



# Cambridge IGCSE™

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**DRAMA**

**0411/12**

Paper 1 Written Examination

**May/June 2020**

**MARK SCHEME**

Maximum Mark: 80

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**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.

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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.

**SECTION A**

| Question                                                                             | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Marks                                                                                |        |                                       |        |   |
|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------|---------------------------------------|--------|---|
| 1                                                                                    | <p><b>Identify a point in the extract where a sound effect could be used. Say why it would be effective at that point.</b></p> <p>There are many opportunities for the use of sound effects in the extract. Allow any reasonable suggestion that can be justified from the text.</p> <table><tr><td>A suggestion of an appropriate sound effect for the identified point in the extract.</td><td>1 Mark</td></tr><tr><td>A reason why this would be effective.</td><td>1 Mark</td></tr></table> | A suggestion of an appropriate sound effect for the identified point in the extract. | 1 Mark | A reason why this would be effective. | 1 Mark | 2 |
| A suggestion of an appropriate sound effect for the identified point in the extract. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                      |        |                                       |        |   |
| A reason why this would be effective.                                                | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                      |        |                                       |        |   |

| Question                                                   | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Marks                                       |        |                                                            |        |   |
|------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|--------|------------------------------------------------------------|--------|---|
| 2                                                          | <p><b>What impression would you want the actor playing SHAH JAHAN to create in Act One, Scene Five? Suggest <u>one</u> way in which he could do this.</b></p> <p>Agra Fort has been surrounded by AURANGZEB's forces, trapping his father SHAH JAHAN (the Emperor) inside. Candidates are likely to focus on the anger and frustration that SHAH JAHAN is feeling.</p> <p>Allow any suggestions that can be justified from the identified section of text.</p> <table><tr><td>A suggestion as to the intended 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 as to the intended impression. | 1 Mark | An explanation of one way in which this could be achieved. | 1 Mark | 2 |
| A suggestion as to the intended impression.                | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                             |        |                                                            |        |   |
| An explanation of one way in which this could be achieved. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                             |        |                                                            |        |   |

| Question                                                 | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Marks                                                    |        |                                    |        |                                           |        |   |
|----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|--------|------------------------------------|--------|-------------------------------------------|--------|---|
| 3                                                        | <p><b>What atmosphere would you want to create in Act One, Scene One up to line 90, ('weeks ago if my wife –')? Give <u>two</u> ways you would achieve this.</b></p> <p>The extract opens with DARA and his youngest son, SIPIHR, attempting to gain access to see MALIK JIWAN, the Afghan Chieftain. The atmosphere is tense and anxious, and there is a strong sense of underlying panic and uncertainty as they attempt to get past the WATCHMAN.</p> <p>Allow any suggestion that fits with the function of this passage in the extract as a whole.</p> <table><tr><td>An appropriate suggestion as to the intended atmosphere.</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 that this could be achieved.</td><td>1 Mark</td></tr></table> | An appropriate suggestion as to the intended atmosphere. | 1 Mark | A way that this could be achieved. | 1 Mark | A second way that this could be achieved. | 1 Mark | 3 |
| An appropriate suggestion as to the intended atmosphere. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                          |        |                                    |        |                                           |        |   |
| A way that this could be achieved.                       | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                          |        |                                    |        |                                           |        |   |
| A second way that this could be achieved.                | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                          |        |                                    |        |                                           |        |   |

| Question                                                | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Marks                                   |        |                                                         |        |                                                |        |                                                         |        |   |
|---------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|--------|---------------------------------------------------------|--------|------------------------------------------------|--------|---------------------------------------------------------|--------|---|
| 4                                                       | <p><b>Look at Act One, Scene Three. Identify <u>two</u> aspects of the character of DARA in this passage and explain how you would communicate these to an audience.</b></p> <p>Although DARA is the named character in the title of the play, he does not appear extensively in the extract itself. Following their encounter with MALIK in the opening scene, DARA and SIPIHR are rested and are in conversation with MALIK. Soon after DARA has spoken of his betrayal by his general, he experiences similar betrayal at the hands of MALIK. The actor should bring out DARA's changing attitude as a result of MALIK's behaviour in the passage.</p> <p>Allow any reasonable suggestion that can be supported from the extract.</p> <table><tr><td>A suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to how this could be brought out.</td><td>1 Mark</td></tr></table> <p>and/or</p> <table><tr><td>A second suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to how this could be brought out.</td><td>1 Mark</td></tr></table> | A suggestion of an aspect of character. | 1 Mark | A valid suggestion as to how this could be brought out. | 1 Mark | A second suggestion of an aspect of character. | 1 Mark | A valid suggestion as to how this could be brought out. | 1 Mark | 4 |
| A suggestion of an aspect of character.                 | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                         |        |                                                         |        |                                                |        |                                                         |        |   |
| A valid suggestion as to how this could be brought out. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                         |        |                                                         |        |                                                |        |                                                         |        |   |
| A second suggestion of an aspect of character.          | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                         |        |                                                         |        |                                                |        |                                                         |        |   |
| A valid suggestion as to how this could be brought out. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                         |        |                                                         |        |                                                |        |                                                         |        |   |

| Question                                                 | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Marks                                     |        |                                                          |        |                                                |        |                                                          |        |   |
|----------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|--------|----------------------------------------------------------|--------|------------------------------------------------|--------|----------------------------------------------------------|--------|---|
| 5                                                        | <p><b>You are playing the part of FAQIR in the passage between line 513 ('Two red apples') and line 603 ('...the latter holds light'). Identify <u>two</u> aspects of the role you would bring out in performance and explain how you would do this.</b></p> <p>This is the point at which the FAQIR predicts that the young AURANGZEB will go on to destroy SHAH JAHAN's bloodline. The FAQIR is reticent to say this to SHAH JAHAN and this is important to bring out, as is his sense of worldly wisdom. Allow any reasonable suggestion that can be supported from the extract.</p> <table><tr><td>Identification of one aspect to emphasise</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid explanation as to how this would be brought out.</td><td>1 Mark</td></tr></table> <p>and/or</p> <table><tr><td>Identification of a second aspect to emphasise</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid explanation as to how this would be brought out.</td><td>1 Mark</td></tr></table> | Identification of one aspect to emphasise | 1 Mark | A valid explanation as to how this would be brought out. | 1 Mark | Identification of a second aspect to emphasise | 1 Mark | A valid explanation as to how this would be brought out. | 1 Mark | 4 |
| Identification of one aspect to emphasise                | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                           |        |                                                          |        |                                                |        |                                                          |        |   |
| A valid explanation as to how this would be brought out. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                           |        |                                                          |        |                                                |        |                                                          |        |   |
| Identification of a second aspect to emphasise           | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                           |        |                                                          |        |                                                |        |                                                          |        |   |
| A valid explanation as to how this would be brought out. | 1 Mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                           |        |                                                          |        |                                                |        |                                                          |        |   |

| Question                                                                                                     | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Marks                                              |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |
|--------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|--------|--------------------------------------------------------------------------------------------|---------|-------------------------------------------------------------------------------------------------|---------|--------------------------------------------------------------------------------------------------------------|---------|------------------------------------------------------------------------------|---------|---|
| 6                                                                                                            | <p><b>You are directing Act Two, Scene Four. What pacing would you suggest and why?</b></p> <p>This is the final scene of the extract, which culminates in a mob atmosphere as DARA’s future takes shape. There is tension between DANISHMAND, the philosopher, AURANGZEB and his cousin, MIR KHALIL. The pacing gains momentum as the extract progresses, and the key moment of tension is when AURANGZEB announces that DARA will be tried for apostasy.</p> <p>Allow any suggestion that fits with the text.</p> <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 suggestion 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 suggestions 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 suggestions that would be likely to improve it.</td><td>4 marks</td></tr><tr><td>Detailed and perceptive examples of how to direct the pacing of the passage.</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 suggestion as to what to do. | 2 marks | Some specific examples about pacing of the passage and one or two suggestions as to what to do. | 3 marks | A range of examples about the pacing of the passage and some suggestions that would be likely to improve it. | 4 marks | Detailed and perceptive examples of how to direct the pacing of the passage. | 5 marks | 5 |
| Identifies an aspect of the pacing of the passage.                                                           | 1 mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                    |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |
| General comments about the pacing of the passage and a single suggestion as to what to do.                   | 2 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                    |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |
| Some specific examples about pacing of the passage and one or two suggestions as to what to do.              | 3 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                    |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |
| A range of examples about the pacing of the passage and some suggestions that would be likely to improve it. | 4 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                    |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |
| Detailed and perceptive examples of how to direct the pacing of the passage.                                 | 5 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                    |        |                                                                                            |         |                                                                                                 |         |                                                                                                              |         |                                                                              |         |   |

| Question                                                                                         | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Marks                                    |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |
|--------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------|--------|-----------------------------------------------------------------------------------------------|---------|---------------------------------------------------------------------------------|---------|--------------------------------------------------------------------------------------------|---------|--------------------------------------------------------------------------------------------------|---------|---|
| 7                                                                                                | <p><b>Identify a significant turning point in your devised piece and say how you created this.</b></p> <p>The question invites candidates to identify a significant turning point in their devised piece and then to say how it was created.</p> <table><tr><td>Identifies a turning point in the piece.</td><td>1 mark</td></tr><tr><td>General comments about the turning point and a simple suggestion about to how it was created.</td><td>2 marks</td></tr><tr><td>A description of the turning point with some explanation of how it was created.</td><td>3 marks</td></tr><tr><td>A clear description with some discussion of how it was created and why it was significant.</td><td>4 marks</td></tr><tr><td>Detailed description and perceptive discussion of how it was created and why it was significant.</td><td>5 marks</td></tr></table> | Identifies a turning point in the piece. | 1 mark | General comments about the turning point and a simple suggestion about to how it was created. | 2 marks | A description of the turning point with some explanation of how it was created. | 3 marks | A clear description with some discussion of how it was created and why it was significant. | 4 marks | Detailed description and perceptive discussion of how it was created and why it was significant. | 5 marks | 5 |
| Identifies a turning point in the piece.                                                         | 1 mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                          |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |
| General comments about the turning point and a simple suggestion about to how it was created.    | 2 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                          |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |
| A description of the turning point with some explanation of how it was created.                  | 3 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                          |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |
| A clear description with some discussion of how it was created and why it was significant.       | 4 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                          |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |
| Detailed description and perceptive discussion of how it was created and why it was significant. | 5 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                          |        |                                                                                               |         |                                                                                 |         |                                                                                            |         |                                                                                                  |         |   |

| Question                                                                                                                  | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Marks                                               |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |
|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|--------|-----------------------------------------------------------------------------------------------------------|---------|----------------------------------------------------------------------------------------------------|---------|-----------------------------------------------------------------------------------------------------------------------|---------|---------------------------------------------------------------------------------------------------------------------------|---------|---|
| 8                                                                                                                         | <p><b>Describe the beginning of your devised piece. How did it help you to connect with your audience?</b></p> <table><tr><td>Identifies an aspect of the beginning of the piece.</td><td>1 mark</td></tr><tr><td>General comments about the beginning of the piece and a simple comment about how it engaged the audience.</td><td>2 marks</td></tr><tr><td>A description of the beginning of the piece, with some explanation of how it engaged the audience.</td><td>3 marks</td></tr><tr><td>A clear description of the beginning of the piece, with some discussion of how the piece connected with the audience.</td><td>4 marks</td></tr><tr><td>Detailed description and perceptive discussion of how effectively the beginning of the piece connected with the audience.</td><td>5 marks</td></tr></table> | Identifies an aspect of the beginning of the piece. | 1 mark | General comments about the beginning of the piece and a simple comment about how it engaged the audience. | 2 marks | A description of the beginning of the piece, with some explanation of how it engaged the audience. | 3 marks | A clear description of the beginning of the piece, with some discussion of how the piece connected with the audience. | 4 marks | Detailed description and perceptive discussion of how effectively the beginning of the piece connected with the audience. | 5 marks | 5 |
| Identifies an aspect of the beginning of the piece.                                                                       | 1 mark                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                     |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |
| General comments about the beginning of the piece and a simple comment about how it engaged the audience.                 | 2 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                     |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |
| A description of the beginning of the piece, with some explanation of how it engaged the audience.                        | 3 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                     |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |
| A clear description of the beginning of the piece, with some discussion of how the piece connected with the audience.     | 4 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                     |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |
| Detailed description and perceptive discussion of how effectively the beginning of the piece connected with the audience. | 5 marks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                     |        |                                                                                                           |         |                                                                                                    |         |                                                                                                                       |         |                                                                                                                           |         |   |

## SECTION B

| Question     | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Marks                              |                                                                                                                                                                                                                                                                                                                                                                        |                                 |              |                                                                                                                                                                                                                                                                                                                                     |              |                                                                                                                                                                                                                                                                                                                                                                     |              |                                                                                                                                                                                                                                                                                                                |                                    |              |                                                                                                                                                                                                                                                                                            |             |                                                                                                                                                                                                                                                                                     |    |
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| 9            | <p><b>You have been given the role of AURANGZEB. Discuss the most significant aspects of his character and how you would bring them out in performance.</b></p> <p>AURANGZEB is the major character in the extract. He is described by DARA as a ‘blinkered bigot’ and the FAQIR predicts that he will eventually topple his father’s bloodline. Ruthless and driven, he provides the impetus for much of the action of the extract.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <i>Shows a sophisticated practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <i>Shows a perceptive practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <i>Shows detailed practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <i>Shows secure understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <i>Shows some understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it.</li> <li>A focus on the more obvious aspects of the character.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <i>Shows undeveloped/superficial understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the role.</li> <li>A superficial approach based mostly on description; occasional reference to the extract.</li> </ul> </td></tr> </table> | <b>23–25</b>                       | <i>Shows a sophisticated practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> | <b>Upper band – application</b> | <b>20–22</b> | <i>Shows a perceptive practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> | <b>17–19</b> | <i>Shows detailed practical understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> | <b>14–16</b> | <i>Shows secure understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> | <b>Middle band – understanding</b> | <b>11–13</b> | <i>Shows some understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it.</li> <li>A focus on the more obvious aspects of the character.</li> </ul> | <b>8–10</b> | <i>Shows undeveloped/superficial understanding of how to approach the role</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the role.</li> <li>A superficial approach based mostly on description; occasional reference to the extract.</li> </ul> | 25 |
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|          | <b>2–4</b> | <i>Simplistic response</i> <ul style="list-style-type: none"> <li>The response shows little understanding of the role.</li> </ul>                                                                                                          |                             |       |
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| 10           | <p><b>Consider the dramatic function of the time changes in Act Two and explain how, as a director, you would stage them in performance.</b></p> <p>Act Two provides specific challenges for the Director as there is an analepsis that takes the audience back to an unspecified moment in the past when SHAH JAHAN's two daughters, JAHANARA and ROSHANARA and two of his three sons, DARA and AURANGZEB were all young. At the start of Scene Two this jumps forward to 1644 before returning in Scene Three to 1659, the year in which the play is set. This calls for imaginative approaches to conveying this fractured time-line.</p> <p>Candidates are free to suggest whatever is most likely to work effectively.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <i>Shows a sophisticated practical understanding of Act Two and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that a director might stage the time changes;</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <i>Shows a perceptive practical understanding of Act Two and offers creative solutions</i> <ul style="list-style-type: none"> <li>Assured discussion of the way that a director might stage the time changes;</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <i>Shows detailed practical understanding of Act Two</i> <ul style="list-style-type: none"> <li>Effective discussion of the way that a director might stage the time changes;</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <i>Shows secure understanding of Act Two</i> <ul style="list-style-type: none"> <li>A consistent discussion of the way that a director might stage the time changes;</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <i>Shows some understanding of aspects of Act Two</i> <ul style="list-style-type: none"> <li>Variable understanding of the way that a director might stage the time changes; there may be limited suggestions of how ideas can be realised;</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <i>Shows undeveloped/superficial understanding of Act Two</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul> </td></tr> </table> | <b>23–25</b>                       | <i>Shows a sophisticated practical understanding of Act Two and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that a director might stage the time changes;</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> | <b>Upper band – application</b> | <b>20–22</b> | <i>Shows a perceptive practical understanding of Act Two and offers creative solutions</i> <ul style="list-style-type: none"> <li>Assured discussion of the way that a director might stage the time changes;</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> | <b>17–19</b> | <i>Shows detailed practical understanding of Act Two</i> <ul style="list-style-type: none"> <li>Effective discussion of the way that a director might stage the time changes;</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> | <b>14–16</b> | <i>Shows secure understanding of Act Two</i> <ul style="list-style-type: none"> <li>A consistent discussion of the way that a director might stage the time changes;</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> | <b>Middle band – understanding</b> | <b>11–13</b> | <i>Shows some understanding of aspects of Act Two</i> <ul style="list-style-type: none"> <li>Variable understanding of the way that a director might stage the time changes; there may be limited suggestions of how ideas can be realised;</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> | <b>8–10</b> | <i>Shows undeveloped/superficial understanding of Act Two</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul> | 25 |
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| Question     | Answer                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Marks                              |                                                                                                                                                                                                                                                                                                                                                                           |                                 |              |                                                                                                                                                                                                                                                                                                                                                                       |              |                                                                                                                                                                                                                                                                                                                                                                                                |              |                                                                                                                                                                                                                                                                                                                                                            |                                    |              |                                                                                                                                                                                                                                                                                                         |             |                                                                                                                                                                                                                                                                                                             |           |
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| 11           | <p><b>Explain your approach to creating set design for this extract, giving examples as to why it would be appropriate.</b></p> <p>Allow credit for any discussion of this could be reinterpreted/reimagined given the number of changes of location demanded by the extract.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of design elements showing perceptive understanding of how they could be used.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows a detailed practical understanding of design elements and offers solutions</i></p> <ul style="list-style-type: none"> <li>An effective discussion of design elements showing detailed understanding of how they could be used.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of design elements and offers some solutions</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the design elements which is mostly viable; there may be some suggestions of how they could be used</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <p><i>Shows some understanding of design elements</i></p> <ul style="list-style-type: none"> <li>Variable understanding of design elements some of which are viable; there may be limited suggestions of how they could be used</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <p><i>Shows undeveloped/superficial understanding of design elements</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about design elements.</li> <li>A superficial approach to design elements based mostly on description with little reference to the extract.</li> </ul> </td></tr> </table> | <b>23–25</b>                       | <p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> | <b>Upper band – application</b> | <b>20–22</b> | <p><i>Shows a perceptive practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of design elements showing perceptive understanding of how they could be used.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> | <b>17–19</b> | <p><i>Shows a detailed practical understanding of design elements and offers solutions</i></p> <ul style="list-style-type: none"> <li>An effective discussion of design elements showing detailed understanding of how they could be used.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> | <b>14–16</b> | <p><i>Shows secure understanding of design elements and offers some solutions</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the design elements which is mostly viable; there may be some suggestions of how they could be used</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> | <b>Middle band – understanding</b> | <b>11–13</b> | <p><i>Shows some understanding of design elements</i></p> <ul style="list-style-type: none"> <li>Variable understanding of design elements some of which are viable; there may be limited suggestions of how they could be used</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> | <b>8–10</b> | <p><i>Shows undeveloped/superficial understanding of design elements</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about design elements.</li> <li>A superficial approach to design elements based mostly on description with little reference to the extract.</li> </ul> | <b>25</b> |
| <b>23–25</b> | <p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Upper band – application</b>    |                                                                                                                                                                                                                                                                                                                                                                           |                                 |              |                                                                                                                                                                                                                                                                                                                                                                       |              |                                                                                                                                                                                                                                                                                                                                                                                                |              |                                                                                                                                                                                                                                                                                                                                                            |                                    |              |                                                                                                                                                                                                                                                                                                         |             |                                                                                                                                                                                                                                                                                                             |           |
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| Question | Answer     |                                                                                                                                                                                                                               |                             | Marks |
|----------|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|-------|
| 11       | <b>5–7</b> | <i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul> | Lower band – identification |       |
|          | <b>2–4</b> | <i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of design elements.</li> <li>Response may be typified by a sketch only with no supporting detail.</li> </ul>                     |                             |       |
|          | <b>0/1</b> | No answer/insufficient response to meet the criteria in the band above.                                                                                                                                                       |                             |       |

| Question     | Answer                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                              | Marks                              |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------|
| 12           | <b>Discuss some of the ways your devised piece set up dramatic tension between the characters and how this worked in performance.</b> |                                                                                                                                                                                                                                                                                                                                                                              | <b>25</b>                          |
| <b>23–25</b> |                                                                                                                                       | <i>Shows a sophisticated practical understanding of the devised piece</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the tensions between characters</li> <li>Excellent, practical evaluation of the tensions in the piece, with sustained and detailed reference to specific examples.</li> </ul>                                                 | <b>Upper band – evaluation</b>     |
| <b>20–22</b> |                                                                                                                                       | <i>Shows a perceptive practical understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>An assured discussion of the tensions between characters</li> <li>Insightful practical evaluation of the tensions in the piece, with frequent and well-selected references to specific examples.</li> </ul>                                                   |                                    |
| <b>17–19</b> |                                                                                                                                       | <i>Shows detailed practical understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>An effective discussion of the tensions between characters</li> <li>Well-formulated practical evaluation of the tensions in the piece, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> |                                    |
| <b>14–16</b> |                                                                                                                                       | <i>Shows secure understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>A consistent understanding of the tensions between characters</li> <li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>                                                                         | <b>Middle band – understanding</b> |
| <b>11–13</b> |                                                                                                                                       | <i>Shows some understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>Variable understanding of the tensions between characters</li> <li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>                                                                                                |                                    |
| <b>8–10</b>  |                                                                                                                                       | <i>Shows undeveloped/superficial understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas of the tensions between characters</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>                                                                       |                                    |

| Question | Answer     |                                                                                                                                                                                                                                       |                             | Marks |
|----------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|-------|
| 12       | <b>5–7</b> | <i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul> | Lower band – identification |       |
|          | <b>2–4</b> | <i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the ideas in the piece.</li> </ul>                                                                                                    |                             |       |
|          | <b>0/1</b> | No answer/insufficient response to meet the criteria in the band above.                                                                                                                                                               |                             |       |

| Question | Answer                                                                                                                                                                                                                                                                                                                                                |                             | Marks |
|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|-------|
| 13       | <p><b>Your drama teacher has suggested that your piece would have more impact if you developed the role of <u>one</u> of the characters. How would you achieve this, and why would it be effective?</b></p>                                                                                                                                           |                             | 25    |
|          | <p><b>23–25</b> <i>Shows a sophisticated practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the characterisation in the piece</li> <li>• Excellent evaluation of the effectiveness of the devised piece.</li> </ul>                                                        | Upper band – evaluation     |       |
|          | <p><b>20–22</b> <i>Shows a perceptive practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the characterisation in the piece</li> <li>• Insightful evaluation of the effectiveness of the devised piece.</li> </ul>                                                             |                             |       |
|          | <p><b>17–19</b> <i>Shows detailed practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the characterisation in the piece</li> <li>• Well-formulated evaluation of the effectiveness of the devised piece.</li> </ul>                                                          |                             |       |
|          | <p><b>14–16</b> <i>Shows secure understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the characterisation in the piece</li> <li>• A good level of detail of the effectiveness of the devised piece.</li> </ul>                                                                       | Middle band – understanding |       |
|          | <p><b>11–13</b> <i>Shows some understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the characterisation in the piece</li> <li>• A focus on the most obvious aspects of the devised piece.</li> </ul>                                                                          |                             |       |
|          | <p><b>8–10</b> <i>Shows undeveloped/superficial understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the characterisation in the piece.</li> <li>• A superficial approach based mostly on description with occasional reference to the devised piece.</li> </ul> |                             |       |

| Question | Answer     |                                                                                                                                                                                                                                         |                             | Marks |
|----------|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|-------|
| 13       | <b>5–7</b> | <i>Identifies one or two examples from the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul> | Lower band – identification |       |
|          | <b>2–4</b> | <i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the purpose of the devised piece.</li> </ul>                                                                                            |                             |       |
|          | <b>0/1</b> | No answer/insufficient response to meet the criteria in the band above.                                                                                                                                                                 |                             |       |

| Question | Answer                                                                                                                                                                                                                                                                                                                                                                                             |                                    | Marks     |
|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------|-----------|
| 14       | <b>Using examples, discuss how your use of improvisation contributed effectively to the development of your devised piece.</b>                                                                                                                                                                                                                                                                     |                                    | <b>25</b> |
|          | <b>23–25</b> <i>Shows a sophisticated practical understanding of the development of the devised piece</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of how improvisation was used showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>                                       | <b>Upper band – evaluation</b>     |           |
|          | <b>20–22</b> <i>Shows a perceptive practical understanding of the development of the devised piece</i> <ul style="list-style-type: none"> <li>An assured discussion of how improvisation was used, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>                                          |                                    |           |
|          | <b>17–19</b> <i>Shows a detailed practical understanding of the development of the devised piece</i> <ul style="list-style-type: none"> <li>An effective discussion of how improvisation was used, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> |                                    |           |
|          | <b>14–16</b> <i>Shows secure understanding of the development of the devised piece</i> <ul style="list-style-type: none"> <li>A consistent understanding of how improvisation was used, which is mostly viable; there may be some suggestions of how it would be effective.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>                      | <b>Middle band – understanding</b> |           |
|          | <b>11–13</b> <i>Shows some understanding of the development of the devised piece</i> <ul style="list-style-type: none"> <li>Variable understanding of how improvisation was used, some of which is viable; there may be limited suggestions of how it would be effective.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>                                            |                                    |           |
|          | <b>8–10</b> <i>Shows undeveloped/superficial understanding of the devised piece</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about how improvisation was used.</li> <li>A superficial approach to staging based mostly on description with little reference to the devised piece.</li> </ul>                                                                        |                                    |           |

| Question | Answer     |                                                                                                                                                                                                                                       |                             | Marks |
|----------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|-------|
| 14       | <b>5–7</b> | <i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul> | Lower band – identification |       |
|          | <b>2–4</b> | <i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of how the audience was engaged</li> <li>Response may be typified by a sketch only with no supporting detail.</li> </ul>                 |                             |       |
|          | <b>0/1</b> | No answer/insufficient response to meet the criteria in the band above.                                                                                                                                                               |                             |       |