

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.

Question	Answer	Marks
OR		
3(b)	Explain how your designs for costumes and accessories for CATHERINE and BEATRICE would be appropriate for CATHERINE's wedding day and the period setting. Mark according to the levels of response marking criteria. Indicative Content The question invites a costume designer's perspective and a focus on the design of costume and accessories for Beatrice and Catherine appropriate to the action and period setting. Responses will vary according to the candidates' chosen designs and sections. Candidates may refer to some of the following: • Style of costumes; authentic period costume appropriate to the characters' social status and financial position • Cut, fit, shape, condition • Colours, fabrics, ornamentation • Catherine's costume may comprise a modest knee-length or full-length bridal dress, a mantilla-style veil or a smart dress appropriate to the occasion, with a pill-box hat • Beatrice's costume may be appropriate to her maturity as well as her role as 'Mother' figure to Catherine, and might comprise a smart dress with coat or jacket and a hat, as mentioned in the text • Dresses, blouses, skirts, stockings, coats or shawls, footwear • Accessories, for example: bags, corsage or bouquet, bibles, gloves, jewellery 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

The Beatification of Area Boy – Wole Soyinka

Question	Answer	Marks
EITHER		
4(a)	How would you perform the role of MISEYI to convey your interpretation of her character? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying an interpretation of Miseyi. Responses will vary according to the interpretation of character and selected moments. Candidates may refer to some of the following: An interpretation of Miseyi, for example: • Briefly playful • Haughty and condescending • Challenging and confrontational • Dismissive of Sanda, snobbish about his chosen 'profession' Performance suggestions, for example: • Her physical appearance • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Vocal, facial and physical expression • Delivery style • Delivery of specific lines: pace, pitch, pause, accent, volume, emphasis • Interaction with a range of other characters: physical contact, 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

Question	Answer	Marks
6(a)	Lighting design ideas, for example: • Choice of lantern • Colour/ intensity/positioning/angles • Gobos/ specials/ floor-lamps/birdies • LED lighting • Creation of shadows/silhouettes • Lighting effects – lightning/strobe Sound design, for example: • Live and/or recorded sound • Position and use of speakers, volume/amplification, fades • Naturalistic and/or ‘surreal’ sound effects: symbolic sound, music, thunder Costume Design suggestions, for example: • Style of costumes; period, cut, condition and fit • Colours, fabrics, ornamentation • Footwear/headgear/jewellery • Accessories • Masks • Make-up, stage blood Other appropriate design elements, including props and puppets may be credited according to their contribution to achieving the intended effects. 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	

Question	Answer	Marks
OR		
6(b)	How would you perform the role of CREON in <u>two separate</u> sections of the play to highlight his strength of character? Mark according to the levels of response marking criteria. Indicative Content The question invites a performer's perspective and a focus on conveying Creon's strength of character to the audience. Responses will vary according to the sections selected. Candidates may refer to some of the following: Creon's strength of character as revealed, for example, in: • His confidence in the message of the Oracle that Thebes can be cleansed • His declaration of innocence when falsely charged with subversion by Oedipus • His strength of feeling and sense of injustice as he questions Oedipus' sanity • His confrontation with Oedipus and assurance that he deals only in facts, not speculation • His powerful argument about his favoured position at court • His willingness to die or endure the curse of the gods, if found guilty of any plot against Oedipus • His kindness towards Oedipus when the truth is revealed • His vow to honour the gods' decision about Oedipus' fate Performance suggestions, for example: • Physical appearance of the character • Reference to costume/props • Delivery style • Delivery of specific lines: use of pause and emphasis, vocal tone, pitch, pace, volume • Movement, gesture, stage position, stance, posture, gait • Interaction with Oedipus; awareness of the presence of the Chorus • Non-verbal communication • Staging decisions: choice of stage space • Application of Greek 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