



*Rewarding Learning*

**General Certificate of Secondary Education  
2017**

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**Drama**

Written Paper

**[G9251]**

**THURSDAY 18 MAY, AFTERNOON**

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**MARK  
SCHEME**

### **Levels of Response**

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

### **Quality of written communication**

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is adequate.

Level 3: Quality of written communication is good.

Level 4: Quality of written communication is of a high standard.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below.

**Level 1 (Limited):** The candidate uses only a limited form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

**Level 2 (Adequate):** The candidate uses an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning evident.

**Level 3 (Good):** The candidate successfully selects and uses an appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

**Level 4 (High Standard):** The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is extremely well organised with the highest degree of clarity and coherence. There is extensive and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of the highest standard and ensure that meaning is absolutely clear.

## Section A – Prescribed Set Text

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:

- Female servant/nurse, medieval period, Verona, Italy;
- Full length dress with apron with pockets and large headdress (Act 2 Sc 4 refers to Nurse's attire – 'A sail, a sail !');
- She may be wearing outdoor cloak as she has been into the city;
- Dull colours as she is a household servant but could have white cuffs, headdress and apron;
- Hard wearing but good quality materials as she is part of a wealthy household and is very close to Juliet;
- Dark-coloured sensible footwear;
- Accessories may include a rope ladder, keys etc;
- Appropriate quotation for the context of Act Three Scene Two.

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 **Friar Lawrence** such as:
  - His 1st appearance working in the garden of the monastery and how he counsels Romeo;
  - His warm supportive nature as he meets Juliet and secretly marries them;
  - His change of mood in Act 3 Sc. 3 when he talks to Romeo and hatches a plot to get him to Mantua;
  - His deep concern for Juliet and giving her the sleeping potion;
  - His hopes and fears in Act 5 and his final telling of the story after the tragedy;
- 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;
- Application of rehearsal ideas and justification for choices of rehearsal work.

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

### Section B – Scripted Performance

- 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 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 facial expressions in the performance in relation to their character;
- Facial expressions 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

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 2

*Shaw: Pygmalion*

- 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:

- Professional, military-looking, handsome, elderly gentleman, 11.15 pm, Covent Garden, London 1916;
- Dressed in evening wear as he has been to the theatre – black trousers, tailed coat, white, winged-collared shirt, white bow tie, white waistcoat;
- Light overcoat and umbrella as it has been raining heavily;
- Black laced leather shoes, top hat;
- Accessories might include a theatre programme, gold watch and chain on waistcoat, flower in button hole, white gloves, white silk scarf;
- Appropriate quotation for the context of Act I.

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 **Doolittle** such as:
  - His strong cockney accent, his positive and perhaps comical movements and gestures and facial expressions;
  - His 1st entrance meeting Higgins and Pickering in Wimpole Street;
  - His relationship with Eliza;
  - His acceptance of Higgins' advice;
  - His 2nd meeting with Higgins and Pickering when he has changed and has become unhappy and middle-class;
- 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]

## Section B – Scripted performance

AVAILABLE  
MARKS

- 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 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 facial expressions in the performance in relation to their character;
- Facial expressions 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

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 3

*O'Casey: Juno and the Paycock*

- 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, female 45 years old, 1922, Dublin
- All clothes are practical, sensible and well-worn
- Pale-coloured loose-fitting blouse
- Ankle length dark coloured skirt, heavy material
- Full length fitted, dark-coloured, heavy winter coat and hat which may be removed as she returns from outside
- Black or brown leather, sturdy button boots, thick woollen stockings, apron, woollen shawl
- Accessories include wedding ring, old leather handbag, perhaps simple cross and chain
- No make-up. Hair tied/clipped back in bun for practical wear
- Appropriate quotation for context of end of Act I.

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 **Boyle** such as:
  - His first appearance as he returns from Foley's pub, his use of repeated phrases;
  - His relationship with Juno and his daughter Mary and son Johnny;
  - His relationship with Joxer as he takes a superior role and exaggerates his past life and his romantic notions as a captain;
  - His change of mood when he thinks he has money and at the party in the house in Act II;
  - Meeting Bentham in Act II and his change in tone, voice and stature;
  - His outburst when he discovers that Mary is pregnant;
  - His final scene when he is very drunk.
- 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]

### Section B – Scripted Performance

- 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 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 facial expressions in the performance in relation to their character;
- Facial expressions 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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## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 4

*Miller: The Crucible*

- 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:

- Costume of a court Judge, in his 60's, Salem, Massachusetts, 1692;
- Black and white formal status of gentleman, middle-class status;
- Black double breasted frock coat with perhaps some braiding or single buttoned coat with black buttoned waistcoat;
- White shirt and frilled jabot and frill at end of sleeves;
- Black breeches fastened below knee, white or black stockings;
- Black leather boots or shoes with buckle;
- Restoration styled grey or white powdered judge's wig;
- Good quality materials – wool and linen;
- Appropriate quotation for context of Act Three.

Other appropriate 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 **Parris** such as:
  - His concern about his daughter Betty in Act One;
  - His relationship with Tituba and the other girls and his response to finding them dancing in the forest and his fear for reputation;
  - His interrogation of Tituba at the end of Act One;
  - His questioning of Mary Warren in the court in Act Three;
  - His relationship with Proctor;
  - His change of mood and demeanour in Act Four;
- 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]

### Section B – Scripted Performance

- 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 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 facial expressions in the performance in relation to their character;
- Facial expressions 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

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 5

*Friel: Philadelphia, Here I Come!*

- 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:

- 55–60 year old Irish American woman, 1960's currently in Co. Donegal home;
- Skirt and blouse or trousers/slacks and blouse, cardigan and appropriate casual comfortable shoes;
- Colours reflect her lively and talkative character;
- Materials reflecting status and shape reflecting her small shape;
- Accessories may include scarf, big jewellery and heavy make up;
- Appropriate quotation for the context of Episode .

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 **Private 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 Public – work on timing – similarity of gestures, vocal intonation, etc;
  - 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;
- Application of rehearsal ideas and justification for choices of rehearsal work.

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

## Section B – Scripted Performance

- 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 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 facial expressions 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

80

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 6

*Reid: Tea In a China Cup*

- 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:

- **Sarah** working class elderly woman in her own home in 1970's Belfast;
- Clothing reflects her age and her ill health;
- Skirt, blouse, cardigan or nightdress, bed jacket and slippers;
- Materials reflect her working class status;
- Colours reflect her age but strong sense of pride;
- Hair neat and tidy but not set;
- Accessories include handkerchief;
- Appropriate quotation for the context of this scene.

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 and scenes with her mother 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;
  - Her cultural identity and background;
- 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]

## Section B – Scripted Performance

- 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 character's status and personality;
- Specific details of how they used facial expressions and the effect they were trying to achieve in performance;
- Details of different specific facial expressions 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

80

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 7

**Russell: Blood Brothers**

- 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 class public school boy 1970s;
- School Uniform Blazer, shirt, tie, trousers and black shoes;
- Accessory of locket and possible watch;
- Expensive materials and appropriate uniform colours;
- A suggestion of rebellion or frustration is acceptable as he has been expelled from school;
- Appropriate quotation for context of scene in Act Two.

Other appropriate and justified ideas should be justified. [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 **Linda** such as:
  - Her voice and movement when she plays the roles of a girl, teenager or woman;
  - Her relationship with Mickey particularly as a child, or a love struck teenager or a wife of a depressed man;
  - Her relationship with Edward and her light romance;
  - 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]

## Section B – Scripted Performance

- 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 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 facial expressions 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

80

## Section A – Prescribed Set Text

AVAILABLE  
MARKS

## Play 8

*Neville and Lingard: Across The Barricades*

- 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 middle-aged male, 1970s;
- Old coat, trousers, shirt, tie, shoes;
- Costume reflects his “eternal optimism” and his “good nature”;
- Accessories must include a hat and possibly glasses;
- Materials are not too expensive and outfit is well worn!;
- Coat is not fitted – comfortable and practical;
- Appropriate quotation for context of Act 1 Scene 7.

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 **Sadie** such as:
  - Her relationship and love for Kevin a Catholic teenager during the troubles;
  - Her cultural background including her relationship with her family members;
  - Her reasons for buying a ticket and leaving Belfast with Kevin;
  - Her optimism and cheerfulness;
- 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]

## Section B – Scripted Performance

- 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 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 facial expressions 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]

**Total**

**AVAILABLE  
MARKS**

80

**80**

<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. No text reference included. 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. Some text reference included which may not be appropriate. 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. Appropriate text reference included with comment. 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 character as an individual and which take into account the practical need of the actor in the extract. Appropriate text reference included with detailed comment. 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 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.

<b>Scripted Performance</b>	
<b>Section B Question 3(b) 16 marks</b>	
<b>[0]</b>	Work not worthy of credit.
<b>Band 1 [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 facial expression 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 [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 facial expression 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 [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 facial expression 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 mostly accurate.
<b>Band 4 [13]–[16]</b>	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 facial expression 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.