

MARK SCHEME for the May/June 2014 series

0411 DRAMA

0411/12

Paper 1 (Written Examination), maximum raw mark 80

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section A

- 1 Suggest a costume for the actor playing the KING in Scene 1, and say why you think this would be appropriate.**

We are introduced to the KING at the start of the extract in a triumphant fanfare. He descends the stairs and comes into view, accompanied by members of the Royal household and members of the Government. It is a splendid occasion and the costume chosen should reflect this. The text indicates that he wears a waistcoat that is torn when he is assaulted.

There is no suggestion at this point that the KING is mad, so disallow costumes that imply this.

1 mark	An appropriate suggestion for a costume for the KING.
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and/or

1 mark	A reason for this, based on what we know of the KING in Scene 1.
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Total = 2 marks	
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- 2 Identify three appropriate facial expressions and/or physical gestures that FITZROY might use from line 229 ('Having risen punctually at six...') to line 253–4 ('...a most cultivated fellow').

We are introduced to FITZROY at the start of Scene 2, where we are told that the Court 'is of stifling formality'. FITZROY is an experienced equerry, who is training GREVILLE who is new to the role. FITZROY is described as 'handsome and disdainful' and there is plenty of scope for the actor playing the role to bring out the deferential nature required of an equerry whilst making knowing facial expressions and gestures to the trainee. This non-verbal language is a significant contributor to the 'mannered' behaviour at Court.

Allow any lines in the excerpt so long as the candidate is clear what facial expression or gesture would be used.

Disallow examples that are **not** taken from the excerpt.

1 mark	Identification of an appropriate facial expression or gesture.
and	
1 mark	Identification of an appropriate facial expression or gesture.
and	
1 mark	Identification of an appropriate facial expression or gesture.
Total = 3 marks	

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3 How does DR WILLIS contribute to the action between line 1475 (['WILLIS suddenly takes hold...']) and line 1542–3 ('...lined up behind him')?

The four physicians vie throughout the extract to diagnose the King's illness and to establish their role in his cure. BAKER and WARREN have the most prominence, as the King's and Prince of Wales's experts, respectively. However, WILLIS changes the direction of the King's treatment when he appears in Scene 14, showing up the other doctors' methods.

1 mark	Able to give enough information to demonstrate understanding of how WILLIS contributes to the action. The response is typified by general comment.
2 marks	Offers one or two workable suggestions as to how WILLIS contributes to the action, with specific references to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how WILLIS contributes to the action. References to the passage fully support the given response. The candidate explores the majority of the given passage.
4 marks	The response shows detailed understanding and awareness of how WILLIS contributes to the action. Includes sustained reference to the passage that highlights WILLIS's dramatic function.
Total = 4 marks	

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- 4 If you were playing the PRINCE OF WALES, how would you bring out the physicality of the role from line 882 ('Your Majesty') to line 964 ('[The PRINCE and company exit']?)**

One way that Scene 7 is significant is that The PRINCE OF WALES has a fight with his father, the KING. This follows from the surprise visit of the Prince to Windsor to see his father, having heard of his illness. He has brought with him Dr Warren, his 'personal' physician, but the exchange of medical opinion rapidly degenerates into a vicious outburst as the King attempts to throttle his son. As the Prince comes off the worse of the pair in this encounter, and needs to be revived, answers might focus on the way in which he matches his physicality to that of a seemingly older and weaker man.

1 mark	Able to give enough information to demonstrate understanding of the physicality of the role. The response is typified by general comment.
2 marks	The candidate offers one or two suggestions about the physicality of the role and makes specific reference to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how the role could be physicalised. References to the passage fully support the given response. The candidate explores the majority of the given extract.
4 marks	The response shows detailed understanding and awareness of how to bring out the physicality of the role. Includes sustained reference to the passage highlighting the opportunities for physicalisation.
Total = 4 marks	

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5 As an actor, how would you communicate PITT’s character between line 678 (‘PITT is sitting...’) and line 757 (‘Sharp! Sharp! The King! The King!’)?

William Pitt is described in the stage directions as ‘a long, unbending figure in early middle age’. He is unmarried and apparently at home in the stuffy, formal surroundings of the Royal court.

Scene 6 (Windsor) gives an insight into the relationship between PITT and the KING, as PITT pleads for the KING to sign the state papers before he descends further into insanity. PITT’s anxiety for the business of government to proceed unhindered by the KING’s condition motivates him to be bold and thrust the pen and writing desk at the KING. PITT’s rising desperation at the KING’s refusal to sign leaves him reaching for a swig from his hip flask, something noted in the stage directions as a regular occurrence.

1 mark	A simplistic focus on only one aspect of PITT’s character.
2 marks	General comments on aspects of PITT’s character.
3 marks	General comments on aspects of PITT’s character with references to the excerpt.
4 marks	Shows good understanding of the character and how it might be played in performance, with references to the excerpt.
5 marks	Excellent, practical understanding of the character with appropriate references to the excerpt.
Total = 5 marks	

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6 What elements of dramatic conflict were there in your piece based on *A tempestuous day*, and how effective were they?

The focus of the question is on the way that interest is created by using elements of dramatic conflict. These do not have to be major conflicts, merely aspects that introduce change, challenge and instability into the action, perhaps leading to a resolution later in the drama.

1 mark	The candidate is able to give at least one example of dramatic conflict in the piece OR makes a general comment on its effectiveness.
2 marks	The candidate is able to give at least one example of dramatic conflict in the piece AND makes a general comment on its effectiveness.
3 marks	A good discussion of dramatic conflict in the piece and its effectiveness.
4 marks	A detailed discussion of dramatic conflict in the piece with good insight into its effectiveness.
Total = 4 marks	

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7 Discuss the potential for the use of props in your piece based on *The value of money*.

There may have been no props in the original version of the piece that the candidates devised (unlikely) but that is not important as the question invites consideration for the potential of props in the piece.

1 mark	A simple description of the props in the piece OR a general comment on the potential for their use.
2 marks	A simple description of the props in the piece AND general comments on the potential for their use.
3 marks	A good discussion of the props in the piece and the potential for their use.
4 marks	A detailed discussion of the props in the piece with good insight into their potential.
Total = 4 marks	

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8 What mood did you try to create in your piece based on *I love my new gadget!* and how successful were you in doing so?

The mood of the piece should be fairly easy to identify, although the means by which this was achieved are more challenging to identify and evaluate. The focus in the question is on the success of the group in establishing and communicating the mood of the piece rather than what the mood itself actually was.

1 mark	The candidate is able to give at least one example of the mood of the piece OR makes a general comment on its success.
2 marks	The candidate is able to give at least one example of the mood of the piece AND makes a general comment on its success.
3 marks	A good discussion of the mood of the piece and how successful it was in performance.
4 marks	A detailed discussion of the mood of the piece, with good insight into how successful it was in performance.
Total = 4 marks	

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Section B

9 If you were given the role of the KING to play, what aspects of his character would you want to bring out, and how would you do it?

The KING is the central character in the play, described ironically by Fitzroy as ‘harnessed to routine’. He rises punctually at 6, retires at 11, is ‘nothing if not inquisitive’ and ‘all in all a most cultivated fellow’. There are many complex – and contradictory – elements that could be brought out in performance, including:

- His relationship with QUEEN CHARLOTTE is good. She says that he has ‘been a faithful husband, though he does not lack opportunity’ (Scene 5), yet his madness seems to drive him to imagine an illicit affair/relationship with Lady Elizabeth Pembroke, The Queen’s Mistress of the Robes.
- At the opening of the extract he is clearly intelligent and efficient, but with linguistic eccentricities such as ‘what, what’ at the end of sentences. This is replaced by the incessant repetition of words and phrases from Scene 12 onwards, almost to the point where his language is meaningless. This could be reflected in the physicality of the role as the extract proceeds.
- His madness is spurred on by his obsession with the loss of the American colonies, something that recurs throughout the play.
- He is a devout Christian and prays regularly, yet his language can also be crude and earthy.
- In the opening scene we see the clash between royalty and the common people in the encounter with MARGARET NICHOLSON and he then goes on to boast about his interest in common things, such as agriculture.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how the character could be played, showing sophisticated understanding of its significance in the extract. • Excellent, practical suggestions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • An assured discussion of how the character could be played, showing perceptive understanding of its significance in the extract. • Insightful practical suggestions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • An effective discussion of how the character could be played, showing detailed understanding of its significance in the extract • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • A consistent approach with good understanding of the character and its significance in the extract. • A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • Variable approaches to playing the character, some of which are workable; variable understanding of its significance in the extract. • Response may be typified by a focus on the character but with insufficient reference to the techniques required to play the role. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how to play the character. • Response may be typified by general comments either on character or use of dramatic technique. 	
5–7	<p><i>Identifies one or two examples of the varying aspects of the character</i></p> <ul style="list-style-type: none"> • Rudimentary suggestions of how to play the character based on isolated references to the extract. • The response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • The response shows limited understanding of the character 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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10 What challenges does the extract present to a set designer, and how would you address them in your own set design?

The stage directions at the opening of the play focus on the bare stage 'except for a flight of stairs'. In Scene 5, a 'curtain is pulled across'. Other details of set may be expanded as required.

The most important thing is the vision for the creation of an effective set design, which might include:

- a clear concept of how the design complements and supports the drama
- good use of the performance space
- avoiding the use of overly-complex ideas for their own sake
- easy movement between scenes if there are any scene changes

Allow credit for the kind of creativity that considers, for example, the use of lighting or costume as a means of creating set design.

Candidates might demonstrate an insight into some or all the following points:

- the performance space they choose to use: its dimensions, layout, nature, etc.
- the way in which the piece moves from the ideas phase to the performance space
- the reasons for making their choices

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of set design and offers creative solutions</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the way that the set design might be realised. • Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of set design and its effectiveness</i></p> <ul style="list-style-type: none"> • An assured discussion of the way the set design might be realised. • Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows a detailed practical understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> • An effective discussion of how the set design might be applied. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of set design and its function related to the text</i></p> <ul style="list-style-type: none"> • A consistent approach to set design, which is mostly workable. • A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of set design</i></p> <ul style="list-style-type: none"> • Variable approaches to set design, some of which are workable. • A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of set design</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas of how set design could be used. • A superficial approach to the creation of set based more on general description of the extract with occasional reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how set design could be used</i></p> <ul style="list-style-type: none"> • Rudimentary suggestions that link to the extract. • The response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of set design. • Response may be typified by a diagram only with no supporting detail. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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11 'A dramatic picture of authority descending into farce.' As a director, how would you bring out this view of the extract?

The madness of the KING provides a framework in which the issues of national power, sovereignty and the divine right of Kings are questioned. Whilst issues of power and control dominate the extract, they are all set in this context. Candidates may include discussion of the farcical elements of the drama – such as the power shift in the taking of the pulse in Scene 3, the descriptions of the effects of the laxative in Scene 2, alongside his detailed knowledge of, and interest in, political appointments. There is a strong emphasis on bodily functions.

Candidates may refer to these or any others in greater or lesser detail, but the focus of the question is the way in which the director would balance the farcical elements with the political message.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in performance. Excellent ideas with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of the director’s intention with perceptive understanding of how it can be realised in performance. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> An effective discussion of the director’s intention with detailed understanding of how it can be realised in performance. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> A consistent approach to realising the director’s intention with good understanding of the opportunities provided by the text. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> Variable approaches to realising the director’s intention, some of which are workable. A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to direct the play. A superficial approach based mostly on unsupported opinion with occasional reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to direct the play. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 What was the most significant role in your piece based on *A tempestuous day*, and how successful was that role in performance?

A discussion of the significance of the role requires reflection on, and evaluation of, the acting skills necessary to communicate the role to an audience. Candidates might therefore discuss, as appropriate, the following acting skills:

- fluency
- use of space; proxemics
- use of body: eye, voice, demeanour, posture and movement
- intensity of the commitment/involvement, contrast, pacing
- balance of skills across the piece
- interaction with the group and contribution to the group dynamics

Inevitably, there will be some discussion of the nature of that role, which may include the following, as appropriate:

- characterisation that is believable within the scenario
- balanced approach that interacts well with the other characters
- contrasting emotions and interactions
- dialogue that is well-paced and related to dramatic action
- drama that is both vocal and physical, with a strong relationship between the two
- a concept of shape, and the 'placing' of the character in a scenario; awareness of proxemics

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the role and its success in performance</i></p> <ul style="list-style-type: none"> • A comprehensive discussion, showing sophisticated understanding of the role within the whole piece. • Excellent, practical understanding of how successful the role was in performance, with sustained and detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>Shows a perceptive practical understanding of the role and its success in performance</i></p> <ul style="list-style-type: none"> • An assured discussion, showing perceptive understanding of the role within the whole piece. • Insightful practical understanding of how successful the role was in performance, with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows a detailed practical understanding of the role and its success in performance</i></p> <ul style="list-style-type: none"> • An effective discussion, showing detailed understanding of the role within the whole piece. • Well-formulated practical understanding of how effective the role was in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows a secure understanding of the role in performance</i></p> <ul style="list-style-type: none"> • A consistent response that considers the role carefully. • A good level of understanding of the role and its contribution to the performance, with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the role in performance</i></p> <ul style="list-style-type: none"> • A variable understanding of the role. • A focus on the more obvious aspects of the role and its contribution to the performance with a few references to the devised piece. 	
8–10	<p><i>Shows an undeveloped/superficial understanding of the role in performance</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the role. • A superficial understanding based more on description of character(s) than on the role; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples related to the role</i></p> <ul style="list-style-type: none"> • Rudimentary link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of the role. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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13 In your piece based on *The value of money*, what impact did you intend to make on your audience and how successful were you?

The question requires a clear understanding of the purpose of the piece, and its intended impact on the audience. This should be backed up with objective reference to aspects of the piece and its performance that could have caused such a reaction, possibly supplemented by feedback that was received afterwards or even during the rehearsal process.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated understanding of the dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the intention of the piece and the success of the anticipated effect. • Excellent, practical understanding of how well the intention was communicated in performance, with sustained and detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>Shows a perceptive understanding of the dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • An assured discussion of the intention of the piece and the success of the anticipated effect. • Insightful practical understanding of how well the intention was communicated in performance, with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows a detailed practical understanding of the dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • An effective discussion of the intention of the piece and the success of the anticipated effect. • Well-formulated practical understanding of how well the intention was communicated in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows a secure understanding of the intended dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • A consistent response that considers the intention of the piece with reference to the anticipated effect. • A good level of understanding of how the intention was communicated in performance, with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the intended dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • A variable understanding of the intention of the piece and its anticipated effect. • A focus on the more obvious aspects of how the intention was communicated in performance with a few references to the devised piece. 	
8–10	<p><i>Shows an undeveloped/superficial understanding of the intended dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the intention of the piece and its anticipated effect • A superficial understanding based more on description of character(s)/plot than on the intention; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples related to the intended dramatic impact of the piece on the audience</i></p> <ul style="list-style-type: none"> • Rudimentary link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of the intention of the piece. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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14 What potential is there for lighting design to be used effectively in your piece based on *I love my new gadget!*?

The drama of the piece should be set in the context of stage lighting and the decisions made regarding this. If the devised piece does not have/did not make use of a lighting design, candidates should be credited for appropriate suggestions or proposals. Reward the ability to link the design with a range of dramatic features of the work, as appropriate:

- Changes in mood, atmosphere
- The structure of the piece
- Tensions and contrasts, especially as related to the storyline
- Characterisation
- Time, period, and setting

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the use of lighting to create dramatic contrast and offers creative solutions</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of how lighting might be used to create dramatic contrast. • Excellent, practical solutions with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the use of lighting to create dramatic contrast and offers creative solutions</i></p> <ul style="list-style-type: none"> • An assured discussion of how lighting might be used to create dramatic contrast. • Insightful ideas with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of the use of lighting to create dramatic contrast</i></p> <ul style="list-style-type: none"> • An effective discussion of how lighting might be used to create dramatic contrast. • Well-formulated ideas although there may be scope for further refinement of those ideas and/or of the use of appropriate technical terminology; consistent and appropriate references to the devised piece. 	
14–16	<p><i>Shows secure understanding of the use of lighting</i></p> <ul style="list-style-type: none"> • A consistent approach to the possibilities for lighting, which are mostly workable. • A good level of detail with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the use of lighting</i></p> <ul style="list-style-type: none"> • Variable approach to the use of lighting, some of which are workable. • A focus on the more predictable aspects of lighting with a few references to the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the use of lighting</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas of how lighting could be used. • A superficial approach to the use of lighting, based on unsupported opinion with occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of the use of lighting</i></p> <ul style="list-style-type: none"> • Rudimentary suggestions that link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of lighting. • Response drifts over a number of unremarkable points in a superficial manner. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	