



DRAMA

0411/12

Paper 1 Written Examination

May/June 2019

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.

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This document consists of **16** printed pages.

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

Section A

Question	Answer	Marks				
1	<p>GEORGE TESMAN is described as ‘genial, open, very enthusiastic’ in line 87. Identify <u>one</u> way that an actor playing the role could show this between line 91 (‘Auntie Juju’) and lines 102–103 (‘that wasn’t at all necessary.’). Give a reason for your answer.</p> <p>GEORGE TESMAN has arrived back from honeymoon, besotted with HEDDA and also with his own research. His enthusiasm could take many forms, from uncontrolled physical gesture to excited vocal delivery. Allow any credible reasons as to how the actor could demonstrate GEORGE’s enthusiasm.</p> <table border="1"> <tr> <td>A suggestion of an appropriate means of showing GEORGE TESMAN’s personality.</td> <td>1 Mark</td> </tr> <tr> <td>A reason as to why this suggestion would be appropriate.</td> <td>1 Mark</td> </tr> </table>	A suggestion of an appropriate means of showing GEORGE TESMAN’s personality.	1 Mark	A reason as to why this suggestion would be appropriate.	1 Mark	2
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2	<p>Suggest <u>one</u> way in which the actor playing JULIANA could emphasise the physicality of the role between line 22 (‘Good for you’) and lines 40–41 (‘But what am I going to do without you?’). Explain why this would be effective.</p> <p>JULIANA is 65 years old, although there is little in the play to indicate that she is worn down or enfeebled. However, the stage directions indicate a certain degree of physicality – throwing open the windows, taking the flowers, hugging BERTHA. Allow credit for any suggestions that take account of all of this.</p> <table border="1"> <tr> <td>An appropriate suggestion about how to emphasise the physicality of the role.</td> <td>1 Mark</td> </tr> <tr> <td>A brief explanation of why this suggestion would be effective.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion about how to emphasise the physicality of the role.	1 Mark	A brief explanation of why this suggestion would be effective.	1 Mark	2
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3	<p>Look at lines 493 ('Hedda does not respond.') and lines 542–543 ('Sit down here beside me.'). Where in the passage would change the physical distance between any <u>two</u> of the characters for dramatic effect? Give <u>two</u> reasons why you would do this.</p> <p>The entrance of THEA presages the arrival of GEORGE's former colleague, EILERT LOEVBORG, who is in competition with GEORGE to achieve a position at the University. There is plenty of scope to reflect this in the proxemics of the extract.</p> <table border="1"> <tr> <td>An appropriate suggestion as to where the physical distance could be changed.</td> <td>1 Mark</td> </tr> <tr> <td>A reason as to why this would be effective.</td> <td>1 Mark</td> </tr> <tr> <td>A second reason as to why this would be effective.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion as to where the physical distance could be changed.	1 Mark	A reason as to why this would be effective.	1 Mark	A second reason as to why this would be effective.	1 Mark	3
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4	<p>Give <u>two</u> ways you would advise the actors to communicate the power relationship between HEDDA GABLER and GEORGE TESMAN between line 372 ('What a sophisticated woman that is'.) and line 425 ('Well, show her in'). Give a reason in each case.</p> <p>The relationship between HEDDA and GEORGE is strained, given that they have just returned from their honeymoon. GEORGE appears powerless in his interactions with HEDDA, and this passage offers ample scope for the actors to bring this out through the way they interact physically.</p> <table border="1"> <tr> <td>A suggestion of how to convey the power relationship.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A valid reason to support this.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and/or</td> </tr> <tr> <td>A second suggestion of how to convey the power relationship.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A valid reason to support this.</td> <td>1 Mark</td> </tr> </table>	A suggestion of how to convey the power relationship.	1 Mark	and		A valid reason to support this.	1 Mark	and/or		A second suggestion of how to convey the power relationship.	1 Mark	and		A valid reason to support this.	1 Mark	4
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5	<p>You have been cast in the role of THEA. Give two ways in which you would convey her personal anxieties between line 634 ('I used to watch him...') and line 674 ('She threatened to shoot him'). Give a reason why in each case.</p> <p>THEA is a younger school friend of HEDDA and a former acquaintance of GEORGE TESMAN. She is full of anxiety about her own emotions about her love for EILERT LOEVBOG, trapped in an unhappy marriage, which is something HEDDA quickly picks up on.</p> <table border="1"> <tr> <td>Identification of one way to convey THEA's personal anxiety.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A valid explanation as to why this was chosen.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and/or</td> </tr> <tr> <td>Identification of a second way to convey THEA's personal anxiety.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A valid explanation as to why this was chosen.</td> <td>1 Mark</td> </tr> </table>	Identification of one way to convey THEA's personal anxiety.	1 Mark	and		A valid explanation as to why this was chosen.	1 Mark	and/or		Identification of a second way to convey THEA's personal anxiety.	1 Mark	and		A valid explanation as to why this was chosen.	1 Mark	4
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6	<p>As a director, what aspects of the relationship between JULIANA and GEORGE TESMAN would you seek to bring out between line 156 ('You are very special – a most special aunt...') and line 248 ('Now when your book comes out, then they'll sit up')? How would you do this?</p> <p>JULIANA is the aunt of GEORGE, who has raised him since early childhood. He uses the affectionate term 'Aunt Ju-Ju' to refer to her, something for which he is ridiculed by HEDDA. He has an almost child-like relationship with her, and she has a very high view of him. This passage has potential to open up this relationship for the audience.</p> <table border="1"> <tr> <td>Identifies an aspect(s) of the relationship between JULIANA and GEORGE TESMAN.</td> <td>1 mark</td> </tr> <tr> <td>General comments about how to bring out the relationship between JULIANA and GEORGE TESMAN.</td> <td>2 marks</td> </tr> <tr> <td>Some specific examples about how to bring out the relationship between JULIANA and GEORGE TESMAN.</td> <td>3 marks</td> </tr> <tr> <td>A range of examples demonstrating understanding of how to bring out the relationship between JULIANA and GEORGE TESMAN.</td> <td>4 marks</td> </tr> <tr> <td>A detailed explanation of how to bring out the relationship between JULIANA and GEORGE TESMAN.</td> <td>5 marks</td> </tr> </table>	Identifies an aspect(s) of the relationship between JULIANA and GEORGE TESMAN.	1 mark	General comments about how to bring out the relationship between JULIANA and GEORGE TESMAN.	2 marks	Some specific examples about how to bring out the relationship between JULIANA and GEORGE TESMAN.	3 marks	A range of examples demonstrating understanding of how to bring out the relationship between JULIANA and GEORGE TESMAN.	4 marks	A detailed explanation of how to bring out the relationship between JULIANA and GEORGE TESMAN.	5 marks	5
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7	<p>How effectively did you use varied tones of voice in your piece? Give examples.</p> <p>Candidates should focus on how vocal tone was varied, and how effective it was.</p> <table border="1"> <tr> <td>Identifies an aspect(s) of tone of voice.</td> <td>1 mark</td> </tr> <tr> <td>General comments about tone of voice and makes a general comment about its effectiveness.</td> <td>2 marks</td> </tr> <tr> <td>Some specific examples about how tone of voice was varied, with some indications about its effectiveness.</td> <td>3 marks</td> </tr> <tr> <td>A range of examples demonstrating the use of varied tone of voice, with relevant examples about its effectiveness.</td> <td>4 marks</td> </tr> <tr> <td>A detailed explanation of the use of tone of voice, with several relevant examples about its effectiveness.</td> <td>5 marks</td> </tr> </table>	Identifies an aspect(s) of tone of voice.	1 mark	General comments about tone of voice and makes a general comment about its effectiveness.	2 marks	Some specific examples about how tone of voice was varied, with some indications about its effectiveness.	3 marks	A range of examples demonstrating the use of varied tone of voice, with relevant examples about its effectiveness.	4 marks	A detailed explanation of the use of tone of voice, with several relevant examples about its effectiveness.	5 marks	5
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8	<p>What work did you do on the pacing in your piece? What difference did it make to the final performance?</p> <p>The question gives the opportunity to reflect on how pacing might be improved in the piece. This is an opportunity to consider how the work that they did on pacing served to improve – or indeed make worse – the final performance.</p> <table border="1"> <tr> <td>Identifies an aspect(s) of pacing.</td> <td>1 mark</td> </tr> <tr> <td>General comments about pacing and its effectiveness.</td> <td>2 marks</td> </tr> <tr> <td>Some specific examples about pacing, with some indications of its effectiveness.</td> <td>3 marks</td> </tr> <tr> <td>A range of examples demonstrating the pacing, with relevant examples of its effectiveness.</td> <td>4 marks</td> </tr> <tr> <td>A detailed explanation of the pacing, with several relevant examples of its effectiveness.</td> <td>5 marks</td> </tr> </table>	Identifies an aspect(s) of pacing.	1 mark	General comments about pacing and its effectiveness.	2 marks	Some specific examples about pacing, with some indications of its effectiveness.	3 marks	A range of examples demonstrating the pacing, with relevant examples of its effectiveness.	4 marks	A detailed explanation of the pacing, with several relevant examples of its effectiveness.	5 marks	5
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Section B

Question	Answer		Marks							
9	<p>As an actor, what would your approach be to playing the role of JUDGE BRACK? Give practical examples from the extract to support your answer.</p> <p>JUDGE BRACK is an unscrupulous family friend. His presence on stage occupies the final quarter of the extract, and reveals how he manipulates the relationship with HEDDA, THEA and GEORGE.</p> <table border="1" data-bbox="288 580 1318 1359"> <tbody> <tr> <td data-bbox="288 580 443 851">23–25</td> <td data-bbox="443 580 1203 851"> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <p>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract. Excellent, practical suggestions with sustained and detailed reference to the extract.</p> </td> <td data-bbox="1203 580 1318 1359" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="288 851 443 1088">20–22</td> <td data-bbox="443 851 1203 1088"> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <p>An assured discussion of how the role could be played, showing perceptive understanding of it. Insightful practical suggestions with frequent and well-selected references to the extract.</p> </td> </tr> <tr> <td data-bbox="288 1088 443 1359">17–19</td> <td data-bbox="443 1088 1203 1359"> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <p>An effective discussion of how the role could be played, showing detailed understanding of it. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <p>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract. Excellent, practical suggestions with sustained and detailed reference to the extract.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <p>An assured discussion of how the role could be played, showing perceptive understanding of it. Insightful practical suggestions with frequent and well-selected references to the extract.</p>	17–19	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <p>An effective discussion of how the role could be played, showing detailed understanding of it. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
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Question	Answer		Marks
9	14–16	<p><i>Shows secure understanding of the varying aspects of the role</i></p> <p>A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it. A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of the varying aspects of the role</i></p> <p>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it. A focus on the more obvious aspects of the character.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the role</i></p> <p>A few partially formulated ideas about the role. A superficial approach based mostly on description; occasional reference to the extract.</p>	
	5–7	<p><i>Identifies one or two examples of the varying aspects of the role</i></p> <p>Rudimentary suggestions based on isolated references to the extract. The response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i></p> <p>The response shows little understanding of the role.</p>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	

Question	Answer		Marks
10	<p>As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this?</p> <p>The extract covers a number of major themes, including: love and desire, gender politics, relationships, betrayal, infidelity, anxiety, the corruptibility of the judiciary, the apparent irrelevance of obscure academic research in the face of Hedda's yearning need for love, etc. Allow credit for any other reasonable themes that can be sustained from the extract. The focus, however, is on how your work as a director will bring this to life for an audience.</p>		25
	23–25	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <p>Comprehensive discussion of the extent to which a director might bring out selected themes. Excellent ideas with sustained and detailed reference to the extract.</p>	Upper band – application
	20–22	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <p>Assured discussion of the extent to which a director might bring out selected themes. Insightful ideas with frequent and well-selected references to the extract.</p>	
	17–19	<p><i>Shows detailed practical understanding of the extract</i></p> <p>Effective discussion of the extent to which a director might bring out selected themes. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	
	14–16	<p><i>Shows secure understanding of the extract</i></p> <p>A consistent discussion of the extent to which a director might bring out selected themes. A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of aspects of the extract</i></p> <p>Variable understanding of the director's intention, some of which is viable and might bring out selected themes; there may be limited suggestions of how it can be realised. A focus on the more obvious aspects of the extract.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <p>A few partially formulated ideas about the director's intention. A superficial approach based mostly on description with occasional reference to the extract.</p>	

Question	Answer			Marks
10	5–7	<p><i>Identifies one or two examples of how the director could approach the drama</i></p> <p>Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of how to direct the extract.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
11	<p>How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production?</p> <p>There is a considerable amount of detail provided in the stage directions. Allow credit for any discussion of how the stage directions could be reinterpreted/reimagined for a present-day production.</p>			25
	23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <p>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production. Excellent, practical suggestions with sustained and detailed reference to the extract.</p>	Upper band – application	
	20–22	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <p>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production. Insightful practical suggestions with frequent and well-selected references to the extract.</p>		
	17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <p>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>		

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11	14–16	<p><i>Shows secure understanding of design elements</i> A consistent understanding of how the stage directions might inform design elements which is mostly viable; there may be some suggestions of how they could be used for a present-day production A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of design elements</i> Variable understanding of how stage directions might inform design elements some of which are viable; there may be limited suggestions of how they could be used for a present-day production. A focus on the more obvious aspects of the extract.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of design elements</i> A few partially formulated ideas about how stage directions might inform design elements. A superficial approach to design elements based mostly on description with little reference to the extract.</p>	
	5–7	<p><i>Identifies one or two examples of design elements</i> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i> Shows little understanding of how stage directions might inform design elements. Response may be typified by a sketch only with no supporting detail.</p>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	

Question	Answer	Marks														
12	<p>Your drama teacher has advised you that your piece could be improved and has offered your group an additional three-week rehearsal period. Which aspects would you work on, and why?</p> <p>The question invites candidates to reflect on the rehearsal process, to consider what could be improved from what has already been achieved. It suggests that able candidates would offer some analysis of the possibilities that have not yet been realised. A good answer would have to indicate what was in the existing piece in order to be able to go further. They need to be able to spot the shortcomings of what they've done, in order to improve it.</p> <table border="1" data-bbox="290 593 1316 2049"> <tbody> <tr> <td data-bbox="290 593 443 862">23–25</td> <td data-bbox="443 593 1204 862"> <p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <p>A comprehensive discussion of the creative decisions. Excellent, practical evaluation of how the piece could be improved with sustained and detailed reference to the devised piece.</p> </td> <td data-bbox="1204 593 1316 1370" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="290 862 443 1102">20–22</td> <td data-bbox="443 862 1204 1102"> <p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <p>An assured discussion of the creative decisions. Insightful practical evaluation of how the piece could be improved with frequent and well-selected references to the devised piece.</p> </td> </tr> <tr> <td data-bbox="290 1102 443 1370">17–19</td> <td data-bbox="443 1102 1204 1370"> <p><i>Shows detailed practical understanding of the devised piece.</i></p> <p>An effective discussion of the creative decisions. Well-formulated practical evaluation of how the piece could be improved although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td> </tr> <tr> <td data-bbox="290 1370 443 1610">14–16</td> <td data-bbox="443 1370 1204 1610"> <p><i>Shows secure understanding of the devised piece.</i></p> <p>A consistent understanding of the creative decisions. A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</p> </td> <td data-bbox="1204 1370 1316 2049" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;">Middle band – understanding</td> </tr> <tr> <td data-bbox="290 1610 443 1812">11–13</td> <td data-bbox="443 1610 1204 1812"> <p><i>Shows some understanding of the devised piece.</i></p> <p>Variable understanding of the creative decisions. A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</p> </td> </tr> <tr> <td data-bbox="290 1812 443 2049">8–10</td> <td data-bbox="443 1812 1204 2049"> <p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <p>A few partially formulated ideas of the creative decisions. A superficial approach based mostly on description; occasional reference to the devised piece.</p> </td> </tr> </tbody> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <p>A comprehensive discussion of the creative decisions. Excellent, practical evaluation of how the piece could be improved with sustained and detailed reference to the devised piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <p>An assured discussion of the creative decisions. Insightful practical evaluation of how the piece could be improved with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <p>An effective discussion of the creative decisions. Well-formulated practical evaluation of how the piece could be improved although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	14–16	<p><i>Shows secure understanding of the devised piece.</i></p> <p>A consistent understanding of the creative decisions. A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</p>	Middle band – understanding	11–13	<p><i>Shows some understanding of the devised piece.</i></p> <p>Variable understanding of the creative decisions. A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</p>	8–10	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <p>A few partially formulated ideas of the creative decisions. A superficial approach based mostly on description; occasional reference to the devised piece.</p>	25
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17–19	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <p>An effective discussion of the creative decisions. Well-formulated practical evaluation of how the piece could be improved although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>															
14–16	<p><i>Shows secure understanding of the devised piece.</i></p> <p>A consistent understanding of the creative decisions. A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</p>	Middle band – understanding														
11–13	<p><i>Shows some understanding of the devised piece.</i></p> <p>Variable understanding of the creative decisions. A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</p>															
8–10	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <p>A few partially formulated ideas of the creative decisions. A superficial approach based mostly on description; occasional reference to the devised piece.</p>															

Question	Answer			Marks
12	5–7	<i>Identifies one or two examples of the devised piece</i> Rudimentary suggestions based on isolated references to the devised piece. Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of the creative decisions.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
13	How effective was the staging of your devised piece, and why?			25
	Candidates may refer to any aspect of the staging in their evaluations. Candidates may focus on:			
	the journey from stimulus, to idea, to performance image, to delivery the way the use of the stage-space reflects the intention of the piece an evaluation of the success of the performance in achieving this through staging			
	23–25	<i>A sophisticated evaluation of the staging of the piece</i> Comprehensive discussion of the effectiveness of the staging of the devised piece. Excellent, detailed reference to the devised piece.	Upper band – evaluation	
20–22	<i>A perceptive evaluation of the staging of the piece</i> An assured discussion of the effectiveness of the staging of the devised piece. Insightful references to the devised piece.			
17–19	<i>A detailed evaluation of the staging of the piece</i> An effective discussion of the success of the staging of the devised piece. Consistent and appropriate references to the devised work.			

Question	Answer			Marks
13	14–16	<p><i>A secure understanding of the staging of the piece, with some evaluation</i></p> <p>A consistent response that considers the effectiveness of the staging of the devised piece. A good level of detail with some appropriate references to the devised piece.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of the staging of the piece</i></p> <p>A variable understanding of the effectiveness of the staging of the devised piece. A focus on the more predictable aspects of the devised piece.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of staging</i></p> <p>A few partially formulated ideas about the staging of the devised piece. A superficial approach that includes tangential reference to staging.</p>		
	5–7	<p><i>Identifies one or two examples related to staging</i></p> <p>Rudimentary response that links to the devised piece. Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of staging.</p>		
	0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>		

Question	Answer		Marks							
14	<p>Your group has been invited to perform your piece in an arts festival, but you have been told to make the piece shorter to fit your time slot. What would you do to ensure that the new version would be even more powerful than before?</p> <p>Candidates should offer creative solutions to how they would improve the piece to best effect. The focus of the question is on identifying the irreducible heart of the piece and being able and willing to jettison those aspects that might be seen as peripheral, streamlining those aspects that could be more powerful, and integrating/conflating ideas for maximum effect. They may also decide to increase the pacing if this did not create an unintentional comic effect. Essentially, there is a challenge as to how to adapt the narrative for the new purpose.</p> <table border="1" data-bbox="290 712 1321 1456"> <tbody> <tr> <td data-bbox="290 712 443 952">23–25</td> <td data-bbox="443 712 1204 952"> <p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <p>Comprehensive discussion of how to improve the performance showing sophisticated understanding. Excellent, practical evaluation with sustained and detailed reference to the devised piece.</p> </td> <td data-bbox="1204 712 1321 1456" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="290 952 443 1191">20–22</td> <td data-bbox="443 952 1204 1191"> <p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <p>An assured discussion of how to improve the performance, showing perceptive understanding. Insightful practical evaluation with frequent and well-selected references to the devised piece.</p> </td> </tr> <tr> <td data-bbox="290 1191 443 1456">17–19</td> <td data-bbox="443 1191 1204 1456"> <p><i>Shows a detailed practical understanding of performance</i></p> <p>An effective discussion of how to improve the performance, showing detailed understanding. Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <p>Comprehensive discussion of how to improve the performance showing sophisticated understanding. Excellent, practical evaluation with sustained and detailed reference to the devised piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <p>An assured discussion of how to improve the performance, showing perceptive understanding. Insightful practical evaluation with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows a detailed practical understanding of performance</i></p> <p>An effective discussion of how to improve the performance, showing detailed understanding. Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	25
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Question	Answer		Marks
14	14–16	<p><i>Shows secure understanding of performance</i> A consistent understanding of how to improve the performance, which is mostly viable; there may be some suggestions of how it would be effective. A good level of detail with some appropriate references to the devised piece.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of performance</i> Variable understanding of how to improve the performance, some of which is viable; there may be limited suggestions of how it would be effective. A focus on the more obvious aspects of the devised piece.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of performance</i> A few partially formulated ideas about how to improve the performance. A superficial approach to staging based mostly on description with little reference to the devised piece.</p>	
	5–7	<p><i>Identifies one or two examples of performance</i> Rudimentary suggestions based on isolated references to the devised piece. Response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i> Shows little understanding of how to improve the performance. Response may be typified by a sketch only with no supporting detail.</p>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	