



DRAMA

0411/11

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.

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

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



Cambridge Assessment
International Education

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>MRS SOLNESS is described as ‘elegant’ in line 252. Identify <u>one</u> way that an actor playing the role could show this in performance between line 253 (‘Halvard!’) and line 263 (‘...while he was here.’). Give a reason for your answer.</p> <p>MRS SOLNESS is described as ‘slender and harried’. Her encounters with her husband are friendly but business-like. Possible ways of showing this are through posture, through costume, or through proximity to SOLNESS. Allow other answers if justified by a credible physical reason. Award no marks for simply repeating the stage directions.</p> <table><tr><td>A suggestion of an appropriate means of demonstrating MRS SOLNESS’s elegance.</td><td>1 Mark</td></tr><tr><td>A reason why this would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate means of demonstrating MRS SOLNESS’s elegance.	1 Mark	A reason why this would be appropriate.	1 Mark	2
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2	<p>Suggest <u>one</u> way in which the actor playing KNUT BROVIK could emphasise the physicality of the role between line 11 (‘I can’t do this.’) and line 23 (‘I don’t think waiting is going to be an option’). Explain why this would be effective.</p> <p>BROVIK is seriously ill and is struggling with his breathing, which is likely to affect his posture. His movement would be likely to be laboured and slow, with little energy. Allow credit for appropriate suggestions of ways of achieving this.</p> <table><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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Question	Answer	Marks						
3	<p>Look at line 825 (<i>'Now Hilde's good spirits have returned'</i>) to line 852 (<i>'A silence'</i>). Where in the passage would you change the physical distance between SOLNESS and HILDE? Give <u>two</u> reasons why you would do this.</p> <p>This passage is the culmination of HILDE WANGEL's seductive provocation, a character from SOLNESS's past. There is potential here to reinforce what we have already seen of SOLNESS's character through the way he relates to HILDE, not least his denial of her accusations. Award no marks for merely repeating the stage directions.</p> <table><tr><td>An appropriate suggestion as to where the physical distance between the two could be varied.</td><td>1 Mark</td></tr><tr><td>A reason as to why this would be appropriate.</td><td>1 Mark</td></tr><tr><td>A second reason as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to where the physical distance between the two could be varied.	1 Mark	A reason as to why this would be appropriate.	1 Mark	A second reason as to why this would be appropriate.	1 Mark	3
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Question	Answer	Marks								
4	<p>Give <u>two</u> ways you would advise the actors to communicate the power relationship between SOLNESS and KAJA between lines 37 ('What are you writing...') and line 48 ('...they can hear us'). Give a reason in each case.</p> <p>This short passage sets out to show the audience how intimate the relationship is between SOLNESS and KAJA.</p> <p>SOLNESS has obvious power in the situation and speaks to KAJA with a voice of authority and confidence. Examples include: the way he asks her what she is writing as a means of moving closer to her; the way she removes her eyeshade to appear more attractive to him; or the way that he strokes her hair. Allow others as appropriate.</p> <table><tr><td>A suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr></table> <p>and / or</p> <table><tr><td>A second suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid reason to support this second suggestion.</td><td>1 Mark</td></tr></table>	A suggestion of how to convey the power relationship.	1 Mark	A valid reason to support this.	1 Mark	A second suggestion of how to convey the power relationship.	1 Mark	A valid reason to support this second suggestion.	1 Mark	4
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5	<p>You have been cast in the role of KAJA. Give <u>two</u> ways in which you would convey her feelings about her proposed marriage to RAGNAR between line 202 ('Is there a letter?') and line 239 ('That's what I want most in the world'.). Give a reason why in each case.</p> <p>The scene shows how SOLNESS manipulates the conversation with KAJA about her potential marriage to RAGNAR. Answers should show understanding of:</p> <ul style="list-style-type: none">• KAJA's sense of duty that, having been with RAGNAR for five years, she must marry him because that is what RAGNAR and his father both want.• Her reaction to SOLNESS' bullying of her in saying that if she marries RAGNAR she must leave her job in order to be able to help her husband. <table><tr><td>Identification of one way to convey KAJA's feelings</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table> <p>and / or</p> <table><tr><td>Identification of a second way to convey KAJA's feelings</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one way to convey KAJA's feelings	1 Mark	A valid explanation as to why this was chosen.	1 Mark	Identification of a second way to convey KAJA's feelings	1 Mark	A valid explanation as to why this was chosen.	1 Mark	4
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Question	Answer	Marks										
6	<p>As a director, what aspects of the relationship between BROVIK and SOLNESS would you seek to bring out between line 93 ('Very well. What bothers me most.') and line 179 ('Then so be it'.)? How would you do this?</p> <p>BROVIK is anxious to put forward a case to SOLNESS for his son RAGNER. SOLNESS seems uninterested and dismissive, even to the point where he rejects BROVIK's dying wish to secure his son's future. BROVIK is resentful that he employed SOLNESS and it is through this opportunity that SOLNESS has become successful. BROVIK's reward for this is that his needs are being rejected by SOLNESS.</p> <table><tr><td>Identifies aspects of the relationship between BROVIK and SOLNESS.</td><td>1 Mark</td></tr><tr><td>General comments about how to bring out the relationship between BROVIK and SOLNESS.</td><td>2 Marks</td></tr><tr><td>Some specific examples about how to bring out the relationship between BROVIK and SOLNESS.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating understanding of how to bring out the relationship between BROVIK and SOLNESS.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of how to bring out the relationship between BROVIK and SOLNESS.</td><td>5 Marks</td></tr></table>	Identifies aspects of the relationship between BROVIK and SOLNESS.	1 Mark	General comments about how to bring out the relationship between BROVIK and SOLNESS.	2 Marks	Some specific examples about how to bring out the relationship between BROVIK and SOLNESS.	3 Marks	A range of examples demonstrating understanding of how to bring out the relationship between BROVIK and SOLNESS.	4 Marks	A detailed explanation of how to bring out the relationship between BROVIK and SOLNESS.	5 Marks	5
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7	<p>How effectively did you use physical posture in your piece? Give examples.</p> <p>Candidates should focus on the way that physical posture was used in the devised piece.</p> <table><tr><td>Identifies an aspect of physical posture.</td><td>1 Mark</td></tr><tr><td>General comments about physical posture and its effectiveness.</td><td>2 Marks</td></tr><tr><td>Some specific examples about physical posture, with some indications of its effectiveness.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating the use of physical posture, with relevant examples of its effectiveness.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of the use of physical posture, with several relevant examples of its effectiveness.</td><td>5 Marks</td></tr></table>	Identifies an aspect of physical posture.	1 Mark	General comments about physical posture and its effectiveness.	2 Marks	Some specific examples about physical posture, with some indications of its effectiveness.	3 Marks	A range of examples demonstrating the use of physical posture, with relevant examples of its effectiveness.	4 Marks	A detailed explanation of the use of physical posture, with several relevant examples of its effectiveness.	5 Marks	5
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8	<p>How did live or recorded sound contribute to the dramatic effectiveness of your piece? What additions or improvements could you make?</p> <p>‘Sound’ in this context refers to anything that is not spoken dialogue (e.g. recorded sound effects, music, live sound effects, vocal soundscapes created by the actors etc.). Whether or not the piece contained much by way of sound, this is an opportunity for candidates to consider how sound was used or could be improved. They may speculate on what could be done to improve it.</p> <table><tr><td>Identifies an aspect of use of sound.</td><td>1 Mark</td></tr><tr><td>General comments about use of sound and its effectiveness.</td><td>2 Marks</td></tr><tr><td>Some specific examples about use of sound, with some indications of its effectiveness.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating the use of sound, with relevant examples of its effectiveness.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of the use of sound, with several relevant examples of its effectiveness.</td><td>5 Marks</td></tr></table>	Identifies an aspect of use of sound.	1 Mark	General comments about use of sound and its effectiveness.	2 Marks	Some specific examples about use of sound, with some indications of its effectiveness.	3 Marks	A range of examples demonstrating the use of sound, with relevant examples of its effectiveness.	4 Marks	A detailed explanation of the use of sound, 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 DR HERDAL? Give practical examples from the extract to support your answer.</p> <p>The role has various functions – to offer challenge to SOLNESS, to act as a sounding board, to provide reflection on SOLNESS's overall situation and especially his mental state. He also introduces the character of HILDE WANGEL and sets the scene for her intervention in the drama, and different skills would be called for in this section to those when he is talking to SOLNESS.</p> <table border="1" data-bbox="317 685 1315 1509"> <tr> <td data-bbox="317 685 485 972">23–25</td><td data-bbox="485 685 1219 972"> <p><i>Shows a sophisticated practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. </td><td data-bbox="1219 685 1315 1509" rowspan="3">Upper band – application</td></tr> <tr> <td data-bbox="317 972 485 1227">20–22</td><td data-bbox="485 972 1219 1227"> <p><i>Shows a perceptive practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. </td></tr> <tr> <td data-bbox="317 1227 485 1509">17–19</td><td data-bbox="485 1227 1219 1509"> <p><i>Shows detailed practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. </td></tr> </table>	23–25	<p><i>Shows a sophisticated practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. 	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. 	17–19	<p><i>Shows detailed practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> • 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. 	25
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Question	Answer			Marks
9	14–16	<p><i>Shows secure understanding of how to approach the role</i></p> <ul style="list-style-type: none">• 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.	Middle band – understanding	
	11–13	<p><i>Shows some understanding of how to approach the role</i></p> <ul style="list-style-type: none">• 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.		
	8–10	<p><i>Shows undeveloped / superficial understanding of how to approach the role</i></p> <ul style="list-style-type: none">• A few partially formulated ideas about the role.• A superficial approach based mostly on description; occasional reference to the extract.		
	5–7	<p><i>Identifies one or two examples of how to approach the role</i></p> <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	<p><i>Simplistic response</i></p> <ul style="list-style-type: none">• The response shows little understanding of the role.		
	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: power, relationships, betrayal, infidelity, ageing, making way for youth, anxiety. 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> <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 extent to which a director might bring out main themes. • 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"> • Assured discussion of the extent to which a director might bring out main themes. • 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"> • Effective discussion of the extent to which a director might bring out main themes. • 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 extract and offers creative solutions</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the extent to which a director might bring out main themes. • 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"> • Assured discussion of the extent to which a director might bring out main themes. • 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"> • Effective discussion of the extent to which a director might bring out main themes. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	25
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	11–13	<i>Shows some understanding of aspects of the extract</i> <ul style="list-style-type: none">Variable understanding of the director’s intention, some of which might bring out main themes; there may be limited suggestions of how it can be realised.A focus on the more obvious aspects of the extract.		
	8–10	<i>Shows undeveloped/superficial understanding of the extract</i> <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.		
	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 would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production?</p> <p>Allow credit for any discussion of how the stage directions could be reinterpreted / reimagined for a present-day production.</p> <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 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.</td><td rowspan="3">Upper band – application</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p><ul style="list-style-type: none">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.</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 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.</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 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.	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none">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.	17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none">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.	25
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	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none">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.		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none">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.		
	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 how stage directions might inform 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>How successful were you in creating an effective storyline from your chosen stimulus?</p> <p>The focus of the question is to allow a thorough discussion of how an effective storyline was created, and to allow reflection as to which drama skills were most important in communicating it.</p>		25
	23–25	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> A comprehensive discussion of the storyline of the piece. Excellent, practical evaluation of the effectiveness of the storyline, with sustained and detailed reference to the devised piece. 	Upper band – evaluation
	20–22	<p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> An assured discussion of the storyline of the piece Insightful practical evaluation of the effectiveness of the storyline, with frequent and well-selected references to the devised piece. 	
	17–19	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> An effective discussion of the storyline of the piece. Well-formulated practical evaluation of the effectiveness of the storyline, although there may be scope for further refinement; consistent and appropriate references to the devised piece. 	
	14–16	<p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"> A consistent understanding of the storyline of the piece. A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment. 	Middle band – understanding
	11–13	<p><i>Shows some understanding of the devised piece.</i></p> <ul style="list-style-type: none"> Variable understanding of the storyline of the piece. A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment. 	
	8–10	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of the storyline of the piece. A superficial approach based mostly on description; occasional reference to the devised piece. 	

Question	Answer			Marks
12	5–7	<i>Identifies one or two examples of the devised piece</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 ideas in the piece. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
13	<p>What were the challenges of rehearsing your piece, and how successful were you in working through them?</p> <p>This question invites candidates to consider how they went about rehearsing their piece. Answers may consider structural issues, length, communication of message, dialogue, projection, diction, proximity of audience and any other relevant features. They should indicate in each case why the adaptations indicated would be necessary.</p> <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> Comprehensive discussion of the approach to rehearsing the piece. Excellent evaluation of the effectiveness of the rehearsal process. </td><td rowspan="3">Upper band – evaluation</td></tr> <tr> <td>20–22</td><td> <i>Shows a perceptive practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> An assured discussion of the approach to rehearsing the piece. Insightful evaluation of the effectiveness of the rehearsal process. </td></tr> <tr> <td>17–19</td><td> <i>Shows detailed practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> An effective discussion of the approach to rehearsing the piece. Well-formulated evaluation of the effectiveness of the rehearsal process. </td></tr> <tr> <td>14–16</td><td> <i>Shows secure understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> A consistent understanding of the approach to rehearsing the piece. A good level of detail of the effectiveness of the rehearsal process. </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <i>Shows some understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> Variable understanding of the approach to rehearsing the piece. A focus on the most obvious aspects of the rehearsal process. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> A few partially formulated ideas about the approach to rehearsing the piece. A superficial approach based mostly on description with occasional reference to the piece. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> Comprehensive discussion of the approach to rehearsing the piece. Excellent evaluation of the effectiveness of the rehearsal process. 	Upper band – evaluation	20–22	<i>Shows a perceptive practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> An assured discussion of the approach to rehearsing the piece. Insightful evaluation of the effectiveness of the rehearsal process. 	17–19	<i>Shows detailed practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> An effective discussion of the approach to rehearsing the piece. Well-formulated evaluation of the effectiveness of the rehearsal process. 	14–16	<i>Shows secure understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> A consistent understanding of the approach to rehearsing the piece. A good level of detail of the effectiveness of the rehearsal process. 	Middle band – understanding	11–13	<i>Shows some understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> Variable understanding of the approach to rehearsing the piece. A focus on the most obvious aspects of the rehearsal process. 	8–10	<i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> A few partially formulated ideas about the approach to rehearsing the piece. A superficial approach based mostly on description with occasional reference to the piece. 	25
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Question	Answer			Marks
13	5–7	<i>Identifies one or two examples from the devised piece</i> <ul style="list-style-type: none"> Rudimentary suggestions 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 purpose of the piece. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p>Your Head Teacher has asked you to perform your piece to an audience composed of younger children. What changes would you want to make to the performance of the piece, and why would you need to make them?</p> <p>The focus of the question is on how the piece could be adapted for a new performance to a different age group, and candidates may cover whatever areas they believe to be important to achieve this. Candidates should be rewarded for offering creative solutions.</p> <table border="1"> <tr> <td>23–25</td><td> <p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of how to adapt the performance showing sophisticated understanding. 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 and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of how to adapt the performance, showing perceptive understanding. 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 performance</i></p> <ul style="list-style-type: none"> An effective discussion of how to adapt the performance, showing detailed understanding. 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 and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of how to adapt the performance showing sophisticated understanding. Excellent, practical evaluation with sustained and detailed reference to the devised piece. 	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of how to adapt the performance, showing perceptive understanding. Insightful practical evaluation with frequent and well-selected references to the devised piece. 	17–19	<p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> An effective discussion of how to adapt the performance, showing detailed understanding. Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece. 	25
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Question	Answer			Marks
14	14–16	<i>Shows secure understanding of performance</i> <ul style="list-style-type: none">A consistent understanding of how to adapt 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.	Middle band – understanding	
	11–13	<i>Shows some understanding of performance</i> <ul style="list-style-type: none">Variable understanding of how to adapt 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.		
	8–10	<i>Shows undeveloped/superficial understanding of performance</i> <ul style="list-style-type: none">A few partially formulated ideas about how to adapt the performance.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 performance</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 how to adapt the performance to improve the performance.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.		