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Cambridge International General Certificate of Secondary Education

DRAMA

0411/13

Paper 1 Written Examination

May/June 2017

MARK SCHEME

Maximum Mark: 80

Published

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This document consists of **19** printed pages.



SECTION A

Question	Answer	Marks				
1	<p>Suggest a costume for the character of KHRUSHCHEV, and give a reason to support your suggestion.</p> <p>KHRUSHCHEV is the First Secretary of the Communist Party and arrives with BREZHNEV and other members of the Politburo. Allow credit for any suggestion that recognises his status and supreme power over the other characters.</p> <table><tr><td>A suggestion of an appropriate costume for the actor playing KHRUSHCHEV.</td><td>1 Mark</td></tr><tr><td>A reason as to why this costume would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate costume for the actor playing KHRUSHCHEV.	1 Mark	A reason as to why this costume would be appropriate.	1 Mark	2
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2	<p>What advice would you give the actor playing the role of XENIA on how to deliver her lines between line 328 ('Of course I did') and line 332 ('Alright. Alright.'). Why would this advice be appropriate?</p> <p>XENIA is the wife of KOROLYOV. Following his denunciation, she has remained in Moscow. She reveals firstly that she knows GLUSHKO was responsible for denouncing her husband and this is why he was sent to the Gulag. However, to GLUSHKO's amazement, she reveals that she also denounced him and was therefore equally responsible for his being sent to the Gulag.</p> <p>Delivery of these lines needs to reflect this revelation.</p> <table><tr><td>An appropriate piece of advice on how to deliver the lines.</td><td>1 Mark</td></tr><tr><td>A reason as to why this piece of advice would be appropriate.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice on how to deliver the lines.	1 Mark	A reason as to why this piece of advice would be appropriate.	1 Mark	2
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3	<p>Look at the section from line 1090 ('Go on, Yuri') to line 1125 ('Can't get past you, can we, Titov?'). Suggest <u>three</u> ways in which you would give physical emphasis to what is spoken.</p> <p>Although YURI GAGARIN was to become the first man in space, it is not clear at this stage in the play which of the potential cosmonauts will be chosen. Each man is keen to prove his own physical prowess and YURI takes a lead here as he initiates a physically injurious – and pointless – contest to see which of the four can hold on to something 'hot and metal' (e.g. a heating pipe) for the longest, taking bets that he can last for two minutes.</p> <p>There is ample opportunity here to emphasise the physicality of the men's actions.</p> <table><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr></table>	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	3
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4	<p>Select <u>two</u> moments where the use of a prop would be particularly effective, and say why.</p> <p>There are many props mentioned in the play, including:</p> <table><tr><th>Prop</th><th>Page ref</th><th>Prop</th><th>Page ref</th></tr><tr><td>guns</td><td>6</td><td>papers</td><td>10,12</td></tr><tr><td>Guards' notes</td><td>6</td><td>clipboard</td><td>11,12</td></tr><tr><td>Pen</td><td>6</td><td>rocket</td><td>17</td></tr><tr><td>stethoscope</td><td>7</td><td>Scale model of Sputnik</td><td>23</td></tr><tr><td>Medical bag</td><td>8</td><td>Radio</td><td>25</td></tr><tr><td>Vaccine needle</td><td>8,27</td><td>Something 'hot and metal'</td><td>30</td></tr><tr><td>Lump of sugar</td><td>9</td><td></td><td></td></tr><tr><td>Large plans</td><td>11</td><td></td><td></td></tr></table> <div>Identification of the moment where the prop is used.1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div> <p>and/or</p> <div>Identification of the moment where the prop is used.1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div>	Prop	Page ref	Prop	Page ref	guns	6	papers	10,12	Guards' notes	6	clipboard	11,12	Pen	6	rocket	17	stethoscope	7	Scale model of Sputnik	23	Medical bag	8	Radio	25	Vaccine needle	8,27	Something 'hot and metal'	30	Lump of sugar	9			Large plans	11			4
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5	<p>Suggest <u>two</u> things that motivate STALIN between line 3 ('Comrades') and line 31 ('...as all their actions demonstrate'). Give a reason for each of your suggestions.</p> <p>The opening scene is set in 1938, almost two decades before the following scene in 1957.</p> <p>Stalin's power is absolute and is driven home to those 'enemies of the people' who have been sent to the Kolyma Gulag, over 3000 miles from Moscow. The contrast between the downtrodden GULAG WORKERS and the supreme authority of the (then) dictator STALIN, drives home the reality of his regime of pure control, and unquestioning obedience. There is also the strong message that 'enemies of the people' are everywhere, 'like rats in a barrel of wheat' and that power will be brandished against them.</p> <table><tr><td>Identification of one thing that motivates STALIN.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A clear reason as to why this suggestion is valid.</td><td>1 Mark</td></tr></table> <p>and/or</p> <table><tr><td>Identification of a second thing that motivates STALIN.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A clear reason as to why this suggestion is valid.</td><td>1 Mark</td></tr></table>	Identification of one thing that motivates STALIN.	1 Mark	A clear reason as to why this suggestion is valid.	1 Mark	Identification of a second thing that motivates STALIN.	1 Mark	A clear reason as to why this suggestion is valid.	1 Mark	4
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6	<p>How would you direct the ending of Act One, Scene Two from line 934 ('Come on! Come on!')? What would you want the actor playing the DOCTOR to bring out?</p> <p>This section forms the ending to Act One and takes the action back to a park in Moscow, and then to where it started in the Gulag. The wind howls around the bleak, barren landscape and we are left with a dramatic encounter between the unnamed DOCTOR and the anonymous GULAG PRISONER. As at the start of the play, the DOCTOR has the power of life and death over the GULAG PRISONER and the scene ends with him dying after the DOCTOR administers an injection.</p> <table><tr><td>Rudimentary ideas about how to direct the passage.</td><td>1 Mark</td></tr><tr><td>Rudimentary ideas about how to direct the passage AND a general comment about what DOCTOR might emphasise.</td><td>2 Marks</td></tr><tr><td>A competent grasp of how to direct the passage and some understanding of what DOCTOR should emphasise.</td><td>2 Marks</td></tr><tr><td>A clear discussion of how to direct the passage, and several suggestions as to what DOCTOR should emphasise.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of DOCTOR.</td><td>5 Marks</td></tr></table>	Rudimentary ideas about how to direct the passage.	1 Mark	Rudimentary ideas about how to direct the passage AND a general comment about what DOCTOR might emphasise.	2 Marks	A competent grasp of how to direct the passage and some understanding of what DOCTOR should emphasise.	2 Marks	A clear discussion of how to direct the passage, and several suggestions as to what DOCTOR should emphasise.	4 Marks	A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of DOCTOR.	5 Marks	5
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7	<p>How did you use your stage space for the performance of your devised piece?</p> <table><tr><td>A simple description of the stage space.</td><td>1 Mark</td></tr><tr><td>A simple description of the stage space AND a general comment as to how the space was used.</td><td>2 Marks</td></tr><tr><td>A competent explanation of the type of stage space, with some indication of how it was used.</td><td>3 Marks</td></tr><tr><td>A clear explanation of the stage space, with several relevant examples of how it was used.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of the use of the stage space, with clear explanation as to how it was used.</td><td>5 Marks</td></tr></table>	A simple description of the stage space.	1 Mark	A simple description of the stage space AND a general comment as to how the space was used.	2 Marks	A competent explanation of the type of stage space, with some indication of how it was used.	3 Marks	A clear explanation of the stage space, with several relevant examples of how it was used.	4 Marks	A proficient discussion of the use of the stage space, with clear explanation as to how it was used.	5 Marks	5
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8	<p>What were the most significant dramatic techniques you used in your devised piece, and why?</p> <table><tr><td>The candidate identifies a significant dramatic technique.</td><td>1 Mark</td></tr><tr><td>The candidate identifies a significant dramatic technique AND makes a general comment why.</td><td>2 Marks</td></tr><tr><td>A competent explanation of which dramatic techniques were the most significant, with some indication why.</td><td>3 Marks</td></tr><tr><td>A clear discussion as to which were the most significant dramatic techniques, with several relevant examples why.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of which were the most significant dramatic techniques with clear explanation why.</td><td>5 Marks</td></tr></table>	The candidate identifies a significant dramatic technique.	1 Mark	The candidate identifies a significant dramatic technique AND makes a general comment why.	2 Marks	A competent explanation of which dramatic techniques were the most significant, with some indication why.	3 Marks	A clear discussion as to which were the most significant dramatic techniques, with several relevant examples why.	4 Marks	A proficient discussion of which were the most significant dramatic techniques with clear explanation why.	5 Marks	
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SECTION B

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9	<p>You are preparing to audition for the role of KOROLYOV. Which aspects of his character would you seek to bring out in your interpretation?</p> <p>KOROLYOV is a central character in the play: an ‘enemy of the people’, who is exiled to the Kolyma Gulag, having been denounced by his wife, XENIA, and GLUSHKO, a co-worker. Once restored to favour by KHRUSHCHEV’s intervention, KOROLYOV goes on to become the architect of the Soviet space programme. This gives him a new lease of confidence and the opportunity to lead a new team. Answers should cite examples of this and give detailed practical solutions as to how to play the role.</p> <table border="1" data-bbox="301 680 1329 1507"> <tr> <td data-bbox="301 680 475 969">23–25</td><td data-bbox="475 680 1158 969"> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract. <p>Excellent, practical suggestions with sustained and detailed reference to the extract.</p> </td><td data-bbox="1158 680 1329 1507" rowspan="3">Upper band – application</td></tr> <tr> <td data-bbox="301 969 475 1223">20–22</td><td data-bbox="475 969 1158 1223"> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> An assured discussion of how the role could be played, showing perceptive understanding of the character. <p>Insightful practical suggestions with frequent and well-selected references to the extract.</p> </td></tr> <tr> <td data-bbox="301 1223 475 1507">17–19</td><td data-bbox="475 1223 1158 1507"> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> An effective discussion of how the role could be played, showing detailed understanding of the character. <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract. <p>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> <ul style="list-style-type: none"> An assured discussion of how the role could be played, showing perceptive understanding of the character. <p>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> <ul style="list-style-type: none"> An effective discussion of how the role could be played, showing detailed understanding of the character. <p>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
	14–16	<p><i>Shows secure understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none">A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role. <p>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> <ul style="list-style-type: none">Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role. <p>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> <ul style="list-style-type: none">A few partially formulated ideas about the character. <p>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> <ul style="list-style-type: none">Rudimentary suggestions based on isolated references to the extract. <p>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>What are the main difficulties you would anticipate in directing the extract, and how might you address them?</p> <p>The play presents a number of challenges to the director, and there are too many to discuss in detail in the time available. Examples include:</p> <ul style="list-style-type: none"> • The passing of historical time between 1938 and the 1950s, and stage time/use of montage sequences • Extreme scene transitions • Complex stage action, and extensive technical demands • Distinguishing between characters so the audience knows the identity of each • Choric characters (DOCTOR, OLD MAN), and their subsequent function <p>Allow credit for any other appropriate difficulty that can be justified from the text.</p> <table border="1"> <tr> <td>23–25</td><td> <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. <p>Excellent ideas with sustained and detailed reference to the extract.</p> </td><td rowspan="3">Upper band – application</td></tr> <tr> <td>20–22</td><td> <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. <p>Insightful ideas with frequent and well-selected references to the extract.</p> </td></tr> <tr> <td>17–19</td><td> <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. <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td></tr> </table>	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. <p>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 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. <p>Insightful ideas with frequent and well-selected references to the extract.</p>	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. <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
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	14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none">A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text. <p>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 play</i></p> <ul style="list-style-type: none">Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised in performance. <p>A focus on the more obvious aspects of the extract.</p>		
	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 the director's intention. <p>A superficial approach based mostly on description with occasional reference to the extract.</p>		
	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. <p>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 play.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
11	What challenges would this extract present to the design team responsible for a production, and what solutions could you offer?			25
	23–25	<p><i>Shows a sophisticated practical understanding of design and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion showing sophisticated understanding of a wide range of design challenges. <p>Excellent, practical suggested solutions with sustained and detailed reference to the extract.</p>	Upper band – application	
	20–22	<p><i>Shows a perceptive practical understanding of design challenges and solutions</i></p> <ul style="list-style-type: none"> An assured discussion showing perceptive understanding of a range of design challenges. <p>Insightful practical suggestions with frequent and well-selected references to the extract.</p>		
	17–19	<p><i>Shows a detailed practical understanding of design challenges</i></p> <ul style="list-style-type: none"> An effective discussion showing detailed understanding of design challenges. <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>		

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	8–10	<p><i>Shows undeveloped/superficial understanding of design</i></p> <ul style="list-style-type: none">A few partially formulated ideas about design. <p>A superficial approach to design based mostly on description with little reference to the extract.</p>		
	5–7	<p><i>Identifies one or two examples of design</i></p> <ul style="list-style-type: none">Rudimentary suggestions based on isolated references to the extract. <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none">Shows little understanding of design. <p>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.		

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12	<p>How might your devised piece be improved if you had greater resources to develop your set design?</p> <p>Candidates may decide to expand on what they have already produced, or to create a new design from scratch. Whichever approach is chosen, award credit as appropriate.</p> <table border="1"> <tr> <td>23–25</td><td> <p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the opportunities for set design <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p> </td><td rowspan="3">Upper band – application</td></tr> <tr> <td>20–22</td><td> <p><i>Shows a perceptive practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> An assured discussion of the opportunities for set design. <p>Insightful practical suggestions with well-selected references to the devised piece. The proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p> </td></tr> <tr> <td>17–19</td><td> <p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> An effective discussion of the opportunities for set design. <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p> </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the opportunities for set design <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> An assured discussion of the opportunities for set design. <p>Insightful practical suggestions with well-selected references to the devised piece. The proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	17–19	<p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> An effective discussion of the opportunities for set design. <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p>	25
23–25	<p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the opportunities for set design <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	Upper band – application							
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17–19	<p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> An effective discussion of the opportunities for set design. <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p>								

Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of the nature of set design</i></p> <ul style="list-style-type: none">• A consistent response that considers some of the opportunities for set design. There may be some suggestions of practical solutions. <p>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 nature of set design</i></p> <ul style="list-style-type: none">• Variable understanding of the opportunities for set design. <p>A focus on the more obvious aspects of the devised piece. There may be limited suggestions of practical solutions.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the nature of set design</i></p> <ul style="list-style-type: none">• A few partially formulated ideas about how to create set design. <p>A superficial approach based more on description of the piece rather than on set design; occasional reference to the devised piece</p>		
	5–7	<p><i>Identifies one or two examples of the nature of set design</i></p> <ul style="list-style-type: none">• Rudimentary link to the devised piece. <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none">• Shows little understanding of how to create set design. <p>The candidate’s suggestions are likely to be bland, ill thought-out and ineffective.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
13	<p>What approach did you take to rehearsing your devised piece, and how effective was this approach?</p> <p>The rehearsal phase of the creative process is always a challenge – to carry on rehearsing the same passages and to look for improvements. Allow credit here for any evidence of the ability to do this.</p> <table border="1" data-bbox="301 483 1329 1276"> <tr> <td data-bbox="301 483 475 734">23–25</td><td data-bbox="475 483 1158 734"> <p><i>Shows a sophisticated practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the rehearsal process adopted. <p>Excellent, practical evaluation of the success of the process, with sustained and detailed reference to the devised piece.</p> </td><td data-bbox="1158 483 1329 1276" rowspan="3">Upper band – evaluation</td></tr> <tr> <td data-bbox="301 734 475 987">20–22</td><td data-bbox="475 734 1158 987"> <p><i>Shows a perceptive practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • An assured discussion of the rehearsal process adopted. <p>Insightful practical evaluation of the success of the process, with frequent and well-selected references to the devised piece.</p> </td></tr> <tr> <td data-bbox="301 987 475 1276">17–19</td><td data-bbox="475 987 1158 1276"> <p><i>Shows detailed practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • An effective discussion of the rehearsal process adopted. <p>Well-formulated practical evaluation of the success of the process, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the rehearsal process adopted. <p>Excellent, practical evaluation of the success of the process, with sustained and detailed reference to the devised piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • An assured discussion of the rehearsal process adopted. <p>Insightful practical evaluation of the success of the process, with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows detailed practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> • An effective discussion of the rehearsal process adopted. <p>Well-formulated practical evaluation of the success of the process, 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
	14–16	<p><i>Shows secure understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none">• A consistent discussion of the rehearsal process adopted. There may be some evaluative comment. <p>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 effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none">• Variable understanding of the rehearsal process adopted. There may be limited evaluative comment. <p>A focus on the more obvious aspects of the devised piece</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none">• A few partially formulated ideas about the rehearsal process adopted. <p>A superficial approach based mostly on description; occasional reference to the devised piece.</p>		
	5–7	<p><i>Identifies one or two examples of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none">• Rudimentary commentary on the rehearsal process. <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none">• Shows little understanding of the rehearsal process.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p>Select any <u>two</u> roles from your devised piece. Which acting skills were most important for the effective performance of each role?</p> <p>As the syllabus requires candidates to work in groups of three or more, each devised piece should contain at least three characters. Allow credit for the recognition of which skills are required, even if the candidates did not necessarily develop these skills as required.</p> <table border="1"> <tr> <td>23–25</td><td> <p><i>Shows a sophisticated practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the acting skills required. <p>Excellent, practical evaluation of these skills, with sustained and detailed reference to the devised piece.</p> </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <p><i>Shows a perceptive practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> An assured discussion of the acting skills required. <p>Insightful practical evaluation of these skills with frequent and well-selected references to the devised piece.</p> </td></tr> <tr> <td>17–19</td><td> <p><i>Shows detailed practical understanding of acting skills required</i></p> <ul style="list-style-type: none"> An effective discussion of the acting skills required. <p>Well-formulated practical evaluation of these skills, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the acting skills required. <p>Excellent, practical evaluation of these skills, with sustained and detailed reference to the devised piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> An assured discussion of the acting skills required. <p>Insightful practical evaluation of these skills with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows detailed practical understanding of acting skills required</i></p> <ul style="list-style-type: none"> An effective discussion of the acting skills required. <p>Well-formulated practical evaluation of these skills, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	25
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	14–16	<p><i>Shows secure understanding of the acting skills required</i></p> <ul style="list-style-type: none">• A consistent understanding of the acting skills required. <p>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 acting skills required</i></p> <ul style="list-style-type: none">• Variable understanding of the acting skills required. <p>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 acting skills required</i></p> <ul style="list-style-type: none">• A few partially formulated ideas about the acting skills required. <p>A superficial approach based mostly on description; occasional reference to the devised piece.</p>		
	5–7	<p><i>Identifies one or two examples of the acting skills required</i></p> <ul style="list-style-type: none">• Rudimentary suggestions based on isolated references to the devised piece. <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of characterisation.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		