



*Rewarding Learning*

**General Certificate of Secondary Education  
2018**

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**Drama**

Written Paper

**[G9251]**

**MONDAY 21 MAY, MORNING**

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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.

## 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, royal lady, mother of Juliet, Verona, Italy
- richly ornamented full-length Elizabethan dress – tight bodice with laced front panel detail, high-waisted, full skirt, long trumpet-style sleeves
- rich materials and colours – red/blue/green velvet and silk with rich threads and jewels as indoor dress for wealthy Lady
- hair styled on top of head with ornamented headdress
- pale-coloured stockings and richly ornamented shoes which match the dress
- accessories may include wedding ring and other jewellery
- Appropriate quotation and comment for the context of Act Three Scene Five.

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 **Juliet**, such as:
  - Her first appearance when she is summoned by her mother to discuss getting married;
  - Her first meeting with Romeo at the masked ball – her feeling of first love;
  - Her naivety and flirtatious conversation with Romeo on the balcony;
  - Her relationship with her Nurse;
  - Her grief and deep concern in response to Tybalt's death;
  - Her relationship with Friar Lawrence, her secret marriage to Romeo, her distraction, uncertainty and fear in taking the sleeping potion;
  - Her relationship with her father including fear, anger and stubbornness;
- 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

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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different and specific aspects of voice used in the performance in relation to their character
- Voice 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

## 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:

- Middle-aged house-keeper to Professor Higgins, London 1916
- Full-length dress or skirt with 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
- Limited ornamentation, perhaps a simple watch which might be pinned to her dress as a brooch
- Full-length long white apron (optional)
- Overall appearance smart, neat and tidy
- Appropriate quotation and comment for the context of Act II

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 Higgins**, such as:
  - Her first appearance at home in Act III reflecting her sensible and practical nature and her strong character;
  - Her relationship with her son Henry and her advice to him;
  - Her air of authority, experience especially in her tone of voice;
  - Her meetings with Liza;
  - Her relationship with Liza;
  - Her acceptance of Higgins' advice;
  - Her reactions to Liza's meeting Mrs Eynesford-Hill and Freddy;
  - Her different tones of voice and facial expressions when talking to her maid, Henry, Pickering and Liza
- 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

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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different and specific aspects of voice used in the performance in relation to their character
- Voice 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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## 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, younger than his sister Mary (22), 1922, Dublin
- He is a thin and delicate character
- All clothes are practical, sensible and well-worn
- Off-white collarless shirt and woollen sleeveless jumper of dull colour
- Thick, dark trousers of heavy material with a leather belt or braces
- Old dark-coloured tweed jacket – the left sleeve of his jacket is empty
- Black or brown leather, sturdy boots or laced shoes
- Short haircut with a side shade
- No accessories but is neat and tidy
- Appropriate quotation and comment for context of end of Act III

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 **Joxer**, such as:
  - His first appearance as he returns from Foley's pub and remains outside until Juno leaves and Boyle sneaks him in;
  - His mannerisms especially his constant shrugging of his shoulders and peculiar twitching movements which are meant to be ingratiating;
  - His continual grin, repetitive phrases, tone of voice and humour;
  - His relationship with Boyle, his friendship and loyalty;
  - His reactions to Boyle as 'the captain' he takes a superior role and exaggerates his past life and his romantic notions as a captain;
  - His relationship and fear of Juno;
  - His change of mood when he realises there is no money;
  - His final scene when he is very drunk;
  - His anger and sarcasm coming in from the window;
  - His agreement with Boyle's opinions;
- 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

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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different and specific aspects of voice used in the performance in relation to their character
- Voice 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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## 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:

- Naive, puritan servant girl of the Proctors aged 17, Salem, Massachusetts, 1692
- Clean and tidy typical female costume of the period worn in traditional style
- Full-length grey or brown woollen dress which may have pockets, buttoned to the neck with long sleeves and white linen detachable collar and cuffs
- Flat black leather shoes with white stockings or socks
- Her white apron and cloak may have been removed as she has travelled to court and is now inside
- White linen bonnet tied under the chin with little hair showing
- No accessories but she may have a handkerchief
- Good quality materials – wool and linen
- Appropriate quotation and comment 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 **Abigail**, such as:
  - Her first appearance and limited concern for Betty in Act One;
  - Her relationship with Tituba and the other girls especially her tone of voice when talking to them;
  - Her change of tone, mood and reactions when talking to John;
  - Her lack of respect for authority shown in her relationship with Parris and her responses to Danforth;
  - Her relationship with Proctor;
  - Her facial expressions, movement and vocal range in the court scene when she is manipulating the girls;
- 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**

**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 voice 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 voice and the effect they were trying to achieve in performance;
- Details of different and specific aspects of voice used in the performance in relation to their character;
- Voice 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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## 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:

- Female costume reflecting a “sweet” and “only child” of a middle class lawyer in ‘60s rural Ireland
- Dress/skirt and blouse, cardigan, tights, shoes
- Expensive fabrics/materials. Nicely fitted and pretty in appearance
- Colours reflecting her sincere and feminine personality
- Hairstyle and make-up reflecting period and age of character
- Other appropriate and justified ideas should be credited.
- Appropriate quotation and comment for the context of Episode 1

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 **S.B.** such as:
  - His insecurities and how he feels about Gar leaving for Philadelphia
  - His relationship with other characters in the play e.g. Gar, Madge,
  - The reasons for his uncommunicativeness and coldness
  - 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

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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Voice 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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## 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:

- Working class woman in 1952
- Inexpensive quality materials, well-groomed, clean, neat and tidy in appearance
- Colours reflect her age and her status and the fact she is attending a wake
- Skirt, blouse, cardigan, tights/stockings and low flat shoes
- Possible reference to comic quality in her clothing
- Appropriate quotation and comment for the context of Act 2

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 **Theresa**, such as:
  - Her relationship with Beth
  - Her character as a child, teenager, young woman and adult
  - Her time in London away from Belfast
  - Her contribution to the humour of the play
  - 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
- Application of rehearsal ideas and justification for choices of rehearsal work

Other appropriate and justified ideas 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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Voice 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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## 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:

- Working class, petty criminal, in his 20s
- Trousers, shirt, possible tie and overcoat and black/brown shoes
- Accessory of money, gun
- Mix of expensive and inexpensive materials to reflect his criminal background and illicit earnings
- A suggestion of dishonest persona
- Appropriate quotation and comment for context of Act Two
- Early eighties period

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 middle class character aged 7, 14, 18 and 21 with particular reference to voice and gait
  - Edward's relationship with Mrs Johnstone
  - Edward's relationship with Mickey
  - Edward's relationship with Linda
  - Edward's interaction with his mother
- 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

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

## 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 teenage girl in late '70s early '80s
- Costume should reflect her personality
- Coat/jacket as she is outdoors
- Platform shoes or PVC boots
- Heavily made up with possibly permed or bleached hair
- Trousers/skirt – blouse/jumper possibly quite colourful
- Her outfit should show an attempt to keep up to date with the fashion, however style would not be expensive
- Appropriate quotation for context of scene 12

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 **Mr Jackson**, such as:
  - Working class Protestant father and his membership of the Orange Lodge
  - 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;
- 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 voice 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 voice and the effect they were trying to achieve in performance
- Details of different specific moments in the performance in relation to their character
- Voice 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.  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 1</b> <b>[1]–[4]</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 2</b> <b>[5]–[8]</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 3</b> <b>[9]–[12]</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>Band 4</b> <b>[13]–[16]</b>	

<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 voice 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 voice 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 voice 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 voice 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.