



Cambridge IGCSE™ (9–1)

DRAMA (9–1)

0994/12

Paper 1 Written Examination

May/June 2020

MARK SCHEME

Maximum Mark: 80

Published

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

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

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

This document consists of **18** printed pages.

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

SECTION A

Question	Answer	Marks				
1	<p>Identify a point in the extract where a sound effect could be used. Say why it would be effective at that point.</p> <p>There are many opportunities for the use of sound effects in the extract. Allow any reasonable suggestion that can be justified from the text.</p> <table border="1"> <tr> <td>A suggestion of an appropriate sound effect for the identified point in the extract.</td> <td>1 Mark</td> </tr> <tr> <td>A reason why this would be effective.</td> <td>1 Mark</td> </tr> </table>	A suggestion of an appropriate sound effect for the identified point in the extract.	1 Mark	A reason why this would be effective.	1 Mark	2
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2	<p>What impression would you want the actor playing SHAH JAHAN to create in Act One, Scene Five? Suggest <u>one</u> way in which he could do this.</p> <p>Agra Fort has been surrounded by AURANGZEB's forces, trapping his father SHAH JAHAN (the Emperor) inside. Candidates are likely to focus on the anger and frustration that SHAH JAHAN is feeling.</p> <p>Allow any suggestions that can be justified from the identified section of text.</p> <table border="1"> <tr> <td>A suggestion as to the intended impression.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of one way in which this could be achieved.</td> <td>1 Mark</td> </tr> </table>	A suggestion as to the intended impression.	1 Mark	An explanation of one way in which this could be achieved.	1 Mark	2
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3	<p>What atmosphere would you want to create in Act One, Scene One up to line 90, ('weeks ago if my wife –')? Give <u>two</u> ways you would achieve this.</p> <p>The extract opens with DARA and his youngest son, SIPIHR, attempting to gain access to see MALIK JIWAN, the Afghan Chieftain. The atmosphere is tense and anxious, and there is a strong sense of underlying panic and uncertainty as they attempt to get past the WATCHMAN.</p> <p>Allow any suggestion that fits with the function of this passage in the extract as a whole.</p> <table border="1"> <tr> <td>An appropriate suggestion as to the intended atmosphere.</td> <td>1 Mark</td> </tr> <tr> <td>A way that this could be achieved.</td> <td>1 Mark</td> </tr> <tr> <td>A second way that this could be achieved.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion as to the intended atmosphere.	1 Mark	A way that this could be achieved.	1 Mark	A second way that this could be achieved.	1 Mark	3
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4	<p>Look at Act One, Scene Three. Identify <u>two</u> aspects of the character of DARA in this passage and explain how you would communicate these to an audience.</p> <p>Although DARA is the named character in the title of the play, he does not appear extensively in the extract itself. Following their encounter with MALIK in the opening scene, DARA and SIPIHR are rested and are in conversation with MALIK. Soon after DARA has spoken of his betrayal by his general, he experiences similar betrayal at the hands of MALIK. The actor should bring out DARA's changing attitude as a result of MALIK's behaviour in the passage.</p> <p>Allow any reasonable suggestion that can be supported from the extract.</p> <table border="1" data-bbox="320 719 1310 781"> <tr> <td data-bbox="320 719 1158 781">A suggestion of an aspect of character.</td> <td data-bbox="1158 719 1310 781">1 Mark</td> </tr> </table> <p>and</p> <table border="1" data-bbox="320 819 1310 882"> <tr> <td data-bbox="320 819 1158 882">A valid suggestion as to how this could be brought out.</td> <td data-bbox="1158 819 1310 882">1 Mark</td> </tr> </table> <p>and/or</p> <table border="1" data-bbox="320 920 1310 983"> <tr> <td data-bbox="320 920 1158 983">A second suggestion of an aspect of character.</td> <td data-bbox="1158 920 1310 983">1 Mark</td> </tr> </table> <p>and</p> <table border="1" data-bbox="320 1021 1310 1084"> <tr> <td data-bbox="320 1021 1158 1084">A valid suggestion as to how this could be brought out.</td> <td data-bbox="1158 1021 1310 1084">1 Mark</td> </tr> </table>	A suggestion of an aspect of character.	1 Mark	A valid suggestion as to how this could be brought out.	1 Mark	A second suggestion of an aspect of character.	1 Mark	A valid suggestion as to how this could be brought out.	1 Mark	4
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5	<p>You are playing the part of FAQIR in the passage between line 513 ('Two red apples') and line 603 ('...the latter holds light'). Identify <u>two</u> aspects of the role you would bring out in performance and explain how you would do this.</p> <p>This is the point at which the FAQIR predicts that the young AURANGZEB will go on to destroy SHAH JAHAN's bloodline. The FAQIR is reticent to say this to SHAH JAHAN and this is important to bring out, as is his sense of worldly wisdom. Allow any reasonable suggestion that can be supported from the extract.</p> <table border="1" data-bbox="320 1565 1310 1628"> <tr> <td data-bbox="320 1565 1158 1628">Identification of one aspect to emphasise</td> <td data-bbox="1158 1565 1310 1628">1 Mark</td> </tr> </table> <p>and</p> <table border="1" data-bbox="320 1666 1310 1729"> <tr> <td data-bbox="320 1666 1158 1729">A valid explanation as to how this would be brought out.</td> <td data-bbox="1158 1666 1310 1729">1 Mark</td> </tr> </table> <p>and/or</p> <table border="1" data-bbox="320 1767 1310 1830"> <tr> <td data-bbox="320 1767 1158 1830">Identification of a second aspect to emphasise</td> <td data-bbox="1158 1767 1310 1830">1 Mark</td> </tr> </table> <p>and</p> <table border="1" data-bbox="320 1868 1310 1930"> <tr> <td data-bbox="320 1868 1158 1930">A valid explanation as to how this would be brought out.</td> <td data-bbox="1158 1868 1310 1930">1 Mark</td> </tr> </table>	Identification of one aspect to emphasise	1 Mark	A valid explanation as to how this would be brought out.	1 Mark	Identification of a second aspect to emphasise	1 Mark	A valid explanation as to how this would be brought out.	1 Mark	4
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Question	Answer	Marks										
6	<p>You are directing Act Two, Scene Four. What pacing would you suggest and why?</p> <p>This is the final scene of the extract, which culminates in a mob atmosphere as DARA's future takes shape. There is tension between DANISHMAND, the philosopher, AURANGZEB and his cousin, MIR KHALIL. The pacing gains momentum as the extract progresses, and the key moment of tension is when AURANGZEB announces that DARA will be tried for apostasy.</p> <p>Allow any suggestion that fits with the text.</p> <table border="1"> <tr> <td>Identifies an aspect of the pacing of the passage.</td> <td>1 mark</td> </tr> <tr> <td>General comments about the pacing of the passage and a single suggestion as to what to do.</td> <td>2 marks</td> </tr> <tr> <td>Some specific examples about pacing of the passage and one or two suggestions as to what to do.</td> <td>3 marks</td> </tr> <tr> <td>A range of examples about the pacing of the passage and some suggestions that would be likely to improve it.</td> <td>4 marks</td> </tr> <tr> <td>Detailed and perceptive examples of how to direct the pacing of the passage.</td> <td>5 marks</td> </tr> </table>	Identifies an aspect of the pacing of the passage.	1 mark	General comments about the pacing of the passage and a single suggestion as to what to do.	2 marks	Some specific examples about pacing of the passage and one or two suggestions as to what to do.	3 marks	A range of examples about the pacing of the passage and some suggestions that would be likely to improve it.	4 marks	Detailed and perceptive examples of how to direct the pacing of the passage.	5 marks	5
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7	<p>Identify a significant turning point in your devised piece and say how you created this.</p> <p>The question invites candidates to identify a significant turning point in their devised piece and then to say how it was created.</p> <table border="1"> <tr> <td>Identifies a turning point in the piece.</td> <td>1 mark</td> </tr> <tr> <td>General comments about the turning point and a simple suggestion about to how it was created.</td> <td>2 marks</td> </tr> <tr> <td>A description of the turning point with some explanation of how it was created.</td> <td>3 marks</td> </tr> <tr> <td>A clear description with some discussion of how it was created and why it was significant.</td> <td>4 marks</td> </tr> <tr> <td>Detailed description and perceptive discussion of how it was created and why it was significant.</td> <td>5 marks</td> </tr> </table>	Identifies a turning point in the piece.	1 mark	General comments about the turning point and a simple suggestion about to how it was created.	2 marks	A description of the turning point with some explanation of how it was created.	3 marks	A clear description with some discussion of how it was created and why it was significant.	4 marks	Detailed description and perceptive discussion of how it was created and why it was significant.	5 marks	5
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SECTION B

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9	<p>You have been given the role of AURANGZEB. Discuss the most significant aspects of his character and how you would bring them out in performance.</p> <p>AURANGZEB is the major character in the extract. He is described by DARA as a ‘blinker bigot’ and the FAQIR predicts that he will eventually topple his father’s bloodline. Ruthless and driven, he provides the impetus for much of the action of the extract.</p> <table border="1" data-bbox="323 618 1311 2016"> <tbody> <tr> <td data-bbox="323 618 438 875">23–25</td> <td data-bbox="438 618 1198 875"> <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="1198 618 1311 1350" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="323 875 438 1095">20–22</td> <td data-bbox="438 875 1198 1095"> <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="323 1095 438 1350">17–19</td> <td data-bbox="438 1095 1198 1350"> <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> <tr> <td data-bbox="323 1350 438 1608">14–16</td> <td data-bbox="438 1350 1198 1608"> <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. 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Question	Answer			Marks
9	5–7	<i>Identifies one or two examples of how to approach the role</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 role. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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10	<p>Consider the dramatic function of the time changes in Act Two and explain how, as a director, you would stage them in performance.</p> <p>Act Two provides specific challenges for the Director as there is an analepsis that takes the audience back to an unspecified moment in the past when SHAH JAHAN's two daughters, JAHANARA and ROSHANARA and two of his three sons, DARA and AURANGZEB were all young. At the start of Scene Two this jumps forward to 1644 before returning in Scene Three to 1659, the year in which the play is set. This calls for imaginative approaches to conveying this fractured time-line.</p> <p>Candidates are free to suggest whatever is most likely to work effectively.</p> <table border="1" data-bbox="323 685 1311 2038"> <tbody> <tr> <td data-bbox="323 685 438 920">23–25</td> <td data-bbox="438 685 1198 920"> <p><i>Shows a sophisticated practical understanding of Act Two and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the way that a director might stage the time changes; Excellent ideas with sustained and detailed reference to the extract. </td> <td data-bbox="1198 685 1311 1397" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="323 920 438 1158">20–22</td> <td data-bbox="438 920 1198 1158"> <p><i>Shows a perceptive practical understanding of Act Two and offers creative solutions</i></p> <ul style="list-style-type: none"> Assured discussion of the way that a director might stage the time changes; Insightful ideas with frequent and well-selected references to the extract. </td> </tr> <tr> <td data-bbox="323 1158 438 1397">17–19</td> <td data-bbox="438 1158 1198 1397"> <p><i>Shows detailed practical understanding of Act Two</i></p> <ul style="list-style-type: none"> Effective discussion of the way that a director might stage the time changes; Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td> </tr> <tr> <td data-bbox="323 1397 438 1599">14–16</td> <td data-bbox="438 1397 1198 1599"> <p><i>Shows secure understanding of Act Two</i></p> <ul style="list-style-type: none"> A consistent discussion of the way that a director might stage the time changes; A good level of detail with some appropriate references to the extract. </td> <td data-bbox="1198 1397 1311 2038" rowspan="3" style="text-align: center; vertical-align: middle;">Middle band – understanding</td> </tr> <tr> <td data-bbox="323 1599 438 1800">11–13</td> <td data-bbox="438 1599 1198 1800"> <p><i>Shows some understanding of aspects of Act Two</i></p> <ul style="list-style-type: none"> Variable understanding of the way that a director might stage the time changes; there may be limited suggestions of how ideas can be realised; A focus on the more obvious aspects of the extract. </td> </tr> <tr> <td data-bbox="323 1800 438 2038">8–10</td> <td data-bbox="438 1800 1198 2038"> <p><i>Shows undeveloped/superficial understanding of Act Two</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about the director's intention. 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8–10	<p><i>Shows undeveloped/superficial understanding of Act Two</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. 															

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 scenes. • 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 scenes. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
11	<p>Explain your approach to creating set design for this extract, giving examples as to why it would be appropriate.</p> <p>Allow credit for any discussion of this could be reinterpreted/reimagined given the number of changes of location demanded by the extract.</p> <table border="1" data-bbox="323 450 1311 2007"> <tbody> <tr> <td data-bbox="323 450 438 719">23–25</td> <td data-bbox="438 450 1198 719"> <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. Excellent, practical suggestions with sustained and detailed reference to the extract. </td> <td data-bbox="1198 450 1311 1261" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="323 719 438 987">20–22</td> <td data-bbox="438 719 1198 987"> <p><i>Shows a perceptive practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of design elements showing perceptive understanding of how they could be used. Insightful practical suggestions with frequent and well-selected references to the extract. </td> </tr> <tr> <td data-bbox="323 987 438 1261">17–19</td> <td data-bbox="438 987 1198 1261"> <p><i>Shows a detailed practical understanding of design elements and offers solutions</i></p> <ul style="list-style-type: none"> An effective discussion of design elements showing detailed understanding of how they could be used. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td> </tr> <tr> <td data-bbox="323 1261 438 1529">14–16</td> <td data-bbox="438 1261 1198 1529"> <p><i>Shows secure understanding of design elements and offers some solutions</i></p> <ul style="list-style-type: none"> A consistent understanding of the design elements which is mostly viable; there may be some suggestions of how they could be used A good level of detail with some appropriate references to the extract. </td> <td data-bbox="1198 1261 1311 2007" rowspan="3" style="text-align: center; vertical-align: middle;">Middle band – understanding</td> </tr> <tr> <td data-bbox="323 1529 438 1731">11–13</td> <td data-bbox="438 1529 1198 1731"> <p><i>Shows some understanding of design elements</i></p> <ul style="list-style-type: none"> Variable understanding of design elements some of which are viable; there may be limited suggestions of how they could be used A focus on the more obvious aspects of the extract. </td> </tr> <tr> <td data-bbox="323 1731 438 2007">8–10</td> <td data-bbox="438 1731 1198 2007"> <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. 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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	Discuss some of the ways your devised piece set up dramatic tension between the characters and how this worked in performance.		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 tensions between characters • Excellent, practical evaluation of the tensions in the piece, with sustained and detailed reference to specific examples. 	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 tensions between characters • Insightful practical evaluation of the tensions in the piece, with frequent and well-selected references to specific examples. 		
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 tensions between characters • Well-formulated practical evaluation of the tensions in the piece, 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 tensions between characters • 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 tensions between characters • 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 tensions between characters • 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>Your drama teacher has suggested that your piece would have more impact if you developed the role of <u>one</u> of the characters. How would you achieve this, and why would it be effective?</p> <table border="1" data-bbox="323 383 1311 1769"> <tbody> <tr> <td data-bbox="323 383 438 618">23–25</td> <td data-bbox="438 383 1198 618"> <p><i>Shows a sophisticated practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the characterisation in the piece • Excellent evaluation of the effectiveness of the devised piece. </td> <td data-bbox="1198 383 1311 1093" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="323 618 438 853">20–22</td> <td data-bbox="438 618 1198 853"> <p><i>Shows a perceptive practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • An assured discussion of the characterisation in the piece • Insightful evaluation of the effectiveness of the devised piece. </td> </tr> <tr> <td data-bbox="323 853 438 1093">17–19</td> <td data-bbox="438 853 1198 1093"> <p><i>Shows detailed practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • An effective discussion of the characterisation in the piece • Well-formulated evaluation of the effectiveness of the devised piece. </td> </tr> <tr> <td data-bbox="323 1093 438 1294">14–16</td> <td data-bbox="438 1093 1198 1294"> <p><i>Shows secure understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • A consistent understanding of the characterisation in the piece • A good level of detail of the effectiveness of the devised piece. </td> <td data-bbox="1198 1093 1311 1769" rowspan="3" style="text-align: center; vertical-align: middle;">Middle band – understanding</td> </tr> <tr> <td data-bbox="323 1294 438 1529">11–13</td> <td data-bbox="438 1294 1198 1529"> <p><i>Shows some understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> • Variable understanding of the characterisation in the piece • A focus on the most obvious aspects of the devised piece. </td> </tr> <tr> <td data-bbox="323 1529 438 1769">8–10</td> <td data-bbox="438 1529 1198 1769"> <p><i>Shows undeveloped/superficial understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the characterisation in the piece. • A superficial approach based mostly on description with occasional reference to the devised piece. </td> </tr> </tbody> </table>	23–25	<p><i>Shows a sophisticated practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the characterisation in the piece • Excellent evaluation of the effectiveness of the devised piece. 	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • An assured discussion of the characterisation in the piece • Insightful evaluation of the effectiveness of the devised piece. 	17–19	<p><i>Shows detailed practical understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • An effective discussion of the characterisation in the piece • Well-formulated evaluation of the effectiveness of the devised piece. 	14–16	<p><i>Shows secure understanding of how to adapt the play</i></p> <ul style="list-style-type: none"> • A consistent understanding of the characterisation in the piece • A good level of detail of the effectiveness of the devised piece. 	Middle band – understanding	11–13	<p><i>Shows some understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> • Variable understanding of the characterisation in the piece • A focus on the most obvious aspects of the devised piece. 	8–10	<p><i>Shows undeveloped/superficial understanding of aspects of how to adapt the play</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the characterisation in the piece. • A superficial approach based mostly on description with occasional reference to the devised 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 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 purpose of the devised piece. 		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
14	<p>Using examples, discuss how your use of improvisation contributed effectively to the development of your devised piece.</p> <table border="1" data-bbox="323 349 1311 1870"> <tbody> <tr> <td data-bbox="323 349 438 584">23–25</td> <td data-bbox="438 349 1198 584"> <p><i>Shows a sophisticated practical understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of how improvisation was used showing sophisticated understanding. • Excellent, practical evaluation with sustained and detailed reference to the devised piece. </td> <td data-bbox="1198 349 1311 1093" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="323 584 438 819">20–22</td> <td data-bbox="438 584 1198 819"> <p><i>Shows a perceptive practical understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • An assured discussion of how improvisation was used, showing perceptive understanding. • Insightful practical evaluation with frequent and well-selected references to the devised piece. </td> </tr> <tr> <td data-bbox="323 819 438 1093">17–19</td> <td data-bbox="438 819 1198 1093"> <p><i>Shows a detailed practical understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • An effective discussion of how improvisation was used, showing detailed understanding. • Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td> </tr> <tr> <td data-bbox="323 1093 438 1361">14–16</td> <td data-bbox="438 1093 1198 1361"> <p><i>Shows secure understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • A consistent understanding of how improvisation was used, 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. </td> <td data-bbox="1198 1093 1311 1870" rowspan="3" style="text-align: center; vertical-align: middle;">Middle band – understanding</td> </tr> <tr> <td data-bbox="323 1361 438 1630">11–13</td> <td data-bbox="438 1361 1198 1630"> <p><i>Shows some understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • Variable understanding of how improvisation was used, 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. </td> </tr> <tr> <td data-bbox="323 1630 438 1870">8–10</td> <td data-bbox="438 1630 1198 1870"> <p><i>Shows undeveloped/superficial understanding of the devised piece</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how improvisation was used. • A superficial approach to staging based mostly on description with little reference to the devised piece. </td> </tr> </tbody> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the development of the devised piece</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of how improvisation was used showing sophisticated understanding. • Excellent, practical evaluation with sustained and detailed reference to the devised piece. 	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Question	Answer			Marks
14	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 how the audience was engaged • 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.		