

Cambridge IGCSE™

DRAMA**0411/11**

Paper 1 Written Paper

October/November 2025**MARK SCHEME**Maximum Mark: 80

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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

Cambridge International is publishing the mark schemes for the October/November 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **13** 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 descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	Tick: correct point
	Unclear
	Too vague
	Indicates that the point has been noted, but no credit has been given.
	Evaluation
	Lengthy narrative
	Benefit of the doubt

Question	Answer	Marks						
1	Suggest <u>one</u> feature of a costume that the actor playing MACBETH might wear and say why it is appropriate. MACBETH appears first dressed as a soldier back from the battlefield so he may wear armour, helmet, breastplate, back plate, greaves and other protection. It is important that his military rank and noble status are evident at all times. Candidates may focus on the night when he is murdering DUNCAN, where he may wear more relaxed costume which will more easily be seen covered in blood. <table><tr><td>Suggests a feature of a costume that MACBETH might wear.</td><td>1 Mark</td></tr><tr><td>An explanation of why this feature would be appropriate.</td><td>1 Mark</td></tr></table>	Suggests a feature of a costume that MACBETH might wear.	1 Mark	An explanation of why this feature would be appropriate.	1 Mark	2		
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2	As an actor, identify <u>three</u> different physical actions KING DUNCAN could use in this extract to show his high status. KING DUNCAN may walk with a sense of authority and power. He may stand with his feet apart, taking possession of the space and may point at others to speak. <table><tr><td>An appropriate suggestion of a physical action the actor playing KING DUNCAN could use to show his status.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of a different physical action the actor playing KING DUNCAN could use to show his status.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of a different physical action KING DUNCAN could use to show his status.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action the actor playing KING DUNCAN could use to show his status.	1 Mark	A second appropriate suggestion of a different physical action the actor playing KING DUNCAN could use to show his status.	1 Mark	A third appropriate suggestion of a different physical action KING DUNCAN could use to show his status.	1 Mark	3
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3	How could the actors playing the THREE WITCHES show why they are called ‘The Weird Sisters’? The dramatic, ethereal, supernatural appearance of the ‘Weird Sisters’ suggests how their roles might be played. Candidates should focus on the acting skills required to play a weird sister, including voices, gestures, movement, physicality, use of levels, non-verbal communication and particular ways of speaking their lines individually and in chorus. Candidates may identify facial makeup, wigs and possibly prosthetics to show how the ‘Weird Sisters’ appearance reflects their characters. Some candidates may refer to lighting and recreating a storm on a heath, but the focus of the question should be on how to approach playing the THREE WITCHES to show why they are called ‘The Weird Sisters.’ <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the THREE WITCHES to show why they are called The Weird Sisters.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the THREE WITCHES to show why they are called The Weird Sisters.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the role of the THREE WITCHES.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to play the THREE WITCHES to show why they are called The Weird Sisters.	4–5 marks	Band 2	A broad explanation of how to play the THREE WITCHES to show why they are called The Weird Sisters.	2–3 marks	Band 3	A general description of the role of the THREE WITCHES.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 284 [‘That messenger of death...’] to line 312 [‘Leave everything else to me.’] How would you direct the actor playing LADY MACBETH to show her ruthless encouragement of her husband’s ambitions? LADY MACBETH is even more ambitious for power than her husband. At every point she is ruthless in encouraging MACBETH, and she is able to plot and plan and to think of explanations and escapes, in a cold-hearted way. The director will encourage the actor to use the full range of acting skills, including voice, gesture, movement, physicality, non-verbal communication and proxemics to convey LADY MACBETH’s ruthlessness. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how a director would direct the actor, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how a director would direct the actor, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the passage.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how a director would direct the actor, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how a director would direct the actor, supported by some reference to the passage.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read the passage from line 70 [<i>'The heath again, in a thunderstorm.'</i>] to line 105 [<i>'Stop! The charm's prepared!'</i>] How would you use lighting <u>and</u> sound to create an appropriate atmosphere for this passage? There is an other-worldly feel to this passage. Stage directions give several clear hints: a deserted heath, a stormy night, and an actual thunderstorm. Candidates should mention how lights, effects, live and recorded sounds and possibly projections may be used to intensify the visual and aural impact of the atmosphere. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of how to use lighting and sound to create an appropriate atmosphere, supported by reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use lighting and sound to create an appropriate atmosphere, supported by general reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate lighting and/or sound.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response</td><td>0 marks</td></tr> </table>	Band 1	A practical understanding of how to use lighting and sound to create an appropriate atmosphere, supported by reference to the passage.	4–5 marks	Band 2	Some understanding of how to use lighting and sound to create an appropriate atmosphere, supported by general reference to the passage.	2–3 marks	Band 3	Generally identifies some appropriate lighting and/or sound.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read the passage from Line 481 (<i>MACBETH staggers in, carrying two daggers...</i>) to Line 543 (<i>They exit together</i>). How would you direct the passage to show MACBETH's reaction to murdering KING DUNCAN? This passage frames the aftermath of the murder of KING DUNCAN, with Macbeth holding the bloody daggers, scared of what he has done. We see that MACBETH is still in the thrall of his wife. Directorial approaches might also include: - the style of the play - physicality - delivery of lines/dialogue - facial expressions - proxemics - levels, entrances/exits - gestures, posture, gait, non-verbal communication <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing MACBETH.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing MACBETH.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of how to direct the passage and provides some specific examples of how to direct MACBETH.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some simple suggestions.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows basic understanding of the passage and general comments.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response</td><td>0 Marks</td></tr> </table>	Band 1	Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing MACBETH.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing MACBETH.	7–8 Marks	Band 3	Shows understanding of how to direct the passage and provides some specific examples of how to direct MACBETH.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some simple suggestions.	3–4 Marks	Band 5	Shows basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
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SECTION B

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7	As an actor playing RITA, how would you show how she is coping one year after the death of her husband, Charlie? Make reference to specific lines from the extract in your answer. RITA is lively, full of energy for her age (late sixties) and open to new ideas in a way that EVELYN (mid-sixties) is not. RITA has gone through a year of mourning and has now found a new lease of life in amateur theatre, playing a role that might be considered shocking for a woman of her age. Perhaps she has a slightly am-dram look about her through her movements and way of speaking. Candidates may mention her clothes as well as the 'outrageous' costume; as long as it helps describe the way the role may be played, that is acceptable. Candidates may refer to: • physicality, movement • proxemics, in relation to her friend • gesture, mime, non-verbal communication, • facial expression, use of body • vocal tones and modulation • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props <table border="1"> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to play the role of RITA, with close reference to the extract.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to play the role of RITA, with reference to the extract.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to play the role of RITA, with some reference to the extract.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows moments of understanding of how to play the role of RITA, with occasional reference to the extract.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows limited understanding of how to play the role of RITA with little or no reference to the extract.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Shows detailed and perceptive insight into how to play the role of RITA, with close reference to the extract.	9–10 Marks	Band 2	Shows understanding of how to play the role of RITA, with reference to the extract.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of RITA, with some reference to the extract.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of RITA, with occasional reference to the extract.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of RITA with little or no reference to the extract.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	Read from the start of the extract to lines 119–120 [‘And look at the interest they’re showing.’] As a director, what advice would you give the actor playing EVELYN to show her disapproving reaction to her friend? Make reference to specific lines from the extract in your answer. EVELYN is torn between wanting to support her friend and worrying about public reaction to RITA’s acting in an ‘outrageous’ costume in front of her children on the anniversary of her husband’s death. She is unwillingly pressured into ringing RITA’s children and lying to them to put them off coming for the weekend. The director needs to draw out this dilemma within EVELYN through acting techniques, closeness to RITA and to the audience. Candidates may also refer to: • proxemics and movement around the room • character interaction and use of voice • positioning and movement of actors • relationship between the actors • facial expressions like curled lips, head shaking • dramatic use of silence • use of eye contact / avoidance of eye contact <table><tr><td> <i>Offers a sophisticated practical understanding of how to direct the extract.</i> • A comprehensive and effective discussion of how to direct the extract. • Excellent, practical suggestions to make EVELYN’s disapproval evident, with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to direct the extract.</i> • An assured and mainly effective discussion of how to direct the extract. • Practical suggestions to make EVELYN’s disapproval evident, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Several practical suggestions to make EVELYN’s disapproval evident, with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers some understanding of how to direct the extract</i> • A description of some directing points for the extract. • A few points on how to make EVELYN’s disapproval evident, with minimal reference to the extract. </td><td> Band 4 4–6 Marks </td></tr></table>	<i>Offers a sophisticated practical understanding of how to direct the extract.</i> • A comprehensive and effective discussion of how to direct the extract. • Excellent, practical suggestions to make EVELYN’s disapproval evident, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to direct the extract.</i> • An assured and mainly effective discussion of how to direct the extract. • Practical suggestions to make EVELYN’s disapproval evident, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Several practical suggestions to make EVELYN’s disapproval evident, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Offers some understanding of how to direct the extract</i> • A description of some directing points for the extract. • A few points on how to make EVELYN’s disapproval evident, with minimal reference to the extract.	Band 4 4–6 Marks	15
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8	Offers basic understanding of some directing techniques. - Limited grasp of directing the extract. - Little understanding of EVELYN'S disapproval.	Band 5 1–3 Marks	
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks												
9	Suggest appropriate costume, hair and make-up designs for RITA and EVELYN to emphasise the differences in their attitudes and personalities. Make reference to specific lines from the extract in your answer. You may include a labelled sketch if you wish. The costume, hair and makeup worn by the two characters emphasise the differences between them in lifestyle and attitudes, even though they are of similar age. RITA's 'outrageous' costume should contrast with EVELYN's more drab appearance. Candidates may draw sketches of their design. This should be credited. <table><tr><td>Offers a sophisticated practical understanding of costume, hair and makeup design to show differences in lifestyle and attitudes. - A comprehensive and effective discussion of costume, hair and makeup design - Excellent, practical suggestions for costume, hair and makeup design to show differences in ages, experiences and attitudes with detailed reference to the extract. </td><td>Band 1 13–15 Marks</td></tr><tr><td>Offers detailed practical understanding of costume, hair and makeup design to show differences in lifestyle and attitudes. - An assured and mainly effective discussion of costume, hair and makeup design - Practical suggestions for costume, hair and makeup design to show differences in ages, experiences and attitudes, with consistently appropriate reference to the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td>Offers broad understanding of costume, hair and makeup design to show some differences in lifestyle and attitudes. - A competent explanation of costume, hair and makeup design - Several practical suggestions of how to design costume, hair and makeup with some appropriate reference to the extract. </td><td>Band 3 7–9 Marks</td></tr><tr><td>Offers partial understanding of costume, hair and makeup design - A variable, sometimes unconvincing, explanation of costume, hair and makeup design - A narrow range of practical suggestions, with occasional reference to the extract. Where all three design elements do not appear in the answer consider this band as a ceiling. </td><td>Band 4 4–6 Marks</td></tr><tr><td>Offers limited understanding of costume, hair and makeup design - A confused, incomplete or narrative description of costume, hair and makeup design - Minimal suggestions of how to approach the design of costume, hair and makeup </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	Offers a sophisticated practical understanding of costume, hair and makeup design to show differences in lifestyle and attitudes. - A comprehensive and effective discussion of costume, hair and makeup design - Excellent, practical suggestions for costume, hair and makeup design to show differences in ages, experiences and attitudes with detailed reference to the extract.	Band 1 13–15 Marks	Offers detailed practical understanding of costume, hair and makeup design to show differences in lifestyle and attitudes. - An assured and mainly effective discussion of costume, hair and makeup design - Practical suggestions for costume, hair and makeup design to show differences in ages, experiences and attitudes, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	Offers broad understanding of costume, hair and makeup design to show some differences in lifestyle and attitudes. - A competent explanation of costume, hair and makeup design - Several practical suggestions of how to design costume, hair and makeup with some appropriate reference to the extract.	Band 3 7–9 Marks	Offers partial understanding of costume, hair and makeup design - A variable, sometimes unconvincing, explanation of costume, hair and makeup design - A narrow range of practical suggestions, with occasional reference to the extract. Where all three design elements do not appear in the answer consider this band as a ceiling.	Band 4 4–6 Marks	Offers limited understanding of costume, hair and makeup design - A confused, incomplete or narrative description of costume, hair and makeup design - Minimal suggestions of how to approach the design of costume, hair and makeup	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

Question	Answer	Marks																		
10	Explain what part your research, advice from others and your own ideas played in the devising process of your piece. Support your answer with examples. The focus of the question is the devising process, not the performance as such. Candidates need to engage with the concept of devising through collaboration. They should identify how the stimulus, research, ideas of their own and advice from others (including their teachers) helped them create the piece through devising. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how the devising process was used to create a piece, supported by a range of carefully considered references to devising, research, advice and their own ideas.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of how the devising process was used to create a piece, supported by a range of relevant references to devising, research, advice and their own ideas.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>A variable explanation of how the devising process was used to create a piece, with some supporting references to devising, research, advice and their own ideas.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process with some reference to devising, research, advice and their own ideas.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the devising process.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	A detailed and perceptive explanation of how the devising process was used to create a piece, supported by a range of carefully considered references to devising, research, advice and their own ideas.	9–10 Marks	Band 2	A clear discussion of how the devising process was used to create a piece, supported by a range of relevant references to devising, research, advice and their own ideas.	7–8 Marks	Band 3	A variable explanation of how the devising process was used to create a piece, with some supporting references to devising, research, advice and their own ideas.	5–6 Marks	Band 4	General comments about the devising process with some reference to devising, research, advice and their own ideas.	3–4 Marks	Band 5	Identifies an aspect of the devising process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate the effectiveness of your use of characterisation in the performance of your devised piece. Make close reference to your piece to support your evaluation. The focus of the question is on the way they used characterisation in the actual performance of their devised piece, and how successful they were. There may be reference to the devising process itself, but the main aim is to assess their evaluation of their performance. <table><tr><td> <i>Offers a sophisticated evaluation of how to use characterisation in their performance.</i> - A comprehensive and detailed discussion of the use of characterisation. - Excellent, practical evaluation of the effectiveness of the devised piece with sustained and detailed reference to it. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to use characterisation in their performance and how effective it was.</i> - An effective discussion of the use of characterisation. - Well-formulated practical evaluation of the effectiveness of the devised piece with consistent and appropriate references to the performance. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of how to use characterisation in their performance and how effective it was.</i> - A competent understanding of the use of characterisation. - Some evaluation of the effectiveness of the devised piece in performance with some reference to it. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial understanding of how to use characterisation effectively.</i> - A variable understanding of the use of characterisation. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of how to use characterisation.</i> - A narrow understanding of the use of characterisation. - Minimal evaluation; little or no reference to the devised piece in performance. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Offers a sophisticated evaluation of how to use characterisation in their performance.</i> - A comprehensive and detailed discussion of the use of characterisation. - Excellent, practical evaluation of the effectiveness of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to use characterisation in their performance and how effective it was.</i> - An effective discussion of the use of characterisation. - Well-formulated practical evaluation of the effectiveness of the devised piece with consistent and appropriate references to the performance.	Band 2 10–12 Marks	<i>Offers broad understanding of how to use characterisation in their performance and how effective it was.</i> - A competent understanding of the use of characterisation. - Some evaluation of the effectiveness of the devised piece in performance with some reference to it.	Band 3 7–9 Marks	<i>Offers partial understanding of how to use characterisation effectively.</i> - A variable understanding of the use of characterisation. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Offers limited understanding of how to use characterisation.</i> - A narrow understanding of the use of characterisation. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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