



Rewarding Learning

**General Certificate of Secondary Education
2013**

Drama

Written Paper

[G9251]

WEDNESDAY 22 MAY, AFTERNOON

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

Answer **one** question on **one** play
Answer parts **(a)**, **(b)** and **(c)**

AVAILABLE
MARKS

Play 1 Shakespeare: *Romeo and Juliet*

- 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 lady mother of Juliet
- Medieval period, Verona, Italy
- Richly ornamented full-length day dress – tight bodice with laced front detail, high-waisted, full skirt, long sleeves with trumpet style
- Rich materials and colours, red/green/blue velvets and silks with rich threads and jewels to represent title of Lady Capulet
- Hair styled on top of head with ornamented headdress
- Pale-coloured stockings and richly ornamented shoes matching dress
- Accessories may include wedding ring and other jewellery.

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 Juliet such as:
 - her 1st entrance when she has been summoned by her mother to marry Paris
 - her 1st meeting of Romeo at the masked ball
 - her response to Tybalt's death Act 3 Scene 2
 - her secret marriage to Romeo and his banishment
 - her relationship with her Nurse
 - her relationship with Friar Lawrence
 - her relationship with her father, Lord Capulet Act 3 Scene 5
 - her speech when taking the potion
 - waking up in the vault and her death
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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

80

Play 2 Shaw: PygmalionAVAILABLE
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:

- Middle-aged housekeeper to Professor Higgins, London 1916
- Full-length dress or skirt and long-sleeved blouse buttoned to the neck
- Dark colours of green, brown or maroon in heavy, practical material
- White lace or linen collar and cuffs
- Dark leather practical shoes and tan stockings
- No ornamentation, perhaps a watch, which may be pinned to dress as a brooch
- Hair carefully pinned up on head with combs and possible simple housekeeper's headdress which may be white lace
- Full-length, long white apron (optional)
- Overall appearance very neat and tidy.

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 Doolittle such as:
 - his 1st entrance and meeting Pickering and Higgins in the study in Wimpole Street, Act 2
 - his relationship with Eliza
 - his acceptance of Higgins's advice
 - his change of circumstances at the end of the play
 - meeting Pickering and Higgins again in Act 5, as bridegroom, blaming Higgins for destroying his happiness and making him middle class
 - meeting Eliza in Act 5
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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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Play 3 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, strong, dapper woman of 45 yrs, inner-city Dublin 1922
- Some sense of wearing some of the same clothes which she had worn for the party in Act 11
- Dark, thick woollen shawl or coat over her clothes
- Soiled, grey, full-length skirt and vivid purple blouse or changed to other colour
- Hair untidily dressed on top of her head. May still be wearing beaded comb or added worn, dark-coloured hat
- Well-worn black leather shoes or ankle boots with thick tan stockings
- Clothes generally look dirty, dishevelled, badly fitted and probably second-hand
- Wedding ring but limited jewellery.

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 aspect of the character Boyle such as:
 - his 1st appearance in Act 1 as he comes home from Foley's pub
 - his relationship with his wife Juno, Mary and Johnny
 - his relationship with Joxer
 - his change of mood and personality when he thinks he has an inheritance
 - meeting Bentham at the party in Act 11
 - his outbursts when he discovers Mary is pregnant
 - his performance at the end of the play when he is very drunk
- Improvisation work, both spontaneous and polished, appropriate to the development of the chosen aspects of the 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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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Play 4 Miller: The CrucibleAVAILABLE
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:

- Reverend John Hale from Beverly, nearing 40 yrs, 1692
- Puritan costume worn in traditional way for up and coming minister
- Black frock coat, knee-length breeches
- Black or brown leather boots or white stockings and black leather shoes (has travelled by horse and may show signs of travel e.g. mud)
- Hat and cloak or top coat have been removed
- White, starched ministerial collar and jabot
- Austere look and appearance with clean, simple and tidy clothing without any ornamentation
- Simple short hair style.

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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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

80

Play 5 Friel: Philadelphia Here I ComeAVAILABLE
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, late fifties, Irish American, 1960
- Trousers, shirt, tie, jacket/cardigan, casual shoes
- Fabrics/materials reflecting his American status
- Appearance reflecting his personality and more “garrulous” look
- Colours reflecting his persona
- Hairstyle that adds to the overall look and big accessories.

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 Public Gar such as:
 - his insecurities and the reasons why he is leaving for Philadelphia
 - relationship with other characters in the play, e.g. Madge, Kate, S.B.
 - rapport with Private Gar – work on timing, similarity of gestures, vocal intonation, etc.
 - role reversal in final scene with Kate where Public is dominant and Private subservient
 - portrayal of character – focusing on voice and movement
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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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Play 6 Reid: Tea In a China CupAVAILABLE
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 of late 40s early 50s in 1980s
- Inexpensive quality materials suggesting her profession
- Skirt, blouse, shawl, head scarf and flat shoes or sandals
- Colours reflect her suggested age and status
- Appropriate accessories including hooped earrings, rings or polished nails
- Colours reflect her age and her status
- Possible reference to crystal ball.

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 Beth such as:
 - her relationship with Sarah, Grandmother, Maisie etc
 - Beth's relationship with Theresa as a child, teenager, young woman and adult
 - capturing the character at the different ages
 - the contrast in delivering the scenes, i.e. serious, sad, humorous
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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

80

Play 7 Russell: Blood BrothersAVAILABLE
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, late 40s early 50s in 1980s
- Skirt, blouse, coat, flat shoes
- Poor quality materials and rather worn
- Colours to reflect her personality
- Costume worn in such a way that reflects her rush to find Mickey and her state of mind at seeing her sons.

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 Edward such as:
 - Portraying the middleclass character aged 7,14, 18 and 21 with particular reference to voice and gait
 - Edward's relationship with Mrs Johnstone and Mrs Lyons
 - Edward's relationship with Mickey and Linda
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement 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

80

Play 8 Neville and Lingard: Across The BarricadesAVAILABLE
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:

- Elderly middle-class retired school teacher, 1980s
- Trousers, shirt, tie, jumper, leather shoes, coat/jacket showing he is outside walking along the River Lagan
- Colours reflect his status and warm personality
- Materials are of good quality
- Accessories include pipe and possibly spectacles.

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 Kevin such as:
 - his relationship and love for Sadie
 - his cultural background including his dealings with Brian Rafferty and Kate Kelly
 - the emotional and physical difficulties he encounters maintaining his relationship with Sadie
 - his relationship with Mr Blake
 - his reasons for leaving Belfast
- 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 movement 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 movement and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Movement linked to moments of action in the play
- Specific and appropriate references to the text.

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

Total

**AVAILABLE
MARKS**

80

80

Costume	
Section A Question 1 16 marks	
[0]	Work not worthy of credit. 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.
Band 1 [1]–[4]	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.
Band 2 [5]–[8]	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.
Band 3 [9]–[12]	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 character 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.
Band 4 [13]–[16]	

Rehearsal Work (whole play)	
Section A Question 2 40 marks	
[0]	Work not worthy of credit.
Band 1 [1]–[10]	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.
Band 2 [11]–[20]	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.
Band 3 [21]–[30]	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.
Band 4 [31]–[40]	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.

Scripted Performance	
Section B Question 3(a) 8 marks	
[0]	Work not worthy of credit.
Band 1 [1]–[2]	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.
Band 2 [3]–[4]	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.
Band 3 [5]–[6]	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.
Band 4 [7]–[8]	Candidates will make highly effective 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.

Scripted Performance	
Section B Question 3(b) 16 marks	
[0]	Work not worthy of credit.
Band 1 [1]–[4]	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.
Band 2 [5]–[8]	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.
Band 3 [9]–[12]	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.
Band 4 [13]–[16]	Candidates will make highly effective 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.