

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Marking criteria for Section A**Table A: Performance interpretation of drama text and use of detail**

Level	Level descriptor	Mark
5	• An inventive interpretation of the given extract, showing some originality, informed by a clear practical sense of theatre and consistent with the play as a whole. • Close attention to detail in the extract strongly supports the practical interpretation offered.	17–20
4	• A workable interpretation of the given extract informed by a practical sense of theatre and consistent with the play as a whole. • Discussion of detail in the extract effectively supports the practical interpretation offered.	13–16
3	• A competent interpretation of the given extract, showing some practical sense of theatre and broadly consistent with the play as a whole. • Competent use of detail in the extract broadly supports the practical interpretation offered.	9–12
2	• A straightforward, perhaps literal, interpretation of the given extract, showing some occasional practical sense of theatre which may not be entirely consistent with the play as a whole. • Occasional use of detail, perhaps limited to key sections of the extract, partially supports the practical interpretation offered.	5–8
1	• A limited interpretation of the given extract, showing a rudimentary practical sense of theatre, with limited awareness of the play as a whole. • Minimal detail is used to support the practical interpretation offered or details referenced may be misunderstood or irrelevant.	1–4
0	• No creditable response.	0

Table B: Knowledge and understanding of style, genre and context

Level	Level descriptor	Mark
5	Interpretative ideas are informed by a perceptive awareness of relevant aspects of the play's style, genre and context.	9–10
4	Interpretative ideas are supported by a secure awareness of relevant aspects of the play's style, genre and context.	7–8
3	Interpretative ideas display appropriate awareness of relevant aspects of the play's style, genre and context.	5–6
2	Interpretative ideas show some awareness of the play's style, genre and context.	3–4
1	Interpretative ideas show a limited or insecure awareness of the play's style, genre and context.	1–2
0	No creditable response.	0

Drama specific marking instructions

Candidates are required to answer two questions in total: one question from Section A and one question from Section B.

There are two level-descriptor tables for each section. Please ensure you use the appropriate marking criteria to mark each candidate response. Table A and Table B are for Section A. Table C and Table D are for Section B. Both sections assess

AO1: Knowledge and understanding

Candidates demonstrate their knowledge and understanding of drama text and its performance context and of theatre-making traditions and theatre practice.

Each answer is marked out of 30.

Guidance on using level-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

A View from the Bridge – Arthur Miller

Question	Answer	Marks
EITHER		
3(a)	Explain how you would direct selected moments from the extract to highlight the breakdown in the relationship between EDDIE and his family. Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on highlighting the breakdown in the relationship between Eddie and his family. Responses will vary according to the moments selected. Candidates may refer to some of the following: • Eddie's shock at the news of Catherine's wedding, his attempt to reverse the decision • Beatrice's attempts to reconcile Eddie and Catherine • Eddie's bungled attempt to mend their relationship • Eddie's reaction to the news about Lipari's nephew • The realisation of what Eddie has done and its implications • Marco's insult to Eddie Directorial suggestions, for example: • Staging decisions and use of space by the actors • Direction of the actors: body language, facial expressions, vocal tone, pitch, pace, volume • Delivery style • Delivery of specific lines: use of pause and emphasis • Movement, gesture, stage position, stance, posture, gait • Interaction: physical contact, eye-contact, eye-line • Application of Naturalistic staging/performance conventions, if appropriate Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Question	Answer	Marks
OR		
3(b)	How would you perform the role of EDDIE in selected moments from the extract to convey his mixed emotions as the consequences of his actions begin to unfold. Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Eddie's mixed emotions. Responses will vary according to the emotions identified and the moments selected. Candidates may refer to some of the following: Eddie's emotions, for example: • Horror at the news that Catherine will marry Rodolpho • Helplessness as he is unable to change her mind • Alarm when he hears about Lipari's relatives boarding upstairs • Outrage at Beatrice's suspicion • Guilt at what he has done; desperation to save Marco and Rodolpho • Shame as he is insulted in front of his neighbours Performance suggestions may include, for example: • His physical appearance, first weary then distressed • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style, both respectful and defiant • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with other characters: spatial relationship, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Section B

Candidates answer **one** question from Section B.

Oedipus Rex – Sophocles

Question	Answer	Marks
EITHER		
6(a)	How would you perform the role of OEDIPUS in <u>two or more</u> sections of the play to reveal different aspects of his character? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on revealing different aspects of Oedipus' character. Responses will vary according to the candidates' choice of character traits and of sections. Candidates may refer to some of the following: Aspects of Oedipus' character, for example: • His pride in his name and reputation • His determination to cleanse the city and restore it to its former glory • His piety in his initial willingness to be guided by the Oracle of Apollo • His stubbornness in refusing to heed Tiresias' advice • His irrationality in his mistrust of Creon • His persistence in believing that he had evaded his fate • His loyalty in his love for Jocasta • His acceptance of his guilt when he learns the truth of his birth and his crimes • His humility when the truth is uncovered Performance ideas including, for example: • His physical appearance and costume • Movement, gesture, posture, energy, stance, gait • Vocal, facial and physical expression • Interaction with other characters: physical contact, eye-contact, eye-line • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, emphasis, volume • Non-verbal communication • Use of space • Use of props and accessories • Naturalistic or declamatory performance conventions Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30

Question	Answer	Marks
OR		
6(b)	How would you direct the CHORUS in <u>two or more separate</u> sections of the play to highlight their changing attitudes towards OEDIPUS? Mark according to the levels of response marking criteria. Indicative Content The question invites a director's perspective and a focus on highlighting the Chorus' change in attitude towards Oedipus. Responses will vary according to the sections selected. Candidates may refer to some of the following: Attitudes towards Oedipus may include, for example: • Their concern that Oedipus honours the gods and their wishes • Their gratitude towards Oedipus who saved the city of Thebes • Their terror at Oedipus' curse on the murderer of Laius • Their disappointment in Oedipus' angry treatment of Tiresias • Their shock at Oedipus' condemnation of Creon • Their fear for Oedipus' rash behaviour • Their sympathy for his despair Directorial suggestions, for example: • The number, appearance and costume of the Chorus which would affect the delivery/impact of 'their' changing attitudes • Staging decisions and use of space by the actors • Direction of the actors' physical appearance: body language, facial expressions • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, tone, accent, volume, emphasis • Interaction: physical contact, eye-contact, eye-line • Synchronisation, vocally and/or physically • Choral speech or in canon • Non-verbal communication • Use of space • Use of props Candidates should also refer, where appropriate, to: • The theatrical/cultural/historical context of the play • Language and stage imagery • Genre and style • Performance history of the play	30