

Cambridge IGCSE™

DRAMA**0411/13**

Paper 1 Written Examination

May/June 2026

MARK SCHEME

Maximum Mark: 80

Published

This mark scheme contains the instructions and marking guidance that our examiners used to mark candidate responses for this component.

Before they start marking, examiners complete a standardisation process. They review a range of candidate responses and discuss the mark scheme in detail to agree which answers can and cannot be accepted. Examiners award marks where it is clear that candidate responses have met the requirements of the mark scheme. These requirements may vary between different components or different versions of the same component, depending on the exact requirements of the question and the candidate responses seen during the standardisation process.

Sometimes, our mark schemes may allow marks to be awarded to responses which contain elements that are factually incorrect or for content not covered by the syllabus. We do this in response to the demands of a specific question to support candidates and make sure that our assessments are fair. However, these allowances should not be used as a guide for teaching and learning.

We cannot discuss the mark scheme with schools, and we recommend that schools read the mark scheme together with the assessment material and the Principal Examiner Report for Teachers.

This document consists of **13** printed pages.

General marking principles

All examiners must apply these marking principles when marking candidate responses.

1	Examiners must award marks for each response in line with: - the specific content defined in the mark scheme - the specific skills defined in the mark scheme or in the level descriptions - the standard of response required as exemplified by the standardisation scripts.
2	Examiners must award whole marks (not half marks, or other fractions).
3	Examiners must award marks positively . This means that: - marks are not deducted for errors or omissions - marks are awarded for correct/valid answers as defined in the mark scheme and also for other valid answers which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate - the quality of spelling, punctuation and grammar are judged only when the mark scheme indicates that these features are specifically assessed in the question. However, the meaning of all responses must be unambiguous.
4	Examiners must consistently apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly.
5	Examiners must use the full range of marks defined in the mark scheme, unless limited by the quality of the candidate responses seen.
6	Examiners must award marks according to the mark scheme and must not award marks with grade thresholds or grade descriptions 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

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

Question	Answer	Marks						
1	Suggest a costume for the actor playing YASHA when he enters at line 206. Why would this costume be appropriate? YASHA is a young butler who is self-obsessed and arrogant towards FIRS, the older manservant. He has lived in France and would be likely to be dressed stylishly. Allow any realistic interpretation. <table><tr><td>A suggestion of an appropriate costume.</td><td>1 Mark</td></tr><tr><td>A statement as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate costume.	1 Mark	A statement as to why this would be appropriate.	1 Mark	2		
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2	Read from line 410 [<i>'GAEV is feeling the cupboard'</i>] to line 420 [<i>'a responsible position in society'</i>]. Give <u>three</u> different pieces of performance advice to the actor playing the role of GAEV. There are many ways of playing the role of GAEV, RANYEVSKAYA's brother, who is essentially a thoughtful and considerate person. Yet he is also a talkative eccentric whose behaviour unsettles the others. As a means of coping with reality, GAEV frequently describes tricky shots in snooker at odd and inappropriate moments. This monologue is rambling and bizarre and is punctuated by his breaking down and crying. Allow any three different pieces of performance advice for the actor playing GAEV. <table><tr><td>A piece of performance advice for the actor playing GAEV.</td><td>1 Mark</td></tr><tr><td>A second (and different) piece of performance advice for the actor playing GAEV.</td><td>1 Mark</td></tr><tr><td>A third (and different) piece of performance advice for the actor playing GAEV.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing GAEV.	1 Mark	A second (and different) piece of performance advice for the actor playing GAEV.	1 Mark	A third (and different) piece of performance advice for the actor playing GAEV.	1 Mark	3
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3	Read the passage from line 13 ['No. They've got all that luggage to sort out'] to line 39 ['If I'm not asleep, that is']. How would you play the role of LOPAHIN in this passage? The opening speech introduces us to LOPAHIN, a man of humble origins who has gone on to become a successful and wealthy merchant. He is very aware of his upbringing and emphasises his rough treatment by his father and his lack of learning. He forms an obvious contrast with the inter-generational wealth of RANYEVSKAYA, even though he is now much richer than her. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of LOPAHIN.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of LOPAHIN.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play the role of LOPAHIN.</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 role of LOPAHIN.	4–5 marks	Band 2	A broad explanation of how to play the role of LOPAHIN.	2–3 marks	Band 3	A general description of how to play the role of LOPAHIN.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 142 ['I've been praying every day'] to line 205 ['Weary pilgrims all']. How could the actors playing ANYA and VARYA show the differences between the two half-sisters in this passage? There is a complete contrast of motivation between the two sisters. VARYA is excited to see the return of her sister from France and wishes to linger in the moment. By contrast, ANYA wants to unburden herself with all the things that have frustrated her while away with RANYEVSKAYA. ANYA tells her half-sister VARYA of their mother's behaviour in Paris and her inability to face reality about her financial situation. ANYA also brings up VARYA's prospects of marriage. Allow credit for any appropriate suggestions about timing, pacing, vocal intensity, proxemics, etc. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to emphasise the differences between the two half-sisters.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to emphasise the differences between the two half-sisters.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the differences between the two half-sisters.</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 emphasise the differences between the two half-sisters.	4–5 marks	Band 2	A broad explanation of how to emphasise the differences between the two half-sisters.	2–3 marks	Band 3	A general description of the differences between the two half-sisters.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Identify <u>two</u> different props required in the extract and explain how each prop could be used to create dramatic effect. Make specific reference to the extract. There are many points in the extract where props are identified. These include: candle, book (opening), flowers (line 49), kvass (line 66), blankets, umbrellas, handbags (line 92), keys (line 138), saucer (line 232), telegrams (line 396), pill cases (line 426). Allow any suggestions that can be supported from the passage. Use Band 3 as a ceiling if only one prop is mentioned. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of how to use two different props for dramatic effect, justified by reference to the extract.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use two different props for dramatic effect, with occasional reference to the extract.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Identifies one or two props that could be used but offers no further information OR identifies one prop, with an explanation.</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 two different props for dramatic effect, justified by reference to the extract.	4–5 marks	Band 2	Some understanding of how to use two different props for dramatic effect, with occasional reference to the extract.	2–3 marks	Band 3	Identifies one or two props that could be used but offers no further information OR identifies one prop, with an explanation.	1 mark	Band 4	No creditable response.	0 marks	5
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6	Read the passage from line 307 [I was trying to say.] to line 393 [‘I said PONG!’]. How would you direct this passage to bring out the reactions of the others to LOPAHIN’s proposal? This is the dramatic highlight of the extract as LOPAHIN reveals his ideas to RANYEVSKAYA and GAEV, who react with astonishment. LOPAHIN refers to his family background and the way that he is seen as a peasant. This is met by the quasi-comic reaction of RANYEVSKAYA, who leaps about and kisses a shelf. After LOPAHIN’s second attempt, GAEV interjects with a facetious comment, which he repeats at the end of the extract. Responses should highlight LOPAHIN’S struggle with RANYEVSKAYA’s and GAEV’s perception of him and his enthusiasm for his plan for saving the estate through the development of summer houses. Allow any directorial suggestions that would maximise the dramatic impact of these. NB: If candidates refer to only one character’s reactions, or a single reaction, common to the others, restrict the mark to a maximum of Band 3. <table border="1"> <tr> <td>Band 1</td><td>Offers detailed insight into the passage and provides a perceptive discussion of how to direct it to bring out the reactions of the others to LOPAHIN’s proposal.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers insight into the passage and provides a range of practical ideas about how to bring out the reactions of the others to LOPAHIN’s proposal.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the passage and provides some specific examples of how to bring out the reactions of the others to LOPAHIN’s proposal.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some general suggestions as to how to direct it.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Makes general points about the passage.</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 detailed insight into the passage and provides a perceptive discussion of how to direct it to bring out the reactions of the others to LOPAHIN’s proposal.	9–10 Marks	Band 2	Offers insight into the passage and provides a range of practical ideas about how to bring out the reactions of the others to LOPAHIN’s proposal.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples of how to bring out the reactions of the others to LOPAHIN’s proposal.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some general suggestions as to how to direct it.	3–4 Marks	Band 5	Makes general points about the passage.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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SECTION B

Question	Answer	Marks																		
7	How would you play the role of JEROME to show his eccentric personality and his relationship to the other characters? JEROME is described as ‘a man of about 40’. He is a failed composer who lives in a run-down area and his life appears to be utterly shambolic. He is wrapped up in building a robot, NAN 300F, which goes on to become his ‘fiancée’ as his relationship with his former wife, CORINNA, has broken down. There are many eccentric aspects of JEROME’s character that could be emphasised, including: • his reaction to LUPUS’s messages; • his dismissive attitude towards MERVYN, the welfare officer; • the physical humour of the robot’s movement; • the way he responds to CORINNA’s incredulity towards NAN 300F/ZOË; • the bizarre juxtapositions of dialogue. <table border="1"> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to play the role of JEROME to show his personality and relationships with the others.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to play the role of JEROME to show his personality and relationships with the others.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to play the role of JEROME.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows moments of understanding of how to play the role of JEROME.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows limited understanding of how to play the role of JEROME.</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 JEROME to show his personality and relationships with the others.	9–10 Marks	Band 2	Shows understanding of how to play the role of JEROME to show his personality and relationships with the others.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of JEROME.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of JEROME.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of JEROME.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	You are the sound designer. What practical design solutions would you suggest for this extract? The extract requires a good deal of recorded sound, including: - the voices of LUPUS and MERVYN on the answer machine (candidates may also refer to the screen if they wish); - the fast forwarding of the voice in some messages; - the voice of NAN300 – provided by a male voice; - computer chatter; - phones ringing and MERVYN's bleeper going off constantly; - NAN's bleeper; - crashes and bangs as NAN/ ZOË drop things or collide with them. The focus is not only on identifying what, and where sound effects are required, but also how to use them to stage the extract effectively. Allow credit for creative insight into how the soundscape provides a vital ingredient. <table><tr><td><i>Shows a sophisticated practical understanding of sound design</i> - A comprehensive and effective explanation of how to approach creating the sound design for the extract. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td>Band 1 13–5 Marks</td></tr><tr><td><i>Shows detailed practical understanding of sound design</i> - An assured and mainly effective explanation of how to approach creating the sound design for the extract. - Practical suggestions with detailed references to the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td><i>Shows broad practical understanding of sound design</i> - A generalised explanation of how to approach issues of creating the sound design for the extract. - Some practical suggestions with some appropriate reference to the extract. </td><td>Band 3 7–9 Marks</td></tr><tr><td><i>Shows some practical understanding of sound design</i> - A variable explanation of how to approach creating the sound design for the extract. - A few practical suggestions with occasional reference to the extract. </td><td>Band 4 4–6 Marks</td></tr><tr><td><i>Shows limited practical understanding of sound design</i> - A confused, incomplete or narrative description of one or more aspects of sound design. - Minimal suggestions as to how to approach the extract. </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Shows a sophisticated practical understanding of sound design</i> - A comprehensive and effective explanation of how to approach creating the sound design for the extract. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–5 Marks	<i>Shows detailed practical understanding of sound design</i> - An assured and mainly effective explanation of how to approach creating the sound design for the extract. - Practical suggestions with detailed references to the extract.	Band 2 10–12 Marks	<i>Shows broad practical understanding of sound design</i> - A generalised explanation of how to approach issues of creating the sound design for the extract. - Some practical suggestions with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows some practical understanding of sound design</i> - A variable explanation of how to approach creating the sound design for the extract. - A few practical suggestions with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited practical understanding of sound design</i> - A confused, incomplete or narrative description of one or more aspects of sound design. - Minimal suggestions as to how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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9	As a director, how would you emphasise the humour of the extract while communicating its serious message? There are many humorous aspects of the play but the number of bizarre elements threaten to turn it into a farce if left unchecked. The director's challenge is to ensure that the comedic elements are exploited but interspersed with the serious messages of the play: the difficulty of human relationships in a technological age; the problems of social isolation and financial difficulties; the challenges of being human in a dysfunctional, technological world. Use Band 4 as a ceiling when candidates do not mention both the humour and the serious message of the extract. <table><tr><td> <i>Shows a sophisticated practical understanding of how to emphasise the humour</i> - A comprehensive and effective explanation of how to direct the extract. - Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of how to emphasise the humour</i> - An assured and mainly effective explanation of how to direct the extract. - Practical suggestions, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to emphasise the humour</i> - A competent explanation of how to direct the extract. - Some practical suggestions, with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to emphasise the humour</i> - A variable explanation of how to direct the extract. - A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows little understanding of how to emphasise the humour</i> - A confused, incomplete, or narrative description of how to direct the extract. - Minimal reference to the extract. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of how to emphasise the humour</i> - A comprehensive and effective explanation of how to direct the extract. - Excellent, practical suggestions, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to emphasise the humour</i> - An assured and mainly effective explanation of how to direct the extract. - Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of how to emphasise the humour</i> - A competent explanation of how to direct the extract. - Some practical suggestions, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to emphasise the humour</i> - A variable explanation of how to direct the extract. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows little understanding of how to emphasise the humour</i> - A confused, incomplete, or narrative description of how to direct the extract. - Minimal reference to the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

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10	In the process of putting together your devised piece, explain the challenges that you faced in creating structure. How did you address these challenges? The focus of this question is on the <u>devising process</u>. There are many challenges in creating structure. Candidates may discuss the content of the piece, but credit is only awarded for recognising the challenges of structuring the drama. This question focuses on explaining the process of how they did this to create original material. Allow credit both for discussing challenges and offering solutions. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the challenges of creating structure and how they addressed them; a wide range of appropriate examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>An explanation of the challenges of creating structure and how they addressed them; a range of appropriate examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of some of the challenges of creating structure and how they addressed them; some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Comments on the challenges involved; a few simple examples.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies one or two challenges and/or examples.</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 the challenges of creating structure and how they addressed them; a wide range of appropriate examples.	9–10 Marks	Band 2	An explanation of the challenges of creating structure and how they addressed them; a range of appropriate examples.	7–8 Marks	Band 3	An explanation of some of the challenges of creating structure and how they addressed them; some supporting examples.	5–6 Marks	Band 4	Comments on the challenges involved; a few simple examples.	3–4 Marks	Band 5	Identifies one or two challenges and/or examples.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate how successfully you communicated the message of your devised piece to your audience when you performed this piece. The focus of this question is on the <u>performance of the devised piece</u>. Candidates should be clear about the message they intended to communicate to their audience. They may include references to audience response during the performance, or audience feedback later. The important thing is that candidates demonstrate the ability to evaluate the performance rather than simply describing it or focusing entirely on the devising process. <table><tr><td> <i>Shows a sophisticated evaluation of how well the piece communicated to the audience.</i> • A comprehensive and detailed evaluation of how well the intended message was communicated. • Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed evaluation of how well the piece communicated to the audience.</i> • An effective evaluation of how well the intended message was communicated. • Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows competent evaluation of how well the piece communicated to the audience.</i> • An adequate evaluation of how well the intended message was communicated. • Competent practical evaluation of performance; some appropriate reference to the devised piece. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows limited evaluation of how well the piece communicated to the audience.</i> • A limited evaluation of how well the intended message was communicated. • An attempt at evaluation of performance; occasional reference to the devised piece. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Reviews the intentions of the piece.</i> • A review of the intended performance outcomes. • Minimal evaluation; little or no reference to the devised piece. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated evaluation of how well the piece communicated to the audience.</i> • A comprehensive and detailed evaluation of how well the intended message was communicated. • Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece.	Band 1 13–15 Marks	<i>Shows detailed evaluation of how well the piece communicated to the audience.</i> • An effective evaluation of how well the intended message was communicated. • Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece.	Band 2 10–12 Marks	<i>Shows competent evaluation of how well the piece communicated to the audience.</i> • An adequate evaluation of how well the intended message was communicated. • Competent practical evaluation of performance; some appropriate reference to the devised piece.	Band 3 7–9 Marks	<i>Shows limited evaluation of how well the piece communicated to the audience.</i> • A limited evaluation of how well the intended message was communicated. • An attempt at evaluation of performance; occasional reference to the devised piece.	Band 4 4–6 Marks	<i>Reviews the intentions of the piece.</i> • A review of the intended performance outcomes. • Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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