

Cambridge IGCSE™

DRAMA

0411/13

Paper 1 Written Paper

October/November 2024

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.

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.

This document consists of **12** 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>Suggest one way FARLEY could intimidate VICTOR. Why would it be appropriate to FARLEY’s character?</p> <p>FARLEY uses the ball and his ability to grab the school bag, to read pieces of paper and gain knowledge and his physical presence as the bully. He could threaten to punch, flatten or harm VICTOR despite being smaller than his victim.</p> <table border="1"> <tr> <td>Identifies one way FARLEY could intimidate VICTOR.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of why this would be appropriate.</td> <td>1 Mark</td> </tr> </table>	Identifies one way FARLEY could intimidate VICTOR.	1 Mark	An explanation of why this would be appropriate.	1 Mark	2
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2	<p>As an actor, identify three different physical actions VICTOR could use to show his relationship with TARA.</p> <p>VICTOR cares for, and about, his younger sister, but her fears of the MONSTER exasperate him. He might be close and affectionate at times or distant and irritated with her at others. He finds the baby night light and gives it to her with affection. He shrugs off much of her telling him to kill FARLEY and stand up to him. His range of movement includes agitated to slow, restless to calm.</p> <table border="1"> <tr> <td>An appropriate suggestion of a physical action VICTOR could use to show his relationship with TARA.</td> <td>1 Mark</td> </tr> <tr> <td>A second appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.</td> <td>1 Mark</td> </tr> <tr> <td>A third appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	A second appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	A third appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	3
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3	<p>Read from line 102 [<i>‘Enter TARA, ready for bed.’</i>] to line 157 [<i>‘No I’m not.’</i>] How would you play the role of TARA in this passage?</p> <p>This is our first encounter between TARA and the MONSTER. The monologue is her talking confidence up by using her doll as a protector, but as soon as a hand emerges she is yelling in terror for her mother. She could use a range of physical or vocal skills typical of a seven-year-old with night terrors, screaming, cowering, hiding in bedclothes, pressing herself to a wall.</p> <table border="1"> <tbody> <tr> <td>Band 1</td> <td>A detailed discussion of how to play the role of TARA in this passage.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>A broad explanation of how to play the role of TARA in this passage.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of how to play TARA in this passage.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>0 marks</td> </tr> </tbody> </table>	Band 1	A detailed discussion of how to play the role of TARA in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of TARA in this passage.	2–3 marks	Band 3	A general description of how to play TARA in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read from line 213 [<i>‘FARLEY and VICTOR, FARLEY using his soccer ball.’</i>] to line 268 [<i>‘VICTOR slowly gets up and exits.’</i>]</p> <p>How would you direct the actors in this passage to make the audience feel sympathy for VICTOR?</p> <p>The director may wish to highlight FARLEY’s vicious nature, his unreasonable demands on VICTOR and his expectation that his orders will be carried out without question. There will be natural sympathy for the victim, VICTOR, but this can be heightened by using physical threats, proxemics, close face-to-face contact and a generally unpleasant disdain a bully might have for his victim.</p> <table border="1"> <tbody> <tr> <td>Band 1</td> <td>A detailed discussion of how to direct the actors to provoke the audience’s sympathy, supported by close reference to the passage.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>An explanation of how to direct the actors to provoke the audience’s sympathy, supported by some reference to the passage.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of action in the passage.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>0 marks</td> </tr> </tbody> </table>	Band 1	A detailed discussion of how to direct the actors to provoke the audience’s sympathy, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how to direct the actors to provoke the audience’s sympathy, supported by some reference to the passage.	2–3 marks	Band 3	A general description of action in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Suggest a costume for the MONSTER. Justify your choices with reference to the passage.</p> <p>There are several references in the text to what the MONSTER looks like. There is scope for some further originality. Some may draw a sketch, but it is not mandatory.</p> <table border="1" data-bbox="308 483 1318 808"> <tbody> <tr> <td data-bbox="308 483 440 584">Band 1</td> <td data-bbox="440 483 1102 584">A costume justified by detailed reference to the passage.</td> <td data-bbox="1102 483 1318 584">4–5 marks</td> </tr> <tr> <td data-bbox="308 584 440 685">Band 2</td> <td data-bbox="440 584 1102 685">A costume justified by some references to the passage.</td> <td data-bbox="1102 584 1318 685">2–3 marks</td> </tr> <tr> <td data-bbox="308 685 440 745">Band 3</td> <td data-bbox="440 685 1102 745">Identifies one costume feature.</td> <td data-bbox="1102 685 1318 745">1 mark</td> </tr> <tr> <td data-bbox="308 745 440 808">Band 4</td> <td data-bbox="440 745 1102 808">No creditable response</td> <td data-bbox="1102 745 1318 808">0 marks</td> </tr> </tbody> </table>	Band 1	A costume justified by detailed reference to the passage.	4–5 marks	Band 2	A costume justified by some references to the passage.	2–3 marks	Band 3	Identifies one costume feature.	1 mark	Band 4	No creditable response	0 marks	5
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6	<p>Read from line 471 [<i>‘Enter FARLEY as a semi-robot.’</i>] to the end of the extract.</p> <p>How would you direct this passage to show the gradually changing power struggle between FARLEY and VICTOR?</p> <p>At this point FARLEY still holds the upper hand against VICTOR, taking his clipboard and his watch, but there are signs that VICTOR is not as afraid as he was, that he has found a way to overcome the bully and that FARLEY has to accept that.</p> <p>Directorial approaches might include:</p> <ul style="list-style-type: none"> • physicality, including proximity and spaces between characters • mime, non-verbal communication • the surroundings • props • voices, empathy/hostility • pauses, pace and timbre of delivery • lights and effects <table border="1" data-bbox="308 902 1318 1626"> <tbody> <tr> <td data-bbox="308 902 456 1066">Band 1</td> <td data-bbox="456 902 1106 1066">Offers insight into how to direct the passage and provides a detailed and perceptive discussion of practical ideas and how to show the changing power struggle.</td> <td data-bbox="1106 902 1318 1066">9–10 Marks</td> </tr> <tr> <td data-bbox="308 1066 456 1232">Band 2</td> <td data-bbox="456 1066 1106 1232">Offers some insight into how to direct the passage and provides a range of practical ideas of how to show the changing power struggle.</td> <td data-bbox="1106 1066 1318 1232">7–8 Marks</td> </tr> <tr> <td data-bbox="308 1232 456 1366">Band 3</td> <td data-bbox="456 1232 1106 1366">Offers understanding of how to direct the passage and provides some specific examples of how to show the changing power struggle.</td> <td data-bbox="1106 1232 1318 1366">5–6 Marks</td> </tr> <tr> <td data-bbox="308 1366 456 1462">Band 4</td> <td data-bbox="456 1366 1106 1462">Offers some understanding of the passage and provides some simple suggestions.</td> <td data-bbox="1106 1366 1318 1462">3–4 Marks</td> </tr> <tr> <td data-bbox="308 1462 456 1561">Band 5</td> <td data-bbox="456 1462 1106 1561">Offers basic understanding of the passage and general comments.</td> <td data-bbox="1106 1462 1318 1561">1–2 Marks</td> </tr> <tr> <td data-bbox="308 1561 456 1626">Band 6</td> <td data-bbox="456 1561 1106 1626">No creditable response</td> <td data-bbox="1106 1561 1318 1626">0 Marks</td> </tr> </tbody> </table>	Band 1	Offers insight into how to direct the passage and provides a detailed and perceptive discussion of practical ideas and how to show the changing power struggle.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to show the changing power struggle.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to show the changing power struggle.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions.	3–4 Marks	Band 5	Offers basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
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SECTION B

Question	Answer	Marks
7	<p>As an actor playing HENRY in this extract, how would you show his weariness, frustration and anger?</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The extract is full of examples of his weariness, frustration and anger against his wife, the kids, his job, Joe and his own pointless life. Not all candidates may refer specifically to weariness, frustration and anger but allow suggestions which would communicate these.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • physicality, movement, facial expression • gesture, mime, non-verbal communication • proxemics • use of eye contact/avoidance of eye contact • vocal tones and modulation • dramatic use of silence • use of the given props 	

Question	Answer	Marks
7	<p><i>Offers a sophisticated practical understanding of how to play HENRY.</i></p> <ul style="list-style-type: none"> A sophisticated and effective discussion of how to play the character to show his weariness, anger and frustration. Excellent, practical suggestions, applied with sustained and detailed reference to the extract. 	Band 1 9–10 Marks
	<p><i>Offers detailed practical understanding of how to play HENRY.</i></p> <ul style="list-style-type: none"> A detailed and mainly effective discussion of how to play the character to show his weariness, anger and frustration. Confident practical suggestions, with consistently appropriate reference to the extract. 	Band 2 7–8 Marks
	<p><i>Offers broad understanding of how to play HENRY.</i></p> <ul style="list-style-type: none"> A broad explanation of how to play the character with some direct or indirect reference to his weariness, frustration and anger. Some practical suggestions, with some appropriate references to the extract. 	Band 3 5–6 Marks
	<p><i>Offers partial understanding of how to play HENRY.</i></p> <ul style="list-style-type: none"> A partial explanation of how to play the character. A narrow range of practical suggestions, with occasional reference to the extract. 	Band 4 3–4 Marks
	<p><i>Offers undeveloped understanding of how to play HENRY.</i></p> <ul style="list-style-type: none"> An undeveloped, incomplete or narrative description of how to play the character. Minimal suggestions of how to approach the extract. 	Band 5 1–2 Marks
	No creditable response.	Band 6 0 Marks
		10

Question	Answer	Marks
8	<p>How would you direct the extract to show MARY as a long-suffering wife and mother?</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>MARY is shown as both long-suffering and patient, tolerant of HENRY's weaknesses and adept at making a little money go a long way in the family budget. When he tells her he has quit his job, her anger is softened a little by her immediately thinking of ways to get around it. Candidates may refer to:</p>	

Question	Answer	Marks
8	<ul style="list-style-type: none"> • directorial approach/interpretation • the use of proxemics, positioning and movement • character interactions and relationship between the actors • use of voice/dramatic use of silence • use of eye contact/avoidance of eye contact • use of props • use of lighting/shadow/effects to support the acting. 	15
Band 1	<p><i>Offers a sophisticated practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> • A sophisticated and effective discussion of how to direct the extract. • Excellent, practical suggestions to show MARY as a long-suffering wife and mother with sustained and detailed reference to specific lines from the extract. 	13–15 Marks
Band 2	<p><i>Offers detailed practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> • Detailed and mainly effective discussion of how to direct the extract. • Several practical suggestions to show MARY as a long-suffering wife and mother, with consistently appropriate reference to specific lines from the extract. 	10–12 Marks
Band 3	<p><i>Offers broad understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract. • Practical suggestions to show MARY as a long-suffering wife and mother, with some appropriate reference to the extract. 	7–9 Marks
Band 4	<p><i>Offers partial understanding of how to direct the extract</i></p> <ul style="list-style-type: none"> • Shows some aspects of how to direct the extract. 	4–6 Marks
Band 5	<p><i>Offers basic understanding of directing.</i></p> <ul style="list-style-type: none"> • Offers basic understanding of some directing techniques. 	1–3 Marks
Band 6	No creditable response.	0 Marks

Question	Answer	Marks												
9	<p>As a designer, suggest suitable lighting for the room in the extract which would show the audience the atmosphere the family lives in.</p> <p>Make close reference to specific lines from the extract in your answer. You may make a labelled sketch if you wish.</p> <p>The room is small, shabby, with only a screen separating off the kitchen area. Everything in it speaks of a struggle with money and an atmosphere of tension between HENRY and MARY.</p> <table border="1" data-bbox="304 584 1294 1800"> <tbody> <tr> <td data-bbox="304 584 1066 853"> <p><i>Offers a sophisticated practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> • A comprehensive and broad explanation of lighting design. • Excellent, practical suggestions of how to design lighting to inform the audience, with detailed reference to specific lines from the extract. </td> <td data-bbox="1066 584 1294 853"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 853 1066 1122"> <p><i>Offers detailed practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of lighting design. • Practical suggestions of how to design lighting to inform the audience, with consistently appropriate reference to specific lines from the extract. </td> <td data-bbox="1066 853 1294 1122"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1122 1066 1290"> <p><i>Offers broad understanding of lighting design.</i></p> <ul style="list-style-type: none"> • A competent explanation of how to design lighting • Several practical suggestions to design lighting, with some appropriate reference to the extract. </td> <td data-bbox="1066 1122 1294 1290"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1290 1066 1496"> <p><i>Offers partial understanding of lighting design.</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of lighting design. • A narrow range of practical suggestions, with occasional reference to the extract. </td> <td data-bbox="1066 1290 1294 1496"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1496 1066 1702"> <p><i>Offers undeveloped understanding of lighting design.</i></p> <ul style="list-style-type: none"> • An undeveloped or incomplete description of lighting design. • Minimal suggestions of how to approach the design. </td> <td data-bbox="1066 1496 1294 1702"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1702 1066 1800"> <p>No creditable response.</p> </td> <td data-bbox="1066 1702 1294 1800"> <p>Band 6 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"> • A comprehensive and broad explanation of lighting design. • Excellent, practical suggestions of how to design lighting to inform the audience, with detailed reference to specific lines from the extract. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical understanding of lighting design.</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of lighting design. • Practical suggestions of how to design lighting to inform the audience, with consistently appropriate reference to specific lines from the extract. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of lighting design.</i></p> <ul style="list-style-type: none"> • A competent explanation of how to design lighting • Several practical suggestions to design lighting, with some appropriate reference to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of lighting design.</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of lighting design. • A narrow range of practical suggestions, with occasional reference to the extract. 	<p>Band 4 4–6 Marks</p>	<p><i>Offers undeveloped understanding of lighting design.</i></p> <ul style="list-style-type: none"> • An undeveloped or incomplete description of lighting design. • Minimal suggestions of how to approach the design. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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SECTION C

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10	<p>Explain the ideas that inspired your devising process and how you used them.</p> <p>Support your answer with examples.</p> <p>The focus of this question is on the ideas that inspired the performance. They should identify how the stimulus and other ideas were used and review how their devising process developed as they worked towards an effective piece.</p> <table border="1" data-bbox="304 618 1326 1346"> <tbody> <tr> <td data-bbox="304 618 448 781">Band 1</td> <td data-bbox="448 618 1110 781">A detailed and perceptive explanation of how the initial ideas inspired the devising process and were used to create an effective piece, supported by a range of well-chosen examples.</td> <td data-bbox="1110 618 1326 781">9–10 Marks</td> </tr> <tr> <td data-bbox="304 781 448 947">Band 2</td> <td data-bbox="448 781 1110 947">A clear discussion of how the initial ideas inspired the devising process and were used to create an effective piece, supported by a range of relevant examples.</td> <td data-bbox="1110 781 1326 947">7–8 Marks</td> </tr> <tr> <td data-bbox="304 947 448 1081">Band 3</td> <td data-bbox="448 947 1110 1081">A variable explanation of how the initial ideas inspired the devising process and were used to create a piece, with some supporting examples.</td> <td data-bbox="1110 947 1326 1081">5–6 Marks</td> </tr> <tr> <td data-bbox="304 1081 448 1216">Band 4</td> <td data-bbox="448 1081 1110 1216">General comments about how the initial ideas inspired the devising process with a few simple examples.</td> <td data-bbox="1110 1081 1326 1216">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1216 448 1283">Band 5</td> <td data-bbox="448 1216 1110 1283">Identifies one or two ideas and/or examples</td> <td data-bbox="1110 1216 1326 1283">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1283 448 1346">Band 6</td> <td data-bbox="448 1283 1110 1346">No creditable response.</td> <td data-bbox="1110 1283 1326 1346">0 Marks</td> </tr> </tbody> </table>	Band 1	A detailed and perceptive explanation of how the initial ideas inspired the devising process and were used to create an effective piece, supported by a range of well-chosen examples.	9–10 Marks	Band 2	A clear discussion of how the initial ideas inspired the devising process and were used to create an effective piece, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the initial ideas inspired the devising process and were used to create a piece, with some supporting examples.	5–6 Marks	Band 4	General comments about how the initial ideas inspired the devising process with a few simple examples.	3–4 Marks	Band 5	Identifies one or two ideas and/or examples	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	<p>Evaluate how effectively you achieved your aims in the performance of your piece.</p> <p>Make close reference to your piece to support your evaluation.</p> <p>The focus of the question is on the performance itself and the effectiveness of candidates' achieving their aims in the performance.</p> <table border="1" data-bbox="308 517 1294 1800"> <tbody> <tr> <td data-bbox="308 517 1066 786"> <p><i>Offers a sophisticated practical evaluation of how the aims were achieved</i></p> <ul style="list-style-type: none"> comprehensive and detailed discussion of the aims of the piece. Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance. </td> <td data-bbox="1066 517 1294 786"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 786 1066 1093"> <p><i>Offers detailed practical evaluation of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A fairly comprehensive discussion of the aims of the piece. 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. </td> <td data-bbox="1066 786 1294 1093"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1093 1066 1294"> <p><i>Offers broad understanding of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A broad understanding of some aims. Some evaluation of the success of the performance with appropriate reference to the performance. </td> <td data-bbox="1066 1093 1294 1294"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1294 1066 1532"> <p><i>Offers partial understanding of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A partial understanding of a few aims. An attempt to evaluate the success of the performance with occasional appropriate references to the performance. </td> <td data-bbox="1066 1294 1294 1532"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1532 1066 1704"> <p><i>Offers limited understanding of the piece.</i></p> <ul style="list-style-type: none"> A limited understanding of aims. Minimal evaluation; little or no reference to the performance. </td> <td data-bbox="1066 1532 1294 1704"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1704 1066 1800"> <p>No creditable response.</p> </td> <td data-bbox="1066 1704 1294 1800"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical evaluation of how the aims were achieved</i></p> <ul style="list-style-type: none"> comprehensive and detailed discussion of the aims of the piece. Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical evaluation of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A fairly comprehensive discussion of the aims of the piece. 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. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A broad understanding of some aims. Some evaluation of the success of the performance with appropriate reference to the performance. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of how the aims were achieved.</i></p> <ul style="list-style-type: none"> A partial understanding of a few aims. An attempt to evaluate the success of the performance with occasional appropriate references to the performance. 	<p>Band 4 4–6 Marks</p>	<p><i>Offers limited understanding of the piece.</i></p> <ul style="list-style-type: none"> A limited understanding of aims. Minimal evaluation; little or no reference to the performance. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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