to colour, shape and materials. Reasons given for choices will demonstrate a clear and full understanding of how costume can be used to contribute to the portrayal of character. The candidate will present relevant information in a form that is appropriate to the task. Spelling, punctuation and grammar will be mostly accurate.
<b>Band 4</b> <b>[13]–[16]</b>	The candidate's sketch and its labelling will convey a highly developed sense of the status of the character and of the period in which the play's extract is set. There will be imaginative, perceptive and detailed references to colour, shape and materials which establish the characters as an individual and which take into account the practical need of the actor in the extract. Reasons given for choices will demonstrate an imaginative and perceptive understanding of how costume can be used to contribute to the portrayal of character. The candidate will present highly relevant information in a form that is very appropriate to the task. Spelling, punctuation and grammar will have consistent accuracy.

<b>Rehearsal Work (whole play)</b>	
<b>Section A Question 2 40 marks</b>	
<b>[0]</b>	Work not worthy of credit.
<b>Band 1 [1]–[10]</b>	Candidates will demonstrate limited knowledge and understanding of the character. Their choice of improvisation work and rehearsal ideas will reveal limited understanding of how they can be used to develop specific aspects of the character. Reference to text and justification for choices of rehearsal work will be sketchy. Limited attempt to present information in an appropriate form. Spelling, punctuation and grammar may lack sufficient accuracy to ensure that the meaning is clear. The structure and style of writing may not be appropriate to the task.
<b>Band 2 [11]–[20]</b>	Candidates will demonstrate some knowledge and understanding of the character. Their choice of improvisation work and rehearsal ideas will demonstrate some understanding of how they can be used to develop specific aspects of the character. Reference to text and justification for choices will be generally appropriate. Reasonable attempt to present information in an appropriate form. Spelling, punctuation and grammar are sufficiently accurate to ensure that the meaning is clear. The structure and style of the writing are suitable to the task.
<b>Band 3 [21]–[30]</b>	Candidates will demonstrate clear and detailed knowledge and understanding of the character. Their choice of improvisation work and rehearsal ideas will demonstrate clear and detailed understanding of how they can be used to develop specific aspects of the character. Reference to text and justification for choices of rehearsal work will be well-chosen and appropriate in support. Relevant information appropriate to the task. Spelling, punctuation and grammar make intended meaning clear. The structure and style of writing are well adapted to the task.
<b>Band 4 [31]–[40]</b>	Candidates will demonstrate comprehensive, detailed and perceptive knowledge and understanding of the character. Their choice of improvisation work and rehearsal ideas will demonstrate a perceptive and creative understanding of how they can be used to develop specific aspects of the character. Reference to the text and justification for choices of rehearsal work will be well-chosen, detailed and clear. Highly relevant information appropriate to the task. Spelling, punctuation and grammar are of a sufficiently high standard to make meaning extremely clear. The structure and style of writing are highly suitable to the task.

<b>Scripted Performance</b>	
<b>Section B</b> <b>Question 3(a)</b> <b>8 marks</b>	
<b>[0]</b>	Work not worthy of credit.
<b>Band 1</b> <b>[1]–[2]</b>	Candidates will make limited reference to the background of the play, the style of acting, staging and information about the playwright. The candidate will make only a limited attempt to present information in an appropriate form. Spelling, punctuation and grammar will have limited accuracy.
<b>Band 2</b> <b>[3]–[4]</b>	Candidates will make some reference to the background of the play, the style of acting, staging and information about the playwright. The candidate will make only a reasonable attempt to present information in an appropriate form. Spelling, punctuation and grammar will have adequate accuracy.
<b>Band 3</b> <b>[5]–[6]</b>	Candidates will make clear reference to the background of the play, the style of acting, staging and information about the playwright. The candidate will present relevant information in a form that is appropriate to the task. Spelling, punctuation and grammar will be mostly accurate.
<b>Band 4</b> <b>[7]–[8]</b>	Candidates will make coherent reference to the background of the play, the style of acting, staging and information about the playwright. The candidate will present highly relevant information in a form that is very appropriate to the task. Spelling, punctuation and grammar will have consistent accuracy.

<b>Scripted Performance</b>	
<b>Section B</b> <b>Question 3(b)</b> <b>16 marks</b>	
<b>[0]</b>	Work not worthy of credit.
<b>Band 1</b> <b>[1]–[4]</b>	Candidates will make limited reference to the text and will demonstrate limited knowledge and understanding of the action of the play. They will demonstrate limited ability to explain how they used movement to portray their character in a way appropriate to the action, setting and period of the play. The candidate will make only a limited attempt to present information in an appropriate form. Spelling, punctuation and grammar will have limited accuracy.
<b>Band 2</b> <b>[5]–[8]</b>	Candidates will make some reference to the text and will demonstrate some knowledge and understanding of the action of the play. They will demonstrate some ability to explain how they used movement to portray their character in a way appropriate to the action, setting and period of the play. The candidate will make only a reasonable attempt to present information in an appropriate form. Spelling, punctuation and grammar will have adequate accuracy.
<b>Band 3</b> <b>[9]–[12]</b>	Candidates will make clear and detailed reference to the text and will demonstrate clear knowledge and understanding of the action of the play. They will demonstrate appropriate ability to explain how they used movement to portray their character in a way appropriate to the action, setting and period of the play. The candidate will present relevant information in a form that is appropriate to the task. Spelling, punctuation and grammar will be most accurate.
<b>Band 4</b> <b>[13]–[16]</b>	Candidates will make coherent and perceptive reference to the text and will demonstrate clear and detailed knowledge and understanding of the action of the play. They will demonstrate effective ability to explain how they used movement to portray their character in a way appropriate to the action, setting and period of the play. The candidate will present highly relevant information in a form that is very appropriate to the task. Spelling, punctuation and grammar will have consistent accuracy.