



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Examination

May/June 2020

MARK SCHEME

Maximum Mark: 80

Published

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

This document consists of **18** printed pages.

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 descriptors 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.

Question	Answer	Marks				
1	Identify a point in the extract where a sound effect could be used. Say what the sound effect would be and why it would be effective. There are many opportunities for the use of sound effects in the extract. These are predominantly associated with crowd scenes, the Fakirs playing the drum, the sounds of arguments, and anything else justified by the text. Allow any reasonable suggestion that can be justified from the text. <table><tr><td>A suggestion of an appropriate sound effect for a particular point in the extract.</td><td>1 Mark</td></tr><tr><td>A reason as to why this would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate sound effect for a particular point in the extract.	1 Mark	A reason as to why this would be effective.	1 Mark	2
A suggestion of an appropriate sound effect for a particular point in the extract.	1 Mark					
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Question	Answer	Marks				
2	What visual impression would you want the FAKIRs to create at the opening of the extract? Suggest <u>one</u> way in which they could do this. Allow suggestions of ceremonial, ritual, incantation, mysticism, or anything else that would fit with the broad role of a fakir, and anything else supported by the text. <table><tr><td>A suggestion about the intended visual impression.</td><td>1 Mark</td></tr><tr><td>An explanation of one way in which this could be achieved.</td><td>1 Mark</td></tr></table>	A suggestion about the intended visual impression.	1 Mark	An explanation of one way in which this could be achieved.	1 Mark	2
A suggestion about the intended visual impression.	1 Mark					
An explanation of one way in which this could be achieved.	1 Mark					

Question	Answer	Marks						
3	What atmosphere would you want to create between line 565 (<i>People have begun to gather at Potter's shop</i>) and line 587 ('Don't just stand there gaping, sing a song'). Give <u>two</u> ways in which you would create this atmosphere. At this point, the atmosphere starts to build following a relatively static section of dialogue about bookselling. At the crowds gather to celebrate the birth of POTTER's baby, the pacing and intensity also gain momentum. Allow candidates free rein as to what atmosphere they would seek to create, so long as it can be justified from the extract. <table><tr><td>An appropriate suggestion as to the atmosphere they wish to create.</td><td>1 Mark</td></tr><tr><td>A way that this could be achieved.</td><td>1 Mark</td></tr><tr><td>A second way as to how this could be achieved.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to the atmosphere they wish to create.	1 Mark	A way that this could be achieved.	1 Mark	A second way as to how this could be achieved.	1 Mark	3
An appropriate suggestion as to the atmosphere they wish to create.	1 Mark							
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A second way as to how this could be achieved.	1 Mark							

Question	Answer	Marks								
4	Look at the passage between line 471 ('These are tough times') and line 498 ('... home to dogs and owls'). Identify <u>two</u> aspects of the character of TAZKIRANAWIS in this passage and explain how you would communicate these to an audience. Tazkiranwis is a literary snob with a strong sense of his own importance. He is someone who compiles and chronicles biographical/literary detail – a type of biographer. He is educated, articulate and aware of the difference between him and the less educated classes, and this should be communicated through his lines here. <table><tr><td>A suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation to support how this could be communicated.</td><td>1 Mark</td></tr></table> and/or <table><tr><td>A second suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation to support how this could be communicated.</td><td>1 Mark</td></tr></table>	A suggestion of an aspect of character.	1 Mark	A valid explanation to support how this could be communicated.	1 Mark	A second suggestion of an aspect of character.	1 Mark	A valid explanation to support how this could be communicated.	1 Mark	4
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Question	Answer	Marks								
5	You are playing the part of MADARI (THE MONKEY TRAINER) in the passage between line 82 ('Come, show them your dance') and lines 103-4 (<i>Monkey salutes; people start to slip away</i>). Identify <u>two</u> aspects of his speech that you would bring out in performance and explain how you would do this. A Madari is someone who trains animals to perform, so the emphasis here is on the actor's physical actions and the way that he interacts with the monkey. As an actual monkey is unlikely to be used, there may well be a puppet or some other means of representing the monkey such as a child in a monkey costume. <table><tr><td>Identification of one aspect to emphasise</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table> and/or <table><tr><td>Identification of a second aspect to emphasise</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one aspect to emphasise	1 Mark	A valid explanation as to why this was chosen.	1 Mark	Identification of a second aspect to emphasise	1 Mark	A valid explanation as to why this was chosen.	1 Mark	4
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A valid explanation as to why this was chosen.	1 Mark									

Question	Answer	Marks										
6	You are directing the extract between line 181 ('What clever idea have you had?') and line 246 ('The Fakirs enter, singing'). What pacing would you suggest and why? The passage allows for a range of pacing approaches according to the changing mood. Allow any suggestion that fits with the text. <table><tr><td>Identifies an aspect of the pacing of the passage.</td><td>1 mark</td></tr><tr><td>General comments about the pacing of the passage and a single reason as to what to do.</td><td>2 marks</td></tr><tr><td>Some specific examples about pacing of the passage and one or two reasons as to what to do.</td><td>3 marks</td></tr><tr><td>A range of examples about the pacing of the passage and some appropriate supporting reasons.</td><td>4 marks</td></tr><tr><td>A range of examples about the pacing of the passage, with developed and perceptive reasons.</td><td>5 marks</td></tr></table>	Identifies an aspect of the pacing of the passage.	1 mark	General comments about the pacing of the passage and a single reason as to what to do.	2 marks	Some specific examples about pacing of the passage and one or two reasons as to what to do.	3 marks	A range of examples about the pacing of the passage and some appropriate supporting reasons.	4 marks	A range of examples about the pacing of the passage, with developed and perceptive reasons.	5 marks	5
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Question	Answer	Marks										
7	What setting were you trying to create in your devised piece, and how did you achieve this? Candidates should focus on the time and place that the devised piece was set and discuss how it was achieved. <table><tr><td>Identifies the general setting for the piece.</td><td>1 mark</td></tr><tr><td>General comments about the setting and a simple suggestion as to how it was created.</td><td>2 marks</td></tr><tr><td>Some specific examples about the setting and one or two suggestions as to how it was created.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating how the setting of the piece was created.</td><td>4 marks</td></tr><tr><td>Detailed and perceptive examples of how the setting was created.</td><td>5 marks</td></tr></table>	Identifies the general setting for the piece.	1 mark	General comments about the setting and a simple suggestion as to how it was created.	2 marks	Some specific examples about the setting and one or two suggestions as to how it was created.	3 marks	A range of examples demonstrating how the setting of the piece was created.	4 marks	Detailed and perceptive examples of how the setting was created.	5 marks	5
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Question	Answer	Marks										
8	Where in your piece did you use stage movement most effectively? It is anticipated that all pieces will involve some stage movement. However, it is also the case that some pieces will involve an amount of sitting at tables and chairs. Candidates should focus on how they moved around the performance space for dramatic effect, even if this did not form the majority of the piece. <table><tr><td>Identifies an aspect of use of stage movement.</td><td>1 mark</td></tr><tr><td>General comments about use of stage movement and a simple reflection on its effectiveness.</td><td>2 marks</td></tr><tr><td>Some specific examples about use of stage movement, with some indications of its effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the use of stage movement, with relevant examples of its effectiveness.</td><td>4 marks</td></tr><tr><td>Detailed and perceptive examples of the effectiveness of stage movement in the devised piece.</td><td>5 marks</td></tr></table>	Identifies an aspect of use of stage movement.	1 mark	General comments about use of stage movement and a simple reflection on its effectiveness.	2 marks	Some specific examples about use of stage movement, with some indications of its effectiveness.	3 marks	A range of examples demonstrating the use of stage movement, with relevant examples of its effectiveness.	4 marks	Detailed and perceptive examples of the effectiveness of stage movement in the devised piece.	5 marks	5
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SECTION B

Question	Answer		Marks
9	You have been given the role of the POET. Discuss the most significant aspects of his character and how you would bring them out in performance.		25
	23–25	<i>Shows a sophisticated practical understanding of how to approach the role</i> - A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract. - Excellent, practical suggestions with sustained and detailed reference to the extract.	
	20–22	<i>Shows a perceptive practical understanding of how to approach the role</i> - An assured discussion of how the role could be played, showing perceptive understanding of it. - Insightful practical suggestions with frequent and well-selected references to the extract.	
	17–19	<i>Shows detailed practical understanding of how to approach the role</i> - An effective discussion of how the role could be played, showing detailed understanding of it. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.	
	14–16	<i>Shows secure understanding of how to approach the role</i> - A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it. - A good level of detail with some appropriate references to the extract.	
	11–13	<i>Shows some understanding of how to approach the role</i> - Variable understanding of the role, some of which is viable. There may be limited examples of how to play it. - A focus on the more obvious aspects of the character.	
	8–10	<i>Shows undeveloped/superficial understanding of how to approach the role</i> - A few partially formulated ideas about the role. - A superficial approach based mostly on description; occasional reference to the extract.	

Upper band – application

Middle band – understanding

Question	Answer			Marks
9	5–7	<i>Identifies one or two examples of how to approach the role</i> - Rudimentary suggestions based on isolated references to the extract. - The response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> The response shows little understanding of the role.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
10	Consider the dramatic function of the songs in the extract and explain how, as a director, you would stage them in a performance. A good answer is likely to spend some time considering the dramatic function of the songs in the extract and offer a detailed explanation of how the proposed staging would enhance the impact of these songs. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of the function of the songs and offers creative approaches to staging</i> - Comprehensive discussion of the way that a director might stage the songs - Excellent ideas with sustained and detailed reference to the extract. </td><td rowspan="3">Upper band – application</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical understanding of the function of the songs and offers perceptive approaches to staging</i> - Assured discussion of the way that a director might stage the songs - Insightful ideas with frequent and well-selected references to the extract. </td></tr> <tr> <td>17–19</td><td> <i>Shows detailed practical understanding of the function of the songs, with mostly good ideas as to their staging</i> - Effective discussion of the way that a director might stage the songs - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td></tr> <tr> <td>14–16</td><td> <i>Shows secure understanding of the function of the songs, and some appropriate ideas for staging</i> - A consistent discussion of the way that a director might stage the songs - A good level of detail with some appropriate references to the extract. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some understanding of aspects of the songs, and some ideas as to their staging</i> - Variable understanding of the way that a director might stage the songs; there may be limited suggestions of how ideas can be realised. - A focus on the more obvious aspects of the extract. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of the songs</i> - A few partially formulated ideas about the director's intention. - A superficial approach based mostly on description with occasional reference to the extract. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of the function of the songs and offers creative approaches to staging</i> - Comprehensive discussion of the way that a director might stage the songs - Excellent ideas with sustained and detailed reference to the extract.	Upper band – application	20–22	<i>Shows a perceptive practical understanding of the function of the songs and offers perceptive approaches to staging</i> - Assured discussion of the way that a director might stage the songs - Insightful ideas with frequent and well-selected references to the extract.	17–19	<i>Shows detailed practical understanding of the function of the songs, with mostly good ideas as to their staging</i> - Effective discussion of the way that a director might stage the songs - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.	14–16	<i>Shows secure understanding of the function of the songs, and some appropriate ideas for staging</i> - A consistent discussion of the way that a director might stage the songs - A good level of detail with some appropriate references to the extract.	Middle band – understanding	11–13	<i>Shows some understanding of aspects of the songs, and some ideas as to their staging</i> - Variable understanding of the way that a director might stage the songs; there may be limited suggestions of how ideas can be realised. - A focus on the more obvious aspects of the extract.	8–10	<i>Shows undeveloped/superficial understanding of the songs</i> - A few partially formulated ideas about the director's intention. - A superficial approach based mostly on description with occasional reference to the extract.	25
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Question	Answer			Marks
10	5–7	<i>Identifies one or two examples of how the director could approach the songs</i> - Rudimentary suggestions based on isolated references to the songs. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of how to direct the extract.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	Explain your approach to creating set design for this extract, giving examples as to why it would be appropriate.		25
	23–25 <i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i> - Comprehensive explanation of design elements showing sophisticated understanding of how they could be used. - Excellent, practical suggestions with sustained and detailed reference to the extract.	Upper band – application	
	20–22 <i>Shows a perceptive practical understanding of design elements and offers creative solutions</i> - An assured explanation of design elements showing perceptive understanding of how they could be used. - Insightful practical suggestions with frequent and well-selected references to the extract.		
	17–19 <i>Shows a detailed practical understanding of design elements and offers solutions</i> - An effective explanation of design elements showing detailed understanding of how they could be used. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.		
	14–16 <i>Shows secure understanding of design elements and offers some solutions</i> - A consistent understanding of the design elements which is mostly viable; there may be some suggestions of how they could be used - A good level of detail with some appropriate references to the extract.	Middle band – understanding	
	11–13 <i>Shows some understanding of design elements</i> - Variable understanding of design elements some of which are viable; there may be limited suggestions of how they could be used - A focus on the more obvious aspects of the extract.		
	8–10 <i>Shows undeveloped/superficial understanding of design elements</i> - A few partially formulated ideas about design elements. - A superficial approach to design elements based mostly on description with little reference to the extract.		

Question	Answer			Marks
11	5–7	<i>Identifies one or two examples of design elements</i> - Rudimentary suggestions based on isolated references to the extract. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> - Shows little understanding of design elements. - Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
12	Choose <u>two</u> characters from your devised piece and review the dramatic effectiveness of their interactions with each other. The focus of the question is to allow a thorough discussion of how the dramatic scenario of the piece was created and developed through the interactions of two of the characters. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of the devised piece</i> - A comprehensive explanation of the interaction between characters - Excellent, practical evaluation of the effectiveness of the piece, with sustained and detailed reference to specific examples. </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical understanding of the devised piece.</i> - An assured explanation of the interaction between characters - Insightful practical evaluation of the effectiveness of the piece, with frequent and well-selected references to specific examples. </td></tr> <tr> <td>17–19</td><td> <i>Shows detailed practical understanding of the devised piece.</i> - An effective explanation of the interaction between characters - Well-formulated practical evaluation of the effectiveness of the piece, although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td></tr> <tr> <td>14–16</td><td> <i>Shows secure understanding of the devised piece.</i> - A consistent understanding of the interaction between characters - A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some understanding of the devised piece.</i> - Variable understanding of the interaction between characters - A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of the devised piece.</i> - A few partially formulated ideas of the interaction between characters - A superficial approach based mostly on description; occasional reference to the devised piece. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of the devised piece</i> - A comprehensive explanation of the interaction between characters - Excellent, practical evaluation of the effectiveness of the piece, with sustained and detailed reference to specific examples.	Upper band – evaluation	20–22	<i>Shows a perceptive practical understanding of the devised piece.</i> - An assured explanation of the interaction between characters - Insightful practical evaluation of the effectiveness of the piece, with frequent and well-selected references to specific examples.	17–19	<i>Shows detailed practical understanding of the devised piece.</i> - An effective explanation of the interaction between characters - Well-formulated practical evaluation of the effectiveness of the piece, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	14–16	<i>Shows secure understanding of the devised piece.</i> - A consistent understanding of the interaction between characters - A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.	Middle band – understanding	11–13	<i>Shows some understanding of the devised piece.</i> - Variable understanding of the interaction between characters - A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.	8–10	<i>Shows undeveloped/superficial understanding of the devised piece.</i> - A few partially formulated ideas of the interaction between characters - A superficial approach based mostly on description; occasional reference to the devised piece.	25
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Question	Answer			Marks
12	5–7	<i>Identifies one or two examples of the devised piece</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of the ideas in the piece.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
13	Your drama teacher has suggested that your piece would benefit from having <u>one</u> longer speech. Identify a point where a longer speech would make your piece more dramatically effective and explain why. This question invites candidates to consider how dialogue can be improved by balancing shorter with longer contributions. They should indicate in each case why the additions indicated would be necessary. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of how to adapt the dialogue</i> - Comprehensive explanation of the dialogue in the piece - Excellent evaluation of the effectiveness of the change to the piece. </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical understanding of how to adapt the dialogue</i> - An assured explanation of the dialogue in the piece - Insightful evaluation of the effectiveness of the change to the piece. </td></tr> <tr> <td>17–19</td><td> <i>Shows detailed practical understanding of how to adapt the dialogue</i> - An effective explanation of the dialogue in the piece - Well-formulated evaluation of the effectiveness of the change to the piece. </td></tr> <tr> <td>14–16</td><td> <i>Shows secure understanding of how to adapt the dialogue</i> - A consistent understanding of the dialogue in the piece - A good level of detail about the effectiveness of changing the piece. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some understanding of aspects of how to adapt the dialogue</i> - Variable understanding of the dialogue in the piece - A focus on the most obvious aspects of the change to the piece. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of aspects of how to adapt the dialogue</i> - A few partially formulated ideas about the dialogue in the piece. - A superficial approach based mostly on description with occasional reference to the change to the piece. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of how to adapt the dialogue</i> - Comprehensive explanation of the dialogue in the piece - Excellent evaluation of the effectiveness of the change to the piece.	Upper band – evaluation	20–22	<i>Shows a perceptive practical understanding of how to adapt the dialogue</i> - An assured explanation of the dialogue in the piece - Insightful evaluation of the effectiveness of the change to the piece.	17–19	<i>Shows detailed practical understanding of how to adapt the dialogue</i> - An effective explanation of the dialogue in the piece - Well-formulated evaluation of the effectiveness of the change to the piece.	14–16	<i>Shows secure understanding of how to adapt the dialogue</i> - A consistent understanding of the dialogue in the piece - A good level of detail about the effectiveness of changing the piece.	Middle band – understanding	11–13	<i>Shows some understanding of aspects of how to adapt the dialogue</i> - Variable understanding of the dialogue in the piece - A focus on the most obvious aspects of the change to the piece.	8–10	<i>Shows undeveloped/superficial understanding of aspects of how to adapt the dialogue</i> - A few partially formulated ideas about the dialogue in the piece. - A superficial approach based mostly on description with occasional reference to the change to the piece.	25
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Question	Answer			Marks
13	5–7	<i>Identifies one or two examples from the devised piece</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of the purpose of the devised piece.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
14	Using examples, evaluate how successful your devised piece was in communicating with its audience. The focus of the question is on how the piece engaged its audience. Candidates should be rewarded for offering perceptive analysis and evaluation of this. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical evaluation</i> - Comprehensive explanation of how the piece communicated with the audience showing sophisticated understanding. - Excellent, practical evaluation with sustained and detailed reference to the devised piece. </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical evaluation</i> - An assured explanation of how the piece communicated with the audience, showing perceptive understanding. - Insightful practical evaluation with frequent and well-selected references to the devised piece. </td></tr> <tr> <td>17–19</td><td> <i>Shows a detailed practical evaluation</i> - An effective explanation of how the piece communicated with the audience, showing detailed understanding. - Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td></tr> <tr> <td>14–16</td><td> <i>Shows secure evaluation</i> - A consistent understanding of how the piece communicated with the audience; - A good level of detail with some appropriate references to the devised piece. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some evaluation</i> - Variable understanding of how the piece communicated with the audience - A focus on the more obvious aspects of the devised piece. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial evaluation</i> - A few partially formulated ideas about how the piece communicated with audience. - A superficial approach to staging based mostly on description with little reference to the devised piece. </td></tr> </table>	23–25	<i>Shows a sophisticated practical evaluation</i> - Comprehensive explanation of how the piece communicated with the audience showing sophisticated understanding. - Excellent, practical evaluation with sustained and detailed reference to the devised piece.	Upper band – evaluation	20–22	<i>Shows a perceptive practical evaluation</i> - An assured explanation of how the piece communicated with the audience, showing perceptive understanding. - Insightful practical evaluation with frequent and well-selected references to the devised piece.	17–19	<i>Shows a detailed practical evaluation</i> - An effective explanation of how the piece communicated with the audience, showing detailed understanding. - Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	14–16	<i>Shows secure evaluation</i> - A consistent understanding of how the piece communicated with the audience; - A good level of detail with some appropriate references to the devised piece.	Middle band – understanding	11–13	<i>Shows some evaluation</i> - Variable understanding of how the piece communicated with the audience - A focus on the more obvious aspects of the devised piece.	8–10	<i>Shows undeveloped/superficial evaluation</i> - A few partially formulated ideas about how the piece communicated with audience. - A superficial approach to staging based mostly on description with little reference to the devised piece.	25
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14	5–7	<i>Identifies one or two examples of performance</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> - Shows little understanding of how the audience was engaged - Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		