

# Cambridge IGCSE™

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**DRAMA**

**0411/11**

Paper 1 Written Paper

**October/November 2024**

MARK SCHEME

Maximum Mark: 80

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**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.

Cambridge International is publishing the mark schemes for the October/November 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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This document consists of **11** 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 descriptions 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><b>Suggest <u>one</u> way you would act the age of <u>one</u> of the girls. Say why it would be appropriate.</b></p> <p>They are aged 8, 9 and 10. Any appropriate movement, vocal tone, body language or gesture.</p> <table border="1" data-bbox="308 450 1326 580"> <tr> <td data-bbox="308 450 1150 512">Identifies one way for one girl to show her age.</td> <td data-bbox="1150 450 1326 512">1 Mark</td> </tr> <tr> <td data-bbox="308 512 1150 580">An explanation of why the way is appropriate.</td> <td data-bbox="1150 512 1326 580">1 Mark</td> </tr> </table>	Identifies one way for one girl to show her age.	1 Mark	An explanation of why the way is appropriate.	1 Mark	2								
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2	<p><b>As an actor, identify <u>three</u> different physical actions BINNIE could use to show rivalries with ELEANOR.</b></p> <p>BINNIE is the youngest and inclined to play about. She is both funny and irritating. She might be close or distant with her sister, she might touch or avoid touching (proxemics). She is occasionally jealous, furious, whingeing or outright rebellious in her rivalry. Candidates may identify how she walks, runs, climbs, sits and uses space.</p> <table border="1" data-bbox="308 913 1326 1211"> <tr> <td data-bbox="308 913 1150 1014">An appropriate suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td> <td data-bbox="1150 913 1326 1014">1 Mark</td> </tr> <tr> <td data-bbox="308 1014 1150 1115">A second appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td> <td data-bbox="1150 1014 1326 1115">1 Mark</td> </tr> <tr> <td data-bbox="308 1115 1150 1211">A third appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td> <td data-bbox="1150 1115 1326 1211">1 Mark</td> </tr> </table>	An appropriate suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	A second appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	A third appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	3						
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3	<p><b>Read from line 313 [<i>Enter ELEANOR wearing a different outfit from the day before.</i>] to line 367 [<i>Oh you think this is something ...</i>].</b></p> <p><b>How would you play the role of ELEANOR in this passage?</b></p> <p>ELEANOR is dressed and psyched up ready to lead the gymnastics lesson. She plays out a fantasy as if she is the TV commentator praising herself to an imaginary audience. She uses a full range of dramatic, vocal and physical skills to play out the fantasy. She is angry when discovered by the others but continues to display impressive gymnastic moves.</p> <table border="1" data-bbox="308 1615 1326 1973"> <tr> <td data-bbox="308 1615 443 1715"><b>Band 1</b></td> <td data-bbox="443 1615 1182 1715">A detailed discussion of how to play the role of ELEANOR in this passage.</td> <td data-bbox="1182 1615 1326 1715">4–5 marks</td> </tr> <tr> <td data-bbox="308 1715 443 1816"><b>Band 2</b></td> <td data-bbox="443 1715 1182 1816">A broad explanation of how to play the role of ELEANOR in this passage.</td> <td data-bbox="1182 1715 1326 1816">2–3 marks</td> </tr> <tr> <td data-bbox="308 1816 443 1917"><b>Band 3</b></td> <td data-bbox="443 1816 1182 1917">A general description of how to play ELEANOR in this passage.</td> <td data-bbox="1182 1816 1326 1917">1 mark</td> </tr> <tr> <td data-bbox="308 1917 443 1973"><b>Band 4</b></td> <td data-bbox="443 1917 1182 1973">No creditable response.</td> <td data-bbox="1182 1917 1326 1973">0 marks</td> </tr> </table>	<b>Band 1</b>	A detailed discussion of how to play the role of ELEANOR in this passage.	4–5 marks	<b>Band 2</b>	A broad explanation of how to play the role of ELEANOR in this passage.	2–3 marks	<b>Band 3</b>	A general description of how to play ELEANOR in this passage.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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4	<p><b>Read from line 577 [<i>'SUSAN goes into the handstand.'</i>] to the end of the extract.</b></p> <p><b>How would you direct the actors to engage the audience?</b></p> <p>Continuing with her lesson, ELEANOR pushes SUSAN into trying handstands with little success. The continuing sibling rivalry between BINNIE and ELEANOR and that between SUSAN and ELEANOR are still evident.</p> <p>A director needs to be able to identify the physical, gestural, proxemics and spatial skills of the three actors that are needed here to create an engaging performance. The director may also note pace, variations, and general tempo of the performance to hold attention.</p> <table border="1" data-bbox="304 685 1321 1014"> <tbody> <tr> <td data-bbox="304 685 440 781"><b>Band 1</b></td> <td data-bbox="440 685 1182 781">A detailed discussion of how to direct the actors to engage the audience.</td> <td data-bbox="1182 685 1321 781">4–5 marks</td> </tr> <tr> <td data-bbox="304 781 440 878"><b>Band 2</b></td> <td data-bbox="440 781 1182 878">An explanation of how to direct the actors to engage the audience.</td> <td data-bbox="1182 781 1321 878">2–3 marks</td> </tr> <tr> <td data-bbox="304 878 440 947"><b>Band 3</b></td> <td data-bbox="440 878 1182 947">A general description of the action in the passage.</td> <td data-bbox="1182 878 1321 947">1 mark</td> </tr> <tr> <td data-bbox="304 947 440 1014"><b>Band 4</b></td> <td data-bbox="440 947 1182 1014">No creditable response.</td> <td data-bbox="1182 947 1321 1014">0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A detailed discussion of how to direct the actors to engage the audience.	4–5 marks	<b>Band 2</b>	An explanation of how to direct the actors to engage the audience.	2–3 marks	<b>Band 3</b>	A general description of the action in the passage.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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5	<p><b>Suggest a design for the 'jungle gym' (playground equipment). Justify your choices with reference to the passage.</b></p> <p>A jungle gym is a piece of climbing equipment with several levels typically used in schools and parks. It is a central part of the set design requirements for the extract. In preparing, candidates may or may not have had a jungle gym. Allow credit for creative solutions.</p> <table border="1" data-bbox="304 1314 1321 1644"> <tbody> <tr> <td data-bbox="304 1314 440 1411"><b>Band 1</b></td> <td data-bbox="440 1314 1182 1411">A practical understanding of design, justified by detailed reference to the passage.</td> <td data-bbox="1182 1314 1321 1411">4–5 marks</td> </tr> <tr> <td data-bbox="304 1411 440 1507"><b>Band 2</b></td> <td data-bbox="440 1411 1182 1507">Some understanding of design, justified by one or two workable suggestions.</td> <td data-bbox="1182 1411 1321 1507">2–3 marks</td> </tr> <tr> <td data-bbox="304 1507 440 1576"><b>Band 3</b></td> <td data-bbox="440 1507 1182 1576">Generally identifies some appropriate design.</td> <td data-bbox="1182 1507 1321 1576">1 mark</td> </tr> <tr> <td data-bbox="304 1576 440 1644"><b>Band 4</b></td> <td data-bbox="440 1576 1182 1644">No creditable response</td> <td data-bbox="1182 1576 1321 1644">0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A practical understanding of design, justified by detailed reference to the passage.	4–5 marks	<b>Band 2</b>	Some understanding of design, justified by one or two workable suggestions.	2–3 marks	<b>Band 3</b>	Generally identifies some appropriate design.	1 mark	<b>Band 4</b>	No creditable response	0 marks	5
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6	<p><b>Read from line 440 [<i>'BINNIE giggles and jumps around with excitement.'</i>] to line 538 [<i>'They disengage from the hug. Pause.'</i>]</b></p> <p><b>How would you direct this passage to show the dramatic tensions among the children?</b></p> <p>Tension has been evident throughout the extract, but by this point ELEANOR is exerting her authority, older age and gymnastic knowledge to lord it over SUSAN and keep BINNIE in her subservient place by moving her away. Tensions reach a climax with the fight between the sisters watched in horror by SUSAN. Here, sibling love is stretched to breaking point.</p> <p>Directorial approaches might include:</p> <ul style="list-style-type: none"> <li>• physicality, including proximity and spaces between characters</li> <li>• mime, non-verbal communication</li> <li>• the surroundings</li> <li>• props</li> <li>• voices, empathy/hostility</li> <li>• pauses, pace and timbre of delivery</li> <li>• lights and effects</li> </ul> <table border="1" data-bbox="304 965 1342 1626"> <tbody> <tr> <td data-bbox="304 965 459 1099"><b>Band 1</b></td> <td data-bbox="459 965 1222 1099">Offers insight into how to direct the passage and provides a detailed and perceptive discussion of practical ideas and how to show dramatic tensions.</td> <td data-bbox="1222 965 1342 1099">9–10 Marks</td> </tr> <tr> <td data-bbox="304 1099 459 1234"><b>Band 2</b></td> <td data-bbox="459 1099 1222 1234">Offers some insight into how to direct the passage and provides a range of practical ideas of how to show dramatic tensions.</td> <td data-bbox="1222 1099 1342 1234">7–8 Marks</td> </tr> <tr> <td data-bbox="304 1234 459 1368"><b>Band 3</b></td> <td data-bbox="459 1234 1222 1368">Offers understanding of how to direct the passage and provides some specific examples of how to show dramatic tensions.</td> <td data-bbox="1222 1234 1342 1368">5–6 Marks</td> </tr> <tr> <td data-bbox="304 1368 459 1458"><b>Band 4</b></td> <td data-bbox="459 1368 1222 1458">Offers some understanding of the passage and provides some simple suggestions.</td> <td data-bbox="1222 1368 1342 1458">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1458 459 1559"><b>Band 5</b></td> <td data-bbox="459 1458 1222 1559">Offers basic understanding of the passage and general comments.</td> <td data-bbox="1222 1458 1342 1559">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1559 459 1626"><b>Band 6</b></td> <td data-bbox="459 1559 1222 1626">No creditable response</td> <td data-bbox="1222 1559 1342 1626">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	Offers insight into how to direct the passage and provides a detailed and perceptive discussion of practical ideas and how to show dramatic tensions.	9–10 Marks	<b>Band 2</b>	Offers some insight into how to direct the passage and provides a range of practical ideas of how to show dramatic tensions.	7–8 Marks	<b>Band 3</b>	Offers understanding of how to direct the passage and provides some specific examples of how to show dramatic tensions.	5–6 Marks	<b>Band 4</b>	Offers some understanding of the passage and provides some simple suggestions.	3–4 Marks	<b>Band 5</b>	Offers basic understanding of the passage and general comments.	1–2 Marks	<b>Band 6</b>	No creditable response	0 Marks	10
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## SECTION B

Question	Answer	Marks								
7	<p><b>As an actor playing WINSTON, how would you show his acts of rebellion in your performance?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>WINSTON is subversive from the start, making his first diary entry as the play begins. He has taken the giant step of disobeying the law, of expressing his personal thoughts. He is far from bold in his actions, but is furtive, afraid of instant discovery. His nosebleed reflects his fear. He is deeply troubled by his situation, the presence of O'Brien watching him and a child denouncing him as a thought criminal.</p> <p>Candidates may also refer to:</p> <ul style="list-style-type: none"> <li>• physicality, movement, facial expression</li> <li>• gesture, mime, non-verbal communication</li> <li>• proxemics, in relation to others</li> <li>• use of eye contact / avoidance of eye contact</li> <li>• vocal tones and modulation</li> <li>• dramatic use of silence</li> <li>• use of the given props</li> </ul> <table border="1" data-bbox="304 1032 1326 1915"> <tbody> <tr> <td data-bbox="304 1032 1193 1272"> <p><i>Offers a sophisticated practical understanding of how to play WINSTON to show his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to play the character in his acts of rebellion.</li> <li>• Excellent, practical suggestions, applied with sustained close reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1193 1032 1326 1272"> <p><b>Band 1</b> 9–10 Marks</p> </td> </tr> <tr> <td data-bbox="304 1272 1193 1512"> <p><i>Offers detailed practical understanding of how to play WINSTON to show his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to play the character to show his acts of rebellion.</li> <li>• Confident practical suggestions, with consistently appropriate reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1193 1272 1326 1512"> <p><b>Band 2</b> 7–8 Marks</p> </td> </tr> <tr> <td data-bbox="304 1512 1193 1751"> <p><i>Offers broad understanding of how to play WINSTON to show some of his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to play the character with some reference to rebellion.</li> <li>• Some practical suggestions, with some appropriate references to specific lines from the extract.</li> </ul> </td> <td data-bbox="1193 1512 1326 1751"> <p><b>Band 3</b> 5–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1751 1193 1915"> <p><i>Offers partial understanding of how to play WINSTON.</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to play the character.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul> </td> <td data-bbox="1193 1751 1326 1915"> <p><b>Band 4</b> 3–4 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of how to play WINSTON to show his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to play the character in his acts of rebellion.</li> <li>• Excellent, practical suggestions, applied with sustained close reference to specific lines from the extract.</li> </ul>	<p><b>Band 1</b> 9–10 Marks</p>	<p><i>Offers detailed practical understanding of how to play WINSTON to show his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to play the character to show his acts of rebellion.</li> <li>• Confident practical suggestions, with consistently appropriate reference to specific lines from the extract.</li> </ul>	<p><b>Band 2</b> 7–8 Marks</p>	<p><i>Offers broad understanding of how to play WINSTON to show some of his acts of rebellion.</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to play the character with some reference to rebellion.</li> <li>• Some practical suggestions, with some appropriate references to specific lines from the extract.</li> </ul>	<p><b>Band 3</b> 5–6 Marks</p>	<p><i>Offers partial understanding of how to play WINSTON.</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to play the character.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul>	<p><b>Band 4</b> 3–4 Marks</p>	10
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Question	Answer		Marks
7	<p><i>Offers limited understanding of how to play WINSTON.</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to play the character.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul>	<b>Band 5</b> 1–2 Marks	
	No creditable response.	<b>Band 6</b> 0 Marks	

Question	Answer	Marks																		
8	<p><b>How would you direct the extract to create the atmosphere of a repressive regime?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b> While most of the characters are little more than cameos, there is a sense of looking over their shoulders, being afraid and wary of each other, not just of the child. There is a sinister atmosphere embodied in the characters of O'Brien and the child.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• directorial approach, interpretation</li> <li>• the use of proxemics, positioning and movement</li> <li>• character interactions and relationship between the actors</li> <li>• use of voice/dramatic use of silence</li> <li>• use of eye contact / avoidance of eye contact</li> <li>• use of props</li> <li>• use of lighting/shadow/effects to support the acting.</li> </ul> <table border="1" data-bbox="304 831 1326 2007"> <tbody> <tr> <td data-bbox="304 831 443 1104"><b>Band 1</b></td> <td data-bbox="443 831 1190 1104"> <p><i>Offers a sophisticated practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the extract.</li> <li>• Excellent, practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1190 831 1326 1104">13–15 Marks</td> </tr> <tr> <td data-bbox="304 1104 443 1377"><b>Band 2</b></td> <td data-bbox="443 1104 1190 1377"> <p><i>Offers detailed practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to direct the extract.</li> <li>• Several practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1190 1104 1326 1377">10–12 Marks</td> </tr> <tr> <td data-bbox="304 1377 443 1650"><b>Band 3</b></td> <td data-bbox="443 1377 1190 1650"> <p><i>Offers broad understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the extract.</li> <li>• Practical suggestions to convey the atmosphere of a repressive regime, with some reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1190 1377 1326 1650">7–9 Marks</td> </tr> <tr> <td data-bbox="304 1650 443 1812"><b>Band 4</b></td> <td data-bbox="443 1650 1190 1812"> <p><i>Offers partial understanding of how to direct the extract.</i></p> <p>Offers some understanding of how to direct the passage with some sense of creating an atmosphere.</p> </td> <td data-bbox="1190 1650 1326 1812">4–6 Marks</td> </tr> <tr> <td data-bbox="304 1812 443 1942"><b>Band 5</b></td> <td data-bbox="443 1812 1190 1942"> <p><i>Limited understanding of how to direct the extract.</i></p> <p>Offers basic understanding of how to approach directing.</p> </td> <td data-bbox="1190 1812 1326 1942">1–3 Marks</td> </tr> <tr> <td data-bbox="304 1942 443 2007"><b>Band 6</b></td> <td data-bbox="443 1942 1190 2007">No creditable response.</td> <td data-bbox="1190 1942 1326 2007">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	<p><i>Offers a sophisticated practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the extract.</li> <li>• Excellent, practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.</li> </ul>	13–15 Marks	<b>Band 2</b>	<p><i>Offers detailed practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to direct the extract.</li> <li>• Several practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.</li> </ul>	10–12 Marks	<b>Band 3</b>	<p><i>Offers broad understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the extract.</li> <li>• Practical suggestions to convey the atmosphere of a repressive regime, with some reference to specific lines from the extract.</li> </ul>	7–9 Marks	<b>Band 4</b>	<p><i>Offers partial understanding of how to direct the extract.</i></p> <p>Offers some understanding of how to direct the passage with some sense of creating an atmosphere.</p>	4–6 Marks	<b>Band 5</b>	<p><i>Limited understanding of how to direct the extract.</i></p> <p>Offers basic understanding of how to approach directing.</p>	1–3 Marks	<b>Band 6</b>	No creditable response.	0 Marks	15
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9	<p><b>Suggest a lighting design that would show the audience they are looking at a future where people live in fear.</b></p> <p><b>Make close reference to specific lines from the extract.</b></p> <p><b>You may include a labelled sketch if you wish.</b></p> <p>There are some clues about setting and furniture in the stage directions, which should help inspire a range of ideas for using lighting and absence of lighting to create the dystopian atmosphere appropriate for the extract.</p> <p>While the question is on lighting, visual images, videos, staging and sounds may be relevant if used in support of the lighting design. Candidates should show some knowledge of basic lighting equipment and techniques.</p> <table border="1" data-bbox="308 752 1331 1800"> <tbody> <tr> <td data-bbox="308 752 1182 958"> <p><i>Offers a sophisticated practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and broad explanation of lighting design.</li> <li>• Excellent, practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1182 752 1331 958"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 958 1182 1193"> <p><i>Offers detailed practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective explanation of lighting design.</li> <li>• Practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.</li> </ul> </td> <td data-bbox="1182 958 1331 1193"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1193 1182 1361"> <p><i>Offers broad understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of lighting design.</li> <li>• Several practical suggestions to design lighting, with some appropriate reference to the extract.</li> </ul> </td> <td data-bbox="1182 1193 1331 1361"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1361 1182 1568"> <p><i>Offers partial understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of lighting design.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul> </td> <td data-bbox="1182 1361 1331 1568"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1568 1182 1704"> <p><i>Offers undeveloped understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• An undeveloped or incomplete description of lighting design.</li> <li>• Minimal suggestions of how to approach the design.</li> </ul> </td> <td data-bbox="1182 1568 1331 1704"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1704 1182 1800"> <p>No creditable response.</p> </td> <td data-bbox="1182 1704 1331 1800"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and broad explanation of lighting design.</li> <li>• Excellent, practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Offers detailed practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective explanation of lighting design.</li> <li>• Practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Offers broad understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of lighting design.</li> <li>• Several practical suggestions to design lighting, with some appropriate reference to the extract.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Offers partial understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of lighting design.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	<p><i>Offers undeveloped understanding of lighting design.</i></p> <ul style="list-style-type: none"> <li>• An undeveloped or incomplete description of lighting design.</li> <li>• Minimal suggestions of how to approach the design.</li> </ul>	<p><b>Band 5</b> 1–3 Marks</p>	<p>No creditable response.</p>	<p><b>Band 6</b> 0 Marks</p>	15
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## SECTION C

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10	<p><b>Describe your devising journey from stimulus to final rehearsal showing how you developed ideas into drama.</b></p> <p><b>Support your answer with examples.</b></p> <p>The focus of this question is on the devising process, not the performance itself. Candidates need to engage with the concept of devising from a stimulus. They should identify how the stimulus was used with other ideas and review how the stages of their devising process were tackled as they worked to create an effective piece.</p> <table border="1" data-bbox="304 685 1339 1310"> <tbody> <tr> <td data-bbox="304 685 448 815"><b>Band 1</b></td> <td data-bbox="448 685 1206 815">A detailed and perceptive explanation of how the devising process was used to create an effective piece, supported by a range of well-chosen examples.</td> <td data-bbox="1206 685 1339 815">9–10 Marks</td> </tr> <tr> <td data-bbox="304 815 448 945"><b>Band 2</b></td> <td data-bbox="448 815 1206 945">A clear discussion of how the devising process was used to create an effective piece, supported by a range of relevant examples.</td> <td data-bbox="1206 815 1339 945">7–8 Marks</td> </tr> <tr> <td data-bbox="304 945 448 1048"><b>Band 3</b></td> <td data-bbox="448 945 1206 1048">A variable explanation of how the devising process was used to create a piece, with some supporting examples.</td> <td data-bbox="1206 945 1339 1048">5–6 Marks</td> </tr> <tr> <td data-bbox="304 1048 448 1151"><b>Band 4</b></td> <td data-bbox="448 1048 1206 1151">General comments about the devising process with some reference to devising.</td> <td data-bbox="1206 1048 1339 1151">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1151 448 1252"><b>Band 5</b></td> <td data-bbox="448 1151 1206 1252">Identifies an aspect of the devising process.</td> <td data-bbox="1206 1151 1339 1252">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1252 448 1310"><b>Band 6</b></td> <td data-bbox="448 1252 1206 1310">No creditable response.</td> <td data-bbox="1206 1252 1339 1310">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A detailed and perceptive explanation of how the devising process was used to create an effective piece, supported by a range of well-chosen examples.	9–10 Marks	<b>Band 2</b>	A clear discussion of how the devising process was used to create an effective piece, supported by a range of relevant examples.	7–8 Marks	<b>Band 3</b>	A variable explanation of how the devising process was used to create a piece, with some supporting examples.	5–6 Marks	<b>Band 4</b>	General comments about the devising process with some reference to devising.	3–4 Marks	<b>Band 5</b>	Identifies an aspect of the devising process.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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11	<p><b>Evaluate the effectiveness of your use of space, levels and staging in your performance.</b></p> <p><b>Make close reference to your performance to support your evaluation.</b> The focus of the question is on the performance itself; the way the candidates used space, levels and staging in their performance, and how successful they were.</p> <table border="1" data-bbox="304 517 1334 1767"> <tbody> <tr> <td data-bbox="304 517 1182 786"> <p><i>Offers a sophisticated practical evaluation of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A comprehensive and detailed discussion of the use of space, levels and staging.</li> <li>Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance.</li> </ul> </td> <td data-bbox="1182 517 1334 786"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 786 1182 1055"> <p><i>Offers detailed practical evaluation of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A fairly comprehensive discussion of the use of space, levels and staging.</li> <li>Well-formulated practical evaluation of the success of the performance although there may be scope for further refinement; a range of references to the performance.</li> </ul> </td> <td data-bbox="1182 786 1334 1055"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1055 1182 1290"> <p><i>Offers broad understanding of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A broad understanding of the use of space, levels and staging.</li> <li>Some evaluation of the success of the performance with appropriate reference to the performance.</li> </ul> </td> <td data-bbox="1182 1055 1334 1290"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1290 1182 1498"> <p><i>Offers partial evaluation of the use of space, levels and staging.</i></p> <ul style="list-style-type: none"> <li>Offers some understanding of the use of space, levels and staging.</li> <li>An attempt to evaluate the success of the performance with occasional references to the performance.</li> </ul> </td> <td data-bbox="1182 1290 1334 1498"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1498 1182 1671"> <p><i>Offers limited understanding of the use of space, levels and staging.</i></p> <ul style="list-style-type: none"> <li>Little understanding of the use of space, levels and staging.</li> <li>Minimal evaluation; little or no reference to the performance.</li> </ul> </td> <td data-bbox="1182 1498 1334 1671"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1671 1182 1767"> <p>No creditable response.</p> </td> <td data-bbox="1182 1671 1334 1767"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical evaluation of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A comprehensive and detailed discussion of the use of space, levels and staging.</li> <li>Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Offers detailed practical evaluation of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A fairly comprehensive discussion of the use of space, levels and staging.</li> <li>Well-formulated practical evaluation of the success of the performance although there may be scope for further refinement; a range of references to the performance.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Offers broad understanding of the use of space, levels and staging in their performance.</i></p> <ul style="list-style-type: none"> <li>A broad understanding of the use of space, levels and staging.</li> <li>Some evaluation of the success of the performance with appropriate reference to the performance.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Offers partial evaluation of the use of space, levels and staging.</i></p> <ul style="list-style-type: none"> <li>Offers some understanding of the use of space, levels and staging.</li> <li>An attempt to evaluate the success of the performance with occasional references to the performance.</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	<p><i>Offers limited understanding of the use of space, levels and staging.</i></p> <ul style="list-style-type: none"> <li>Little understanding of the use of space, levels and staging.</li> <li>Minimal evaluation; little or no reference to the performance.</li> </ul>	<p><b>Band 5</b> 1–3 Marks</p>	<p>No creditable response.</p>	<p><b>Band 6</b> 0 Marks</p>	15
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