



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

DRAMA

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Paper 1

May/June 2018

MARK SCHEME

Maximum Mark: 80

Published

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

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

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

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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.

Question	Answer	Marks				
1	<p>Suggest a prop that could be used by the SERGEANT in Scene 5, and say how it could be used for dramatic effect.</p> <p>The stage directions in Scene 5 mention handcuffs and a brandy glass. It is likely candidates will select one of these and will therefore be awarded a mark for doing so. The apron that is mentioned is not used by the sergeant and therefore should not be given credit. The second mark is reserved for a suggestion as to how the prop can be used for dramatic effect.</p> <table><tr><td>A suggestion of an appropriate prop for the actor playing the SERGEANT.</td><td>1 Mark</td></tr><tr><td>A suggestion as to how this prop could be used for dramatic effect.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate prop for the actor playing the SERGEANT.	1 Mark	A suggestion as to how this prop could be used for dramatic effect.	1 Mark	2
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Question	Answer	Marks				
2	<p>Identify a point in the extract where a simple lighting change would be required, and say how it would enhance the drama.</p> <p>There are several moments where a simple lighting change would enhance the drama. The drama relies on contrasting scenes, which may be established by a variety of simple lighting changes. Allow one mark for the identification of where such an effect would be well placed, and a further mark for outlining why.</p> <table><tr><td>An appropriate point in the extract where a lighting change is required.</td><td>1 Mark</td></tr><tr><td>A reason as to why it would be effective.</td><td>1 Mark</td></tr></table>	An appropriate point in the extract where a lighting change is required.	1 Mark	A reason as to why it would be effective.	1 Mark	2
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3	<p>Look at JAGGERS’s speech in Scene 17 from line 1011 (‘My name is Jagggers...’) to line 1022–1023 (‘...as a gentleman.’). What <u>three</u> pieces of advice would you give to the actor on how to deliver the speech effectively?</p> <p>JAGGERS’s entry is dramatically significant since it introduces the announcement of PIP’s change of fortune. As a Victorian lawyer, JAGGERS’s delivery is likely to be sober, understated and purposeful and his bearing full of gravitas. His physicality, gestures and expressions are likely to be mannered. However, allow other interpretations so long as they are consistent with the drama.</p> <p>Allow credit for each of three suggestions so long as each can be justified from the text.</p> <table><tr><td>An appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	3
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Question	Answer	Marks								
4	<p>Look at Scene 10 and suggest <u>two</u> ways in which the actors could convey a strong sense of emotion to the audience. Why would each of these be effective?</p> <p>Scene 10 introduces the character of MISS HAVISHAM, who dwells in a dark candle-lit room ‘in the wreckage of her bridal chamber’. The emotion needs to be well-controlled, even pent-up, with the contrast between the frightened PIP, the cold and humourless MISS HAVISHAM, and the haughty, manipulative ESTELLA.</p> <p>Allow credit for suggestions as to how the emotion of the passage could be conveyed to an audience, and an additional mark for saying why it would be effective.</p> <table><tr><td>A suggestion of a way of conveying emotion.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table> <p>and/or</p> <table><tr><td>A suggestion of a way of conveying emotion.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of a way of conveying emotion.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	A suggestion of a way of conveying emotion.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	4
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5	<p>You are coaching the actors in Scene 3. Suggest <u>two</u> aspects you wish them to work on, and say how you think this would improve the performance.</p> <p>Scene 3 is set on a misty morning when PIP encounters MAGWITCH and COMPEYSON. The mysterious and threatening atmosphere needs to be brought out through the interaction between the three characters. Allow credit for any suggestions that would serve to achieve this.</p> <table><tr><td>Identification of one aspect to emphasise.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table> <p>and/or</p> <table><tr><td>Identification of a further aspect to emphasise.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table>	Identification of one aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	Identification of a further aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	4
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6	<p>You have been cast in the role of PIP. What aspects of his character would you want to show as you deliver the section in the opening of Scene 1 from line 2 ('I never saw my father.') to line 39 ('...beginning to cry.')?</p> <p>This scene is the introduction to the play as a whole and consists of PIP setting the scene of his own background. He is aged thirty-four and reflecting on his parentage and upbringing, but has lost all of the usual reference points apart from the grave stones that surround him. Aspects could therefore include, memory, physical awareness, Pip's sense of isolation, etc. There needs to be an understanding of how the role exists outside of the drama, jumps back in time in the role of narrator, and then guides the audience back into the past in exploring PIP's heritage and his deceased forbears.</p> <table><tr><td>Rudimentary comments about PIP's character.</td><td>1 mark</td></tr><tr><td>A general comment about PIP's character and rudimentary ideas about how to deliver the section.</td><td>2 marks</td></tr><tr><td>Some understanding of PIP's character and a competent grasp of how to deliver the section.</td><td>3 marks</td></tr><tr><td>A clear understanding of PIP's character and several suggestions as how to deliver the section.</td><td>4 marks</td></tr><tr><td>A detailed discussion of PIP's character and a thorough understanding of how to deliver the section.</td><td>5 marks</td></tr></table>	Rudimentary comments about PIP's character.	1 mark	A general comment about PIP's character and rudimentary ideas about how to deliver the section.	2 marks	Some understanding of PIP's character and a competent grasp of how to deliver the section.	3 marks	A clear understanding of PIP's character and several suggestions as how to deliver the section.	4 marks	A detailed discussion of PIP's character and a thorough understanding of how to deliver the section.	5 marks	5
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7	<p>How well did you manage to create dramatic tension in your devised piece?</p> <p>Candidates should focus on the nature of the dramatic tension and how it was created.</p> <table><tr><td>The candidate identifies a single point of tension.</td><td>1 mark</td></tr><tr><td>The candidate identifies a single point of tension AND makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>A competent explanation of points of tension, with some indications about how they were managed.</td><td>3 marks</td></tr><tr><td>A clear discussion of the points of tension in the piece, with several relevant examples of how they were managed.</td><td>4 marks</td></tr><tr><td>A proficient discussion of the points of tension in the piece, with detailed explanation as to how they were managed.</td><td>5 marks</td></tr></table>	The candidate identifies a single point of tension.	1 mark	The candidate identifies a single point of tension AND makes a general comment about its effectiveness.	2 marks	A competent explanation of points of tension, with some indications about how they were managed.	3 marks	A clear discussion of the points of tension in the piece, with several relevant examples of how they were managed.	4 marks	A proficient discussion of the points of tension in the piece, with detailed explanation as to how they were managed.	5 marks	5
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Question	Answer	Marks										
8	<p>Which role did you play in your devised piece, and how effective was your performance?</p> <p>The candidate should outline the role he/she played (which may include technical roles as well as performance) and evaluate its effectiveness.</p> <table><tr><td>The candidate describes his/her role in the piece.</td><td>1 mark</td></tr><tr><td>The candidate describes his/her role in the piece AND makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>The candidate discusses his/her role in the piece and gives a competent explanation of why it was effective.</td><td>3 marks</td></tr><tr><td>The candidate offers a clear discussion of his/her role in the piece and offers several comments to explain why it was effective.</td><td>4 marks</td></tr><tr><td>The candidate offers a very perceptive discussion of his/her role in the piece and a proficient discussion of why it was effective.</td><td>5 marks</td></tr></table>	The candidate describes his/her role in the piece.	1 mark	The candidate describes his/her role in the piece AND makes a general comment about its effectiveness.	2 marks	The candidate discusses his/her role in the piece and gives a competent explanation of why it was effective.	3 marks	The candidate offers a clear discussion of his/her role in the piece and offers several comments to explain why it was effective.	4 marks	The candidate offers a very perceptive discussion of his/her role in the piece and a proficient discussion of why it was effective.	5 marks	5
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SECTION B

Question	Answer	Marks							
9	<p>The play was originally performed by a small company of actors. What dramatic possibilities does this offer the company in their approach?</p> <p>The extract assumes that there will be multi-role playing by the company. To that end, the same actor could play one or more roles and the company as a whole has a significant role to play. Candidates may focus on Brechtian techniques such as: choral speech; amplifying emotions; physical encroachments in the action. They should offer a detailed explanation of how this could be approached in order to create a distinctive character in performance. The play does not demand any one approach to the ensemble, however, so allow any creative approach.</p> <table border="1" data-bbox="301 719 1331 1518"> <tr> <td data-bbox="301 719 456 974">23–25</td><td data-bbox="456 719 1216 974"> <p><i>Shows a sophisticated practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how the piece could be staged, with excellent awareness of its theatrical potential. • Excellent, practical suggestions with sustained and detailed reference to the extract. </td><td data-bbox="1216 719 1331 1518" rowspan="3">Upper band – application</td></tr> <tr> <td data-bbox="301 974 456 1229">20–22</td><td data-bbox="456 974 1216 1229"> <p><i>Shows a perceptive practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • An assured discussion of how the piece could be staged, with perceptive awareness of its theatrical potential. • Insightful practical suggestions with frequent and well-selected references to the extract. </td></tr> <tr> <td data-bbox="301 1229 456 1518">17–19</td><td data-bbox="456 1229 1216 1518"> <p><i>Shows detailed practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • An effective discussion of how the piece could be staged, with broad awareness of its theatrical potential. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how the piece could be staged, with excellent awareness of its theatrical potential. • 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 possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • An assured discussion of how the piece could be staged, with perceptive awareness of its theatrical potential. • Insightful practical suggestions with frequent and well-selected references to the extract. 	17–19	<p><i>Shows detailed practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> • An effective discussion of how the piece could be staged, with broad awareness of its theatrical potential. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	25
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Question	Answer			Marks
9	14–16	<i>Shows secure understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none">A consistent understanding of how the piece could be staged, which is mostly viable.A good level of detail with some appropriate references to the extract.	Middle band – understanding	
	11–13	<i>Shows some understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none">Variable understanding of how the piece could be staged. There may be limited examples of how this might be achieved.A focus on the more obvious aspects of the extract.		
	8–10	<i>Shows undeveloped/superficial understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none">A few partially formulated ideas about the staging of the extract.A superficial approach based mostly on description; occasional reference to the extract.		
	5–7	<i>Identifies one or two examples of the possibilities of the extract</i> <ul style="list-style-type: none">Rudimentary suggestions based on isolated references to the extract.The response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none">The response shows little understanding of the extract.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
10	<p>Look closely at Scene 6. How would you direct the scene to convey dramatic tension?</p> <p>Scene 6 has many opportunities for directors to convey dramatic tension to an audience. These include: voices of people not seen, use of light and darkness, use of torches, light used to show the fight; pacing; the tension of whether Pip will be caught over his attempt to cover up the pie and the victuals. As the scene progresses, there is a movement from physical tension in the fight, chase and arrest, through to psychological tension between Magwitch and Pip, and Pip's inner tension as exemplified by his direct address to the audience. Pip's compassion for Magwitch is also an important element of the creation of tension.</p> <table border="1"> <tr> <td>23–25</td><td> <p><i>Shows a sophisticated practical understanding of the extract 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. Excellent ideas with sustained and detailed reference to the extract. </td><td rowspan="3">Upper band – application</td></tr> <tr> <td>20–22</td><td> <p><i>Shows a perceptive practical understanding of the extract 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. Insightful ideas with frequent and well-selected references to the extract. </td></tr> <tr> <td>17–19</td><td> <p><i>Shows detailed practical understanding of the extract</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. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td></tr> <tr> <td>14–16</td><td> <p><i>Shows secure understanding of the extract</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. A good level of detail with some appropriate references to the extract. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <p><i>Shows some understanding of aspects of the extract</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. A focus on the more obvious aspects of the extract. </td></tr> <tr> <td>8–10</td><td> <p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about the director's intention. A superficial approach based mostly on description with occasional reference to the extract. </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the extract 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. Excellent ideas with sustained and detailed reference to the extract. 	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the extract 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. Insightful ideas with frequent and well-selected references to the extract. 	17–19	<p><i>Shows detailed practical understanding of the extract</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. 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 extract</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. 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 extract</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. A focus on the more obvious aspects of the extract. 	8–10	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about the director's intention. A superficial approach based mostly on description with occasional reference to the extract. 	25
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Question	Answer			Marks
10	5–7	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> Shows little understanding of how to direct the extract. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	<p>How could design elements be used to distinguish between the various locations in the extract?</p> <p>The impact of the drama relies heavily on the ability to create a clear sense of place and location in the staging of the extract. Allow for creative solutions that demonstrate understanding of how design elements can contribute to this.</p>		25
	23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of design elements showing sophisticated understanding of how they could be used to differentiate location. Excellent, practical suggestions with sustained and detailed reference to the extract. 	Upper band – application
	20–22	<p><i>Shows a perceptive practical understanding of design elements and their potential</i></p> <ul style="list-style-type: none"> An assured discussion of design elements showing perceptive understanding of how they could be used to differentiate location. Insightful practical suggestions with frequent and well-selected references to the extract. 	
	17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"> An effective discussion of design elements showing detailed understanding of how they could be used to differentiate location. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
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	8–10	<p><i>Shows undeveloped/superficial understanding of design elements</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about design elements. A superficial approach to design elements based mostly on description with little reference to the extract. 	

Question	Answer			Marks
11	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> Shows little understanding of design elements. Response may be typified by a sketch only with no supporting detail. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
12	<p>Evaluate how effectively your piece took shape through the devising and rehearsal process.</p> <p>The focus of the question is to allow a thorough discussion of the way the piece developed, and to allow reflection as to how well the group’s intention was reflected in the final piece.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none">• A comprehensive discussion of the shaping process.• Excellent, practical evaluation of the relationship of the piece to the group’s intention, with sustained and detailed reference to the devised piece.</td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none">• An assured discussion of the shaping process.• Insightful practical evaluation of the relationship of the piece to the group’s intention, with frequent and well-selected references to the devised piece.</td></tr><tr><td>17–19</td><td><p><i>Shows detailed practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none">• An effective discussion of the shaping process.• Well-formulated practical evaluation of the relationship of the piece to the group’s intention, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</td></tr></table>		23–25	<p><i>Shows a sophisticated practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• A comprehensive discussion of the shaping process.• Excellent, practical evaluation of the relationship of the piece to the group’s intention, with sustained and detailed reference to the devised piece.	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• An assured discussion of the shaping process.• Insightful practical evaluation of the relationship of the piece to the group’s intention, with frequent and well-selected references to the devised piece.	17–19	<p><i>Shows detailed practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• An effective discussion of the shaping process.• Well-formulated practical evaluation of the relationship of the piece to the group’s intention, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	25
23–25	<p><i>Shows a sophisticated practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• A comprehensive discussion of the shaping process.• Excellent, practical evaluation of the relationship of the piece to the group’s intention, with sustained and detailed reference to the devised piece.	Upper band – evaluation								
20–22	<p><i>Shows a perceptive practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• An assured discussion of the shaping process.• Insightful practical evaluation of the relationship of the piece to the group’s intention, with frequent and well-selected references to the devised piece.									
17–19	<p><i>Shows detailed practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none">• An effective discussion of the shaping process.• Well-formulated practical evaluation of the relationship of the piece to the group’s intention, although there may be scope for further refinement; consistent and appropriate references to the devised piece.									

Question	Answer			Marks
12	14–16	<i>Shows secure understanding of the devising/rehearsal process.</i> <ul style="list-style-type: none">• A consistent understanding of the shaping process.• A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.	Middle band – understanding	
	11–13	<i>Shows some understanding of the devising/rehearsal process.</i> <ul style="list-style-type: none">• Variable understanding of the shaping process.• A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.		
	8–10	<i>Shows undeveloped/superficial understanding of the devising/rehearsal process.</i> <ul style="list-style-type: none">• A few partially formulated ideas of the shaping process.• A superficial approach based mostly on description; occasional reference to the devised piece.		
	5–7	<i>Identifies one or two examples of the devising/rehearsal process.</i> <ul style="list-style-type: none">• Rudimentary suggestions based on isolated references to the devised piece.• Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none">• Shows little understanding of the shaping process.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
13	<p>Write an evaluation of how well your personal drama skills contributed to the group piece. Give specific examples to support your answer.</p> <p>This question invites candidates to consider how their drama skills have developed through creating and performing their devised piece. Answers may consider a range of skills – physicality, projection, diction, spatial awareness etc. They should indicate in each case how their skills contributed to the creative process.</p> <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> Comprehensive discussion of how the drama skills contributed to the piece Excellent evaluation of the candidate's contribution </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> An assured discussion of how the drama skills contributed to the piece Insightful evaluation of the candidate's contribution </td></tr> <tr> <td>17–19</td><td> <i>Shows detailed practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> An effective discussion of how the drama skills contributed to the piece Well-formulated evaluation of the candidate's contribution </td></tr> <tr> <td>14–16</td><td> <i>Shows secure understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> A consistent understanding of the drama skills that were used A good level of detail of the candidate's understanding of how effectively their drama skills contributed to the piece </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> Variable understanding of how the drama skills contributed to the group A focus on the most obvious skills that were used </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of how drama skills contributed to the group</i> <ul style="list-style-type: none"> A few partially formulated ideas about the drama skills required for the piece. A superficial approach based mostly on description of skills involved. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> Comprehensive discussion of how the drama skills contributed to the piece Excellent evaluation of the candidate's contribution 	Upper band – evaluation	20–22	<i>Shows a perceptive practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> An assured discussion of how the drama skills contributed to the piece Insightful evaluation of the candidate's contribution 	17–19	<i>Shows detailed practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> An effective discussion of how the drama skills contributed to the piece Well-formulated evaluation of the candidate's contribution 	14–16	<i>Shows secure understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> A consistent understanding of the drama skills that were used A good level of detail of the candidate's understanding of how effectively their drama skills contributed to the piece 	Middle band – understanding	11–13	<i>Shows some understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> Variable understanding of how the drama skills contributed to the group A focus on the most obvious skills that were used 	8–10	<i>Shows undeveloped/superficial understanding of how drama skills contributed to the group</i> <ul style="list-style-type: none"> A few partially formulated ideas about the drama skills required for the piece. A superficial approach based mostly on description of skills involved. 	25
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8–10	<i>Shows undeveloped/superficial understanding of how drama skills contributed to the group</i> <ul style="list-style-type: none"> A few partially formulated ideas about the drama skills required for the piece. A superficial approach based mostly on description of skills involved. 															

Question	Answer			Marks
13	5–7	<i>Identifies one or two examples that demonstrates how drama skills contributed to the group</i> <ul style="list-style-type: none"> Rudimentary comments based on isolated references to the piece. Response is predominantly narrative. 	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> Shows little understanding of the requirements of the piece. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
14	<p>How creatively were you able to use design elements in your devised piece, and how effective were the results?</p> <p>It is possible that design elements played a fairly minor part, but the question also allows evaluation of the effectiveness of whatever was used. Candidates should offer creative solutions to how they used the design elements available to their best effect.</p>		25							
<table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p><ul style="list-style-type: none">• Comprehensive discussion of design elements showing sophisticated understanding of their effectiveness.• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of design elements</i></p><ul style="list-style-type: none">• An assured discussion of design elements, showing perceptive understanding of their effectiveness.• Insightful practical evaluation with frequent and well-selected references to the devised piece.</td></tr><tr><td>17–19</td><td><p><i>Shows a detailed practical understanding of design elements</i></p><ul style="list-style-type: none">• An effective discussion of design elements, showing detailed understanding of their effectiveness.• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</td></tr></table>				23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none">• Comprehensive discussion of design elements showing sophisticated understanding of their effectiveness.• Excellent, practical evaluation with sustained and detailed reference to the devised piece.	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of design elements</i></p> <ul style="list-style-type: none">• An assured discussion of design elements, showing perceptive understanding of their effectiveness.• Insightful practical evaluation with frequent and well-selected references to the devised piece.	17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none">• An effective discussion of design elements, showing detailed understanding of their effectiveness.• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.
23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none">• Comprehensive discussion of design elements showing sophisticated understanding of their effectiveness.• Excellent, practical evaluation with sustained and detailed reference to the devised piece.	Upper band – evaluation								
20–22	<p><i>Shows a perceptive practical understanding of design elements</i></p> <ul style="list-style-type: none">• An assured discussion of design elements, showing perceptive understanding of their effectiveness.• Insightful practical evaluation with frequent and well-selected references to the devised piece.									
17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none">• An effective discussion of design elements, showing detailed understanding of their effectiveness.• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.									

Question	Answer			Marks
14	14–16	<i>Shows secure understanding of design elements</i> <ul style="list-style-type: none">A consistent understanding of design elements, which is mostly viable; there may be some suggestions of how they would be effective.A good level of detail with some appropriate references to the devised piece.	Middle band – understanding	
	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none">Variable understanding of design elements; there may be limited suggestions of how they would be effective.A focus on the more obvious aspects of the devised piece.		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none">A few partially formulated ideas about design elements.A superficial approach to staging based mostly on description with little reference to the devised piece.		
	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none">Rudimentary suggestions based on isolated references to the devised piece.Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none">Shows little understanding of design elements.Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		