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**DRAMA**

**0411/13**

Paper 1 Written Examination

**May/June 2018**

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.

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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.

Question	Answer	Marks				
1	<p><b>Suggest a prop that could be used in Scene 9, and say how it could be used for dramatic effect.</b></p> <p>Three props are mentioned in Scene 9. Candidates are likely to refer to these. A gavel (small hammer) is referred to at the start of the scene, and shortly afterwards, MR BROWNLOW offers his card to MR FANG. MR BROWNLOW walks off from the bookstall clutching a book. Allow either of these as props. At the end of the scene, there is reference to a sign saying 'Pentonville' and It is possible that some candidates may select this as a prop. Allow one mark if so, but as there is little dramatic potential for its use, do not allow a second mark. The second mark is reserved for a suggestion as to how the prop can be used for dramatic effect.</p> <table border="1" data-bbox="301 685 1331 819"> <tr> <td data-bbox="301 685 1177 734">A suggestion of an appropriate prop in Scene 9.</td> <td data-bbox="1177 685 1331 734">1 Mark</td> </tr> <tr> <td data-bbox="301 734 1177 819">A suggestion as to how this prop could be used for dramatic effect.</td> <td data-bbox="1177 734 1331 819">1 Mark</td> </tr> </table>	A suggestion of an appropriate prop in Scene 9.	1 Mark	A suggestion as to how this prop could be used for dramatic effect.	1 Mark	2
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2	<p><b>Identify a sound effect that would be required in the extract, and say how it would enhance the drama at that point in the play.</b></p> <p>There are several moments where a sound effect would enhance the drama. These are generally specified in the stage directions, such as the sound of a baby choking to life, the sound of the workhouse alarm, music for the funeral procession, etc. Allow one mark for the identification of where such a sound effect would be well placed, and a further mark for outlining how.</p> <table border="1" data-bbox="301 1263 1331 1364"> <tr> <td data-bbox="301 1263 1177 1312">An appropriate point in the extract.</td> <td data-bbox="1177 1263 1331 1312">1 Mark</td> </tr> <tr> <td data-bbox="301 1312 1177 1364">An outline of how it would enhance the drama at that point.</td> <td data-bbox="1177 1312 1331 1364">1 Mark</td> </tr> </table>	An appropriate point in the extract.	1 Mark	An outline of how it would enhance the drama at that point.	1 Mark	2
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3	<p><b>Look at MR BUMBLE’s speech from line 147 (‘Oliver, the kind and blessed gentlemen...’) to line 156 (‘MR BUMBLE is drowned out by-’). What <u>three</u> pieces of advice would you give to the actor on how to deliver the speech effectively?</b></p> <p>This speech comes at the end of Scene two, where Mr Bumble is ‘selling’ Oliver for five pounds, as if he were no more than an item surplus to requirements. As Mr Bumble’s name suggests, he is a bumbling character and there are several aspects of this that can be brought out here: the delivery of his lines in his crass attempt to sell Oliver, the physicality of how he displays Oliver to the crowd, his swishing of the cane/beating of Oliver, his reaction to Oliver’s crying, his ineffective attempts to make himself heard as the crowd hubbub increases. Allow these and any other point that can be justified from the text.</p> <table border="1" data-bbox="301 752 1329 902"> <tr> <td data-bbox="301 752 1177 801">An appropriate piece of advice.</td> <td data-bbox="1177 752 1329 801">1 Mark</td> </tr> <tr> <td data-bbox="301 801 1177 851">A further appropriate piece of advice.</td> <td data-bbox="1177 801 1329 851">1 Mark</td> </tr> <tr> <td data-bbox="301 851 1177 902">A further appropriate piece of advice.</td> <td data-bbox="1177 851 1329 902">1 Mark</td> </tr> </table>	An appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	3
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4	<p><b>Look at Scene 3, line 221 (‘Open the door, will yer ...’) to line 273 (‘Exit NOAH’) and suggest <u>two</u> ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective?</b></p> <p>This extract from Scene 3 is the first point at which Oliver’s emotions are allowed to emerge in the play, and he starts to act as a functioning character in the action. Having been sold by Mr Bumble to the undertakers, Oliver is taunted by Noah Claypole about his former status in the workhouse. The argument rises to a climax as Noah taunts Oliver about his mother, which provokes Oliver to lash out.</p> <p>Allow credit for suggestions as to how the emotional energy of the passage could be conveyed to an audience, and an additional mark in each case for saying why it would be effective.</p> <table border="1" data-bbox="301 1583 1329 1888"> <tr> <td data-bbox="301 1583 1177 1632">A suggestion of a way of conveying emotional energy.</td> <td data-bbox="1177 1583 1329 1632">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="301 1632 1329 1666"><b>and</b></td> </tr> <tr> <td data-bbox="301 1666 1177 1715">A valid suggestion as to why this method would be effective.</td> <td data-bbox="1177 1666 1329 1715">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="301 1715 1329 1749"><b>and/or</b></td> </tr> <tr> <td data-bbox="301 1749 1177 1798">A suggestion of a way of conveying emotional energy.</td> <td data-bbox="1177 1749 1329 1798">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="301 1798 1329 1832"><b>and</b></td> </tr> <tr> <td data-bbox="301 1832 1177 1888">A valid suggestion as to why this method would be effective.</td> <td data-bbox="1177 1832 1329 1888">1 Mark</td> </tr> </table>	A suggestion of a way of conveying emotional energy.	1 Mark	<b>and</b>		A valid suggestion as to why this method would be effective.	1 Mark	<b>and/or</b>		A suggestion of a way of conveying emotional energy.	1 Mark	<b>and</b>		A valid suggestion as to why this method would be effective.	1 Mark	4
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5	<p><b>You are coaching the actors in Scene 7. Suggest <u>two</u> aspects you wish them to work on, and say how you think this would improve the performance.</b></p> <p>Scene 7 is an extremely physical and apparently comedic scene as FAGIN teaches his ‘hopeful pupils’ in a game of pickpocketing with its need for stealth and subterfuge. The scene calls for extremely well crafted physical skills, spatial awareness, total empathy for the other actors, and well-developed focus. Allow suggestions that develop these and any other appropriate areas.</p> <table border="1"> <tr> <td>Identification of one aspect to emphasise.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2"><b>and</b></td> </tr> <tr> <td>A valid suggestion as to how this would improve performance.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2"><b>and/or</b></td> </tr> <tr> <td>Identification of a further aspect to emphasise.</td> <td>1 Mark</td> </tr> <tr> <td colspan="2"><b>and</b></td> </tr> <tr> <td>A valid suggestion as to how this would improve performance.</td> <td>1 Mark</td> </tr> </table>	Identification of one aspect to emphasise.	1 Mark	<b>and</b>		A valid suggestion as to how this would improve performance.	1 Mark	<b>and/or</b>		Identification of a further aspect to emphasise.	1 Mark	<b>and</b>		A valid suggestion as to how this would improve performance.	1 Mark	4
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6	<p><b>You have been cast in the role of DODGER. How would you vary your performance in delivering the passage from line 347, (‘He hid behind hedges’), to line 389, (‘Now...off to London!’)?</b></p> <p>This scene is the point at which OLIVER meets THE ARTFUL DODGER for the first time, and this is a major turning point in the drama. It marks a transition in the concept of the character, which moves from narration to full fictive participation.</p> <p>DODGER is described as a ‘strange sort of young gentleman’ and there is ample scope here for the actor to explore a wide range of characteristics to bring out in performance.</p> <table border="1"> <tr> <td>Rudimentary comments about performing the role of DODGER.</td> <td>1 mark</td> </tr> <tr> <td>A general comment about performing the role of DODGER <b>and</b> rudimentary suggestions about how to vary the performance.</td> <td>2 marks</td> </tr> <tr> <td>Some understanding about performing the role of DODGER <b>and</b> a few appropriate suggestions about how to vary the performance.</td> <td>3 marks</td> </tr> <tr> <td>A clear understanding about performing the role of DODGER <b>and</b> several appropriate suggestions as to how to vary the performance.</td> <td>4 marks</td> </tr> <tr> <td>A detailed discussion about performing the role of DODGER <b>and</b> a detailed understanding of how to vary the performance.</td> <td>5 marks</td> </tr> </table>	Rudimentary comments about performing the role of DODGER.	1 mark	A general comment about performing the role of DODGER <b>and</b> rudimentary suggestions about how to vary the performance.	2 marks	Some understanding about performing the role of DODGER <b>and</b> a few appropriate suggestions about how to vary the performance.	3 marks	A clear understanding about performing the role of DODGER <b>and</b> several appropriate suggestions as to how to vary the performance.	4 marks	A detailed discussion about performing the role of DODGER <b>and</b> a detailed understanding of how to vary the performance.	5 marks	5
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7	<p><b>Where in your devised piece did you create a point of emotional intensity for the audience, and how did you achieve this?</b></p> <p>Candidates should focus on a point in the drama that they believe created an emotionally intense point for their audience, and should give a detailed account of how this was achieved. Allow credit for both of these.</p> <table border="1" data-bbox="300 481 1332 936"> <tbody> <tr> <td data-bbox="300 481 1177 566">The candidate identifies a point of emotional intensity in the drama.</td> <td data-bbox="1177 481 1332 566">1 mark</td> </tr> <tr> <td data-bbox="300 566 1177 685">The candidate identifies a point of emotional intensity in the drama, <b>AND</b> makes a general comment about how it was achieved.</td> <td data-bbox="1177 566 1332 685">2 marks</td> </tr> <tr> <td data-bbox="300 685 1177 770">A competent explanation of a point of emotional intensity in the drama, with some indications about the how it was achieved.</td> <td data-bbox="1177 685 1332 770">3 marks</td> </tr> <tr> <td data-bbox="300 770 1177 855">A clear discussion of a point of emotional intensity in the drama, with several relevant examples about how it was achieved.</td> <td data-bbox="1177 770 1332 855">4 marks</td> </tr> <tr> <td data-bbox="300 855 1177 936">A proficient discussion of a point of emotional intensity in the drama, with detailed explanation as to how it was achieved.</td> <td data-bbox="1177 855 1332 936">5 marks</td> </tr> </tbody> </table>	The candidate identifies a point of emotional intensity in the drama.	1 mark	The candidate identifies a point of emotional intensity in the drama, <b>AND</b> makes a general comment about how it was achieved.	2 marks	A competent explanation of a point of emotional intensity in the drama, with some indications about the how it was achieved.	3 marks	A clear discussion of a point of emotional intensity in the drama, with several relevant examples about how it was achieved.	4 marks	A proficient discussion of a point of emotional intensity in the drama, with detailed explanation as to how it was achieved.	5 marks	5
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8	<p><b>How effectively did you create a satisfying ending for your devised piece?</b></p> <p>The focus of the question is on the way in which potentially conflicting elements of drama are resolved at or near the ending of the piece. Credit any comments that indicate understanding of how to create resolution, and how effectively it was discussed.</p> <table border="1" data-bbox="300 1346 1332 1865"> <tbody> <tr> <td data-bbox="300 1346 1177 1431">The candidate offers a statement about elements of resolution in the piece.</td> <td data-bbox="1177 1346 1332 1431">1 mark</td> </tr> <tr> <td data-bbox="300 1431 1177 1550">The candidate offers a statement about elements of resolution in the piece <b>AND</b> makes a general comment about their effectiveness.</td> <td data-bbox="1177 1431 1332 1550">2 marks</td> </tr> <tr> <td data-bbox="300 1550 1177 1635">The candidate describes elements of resolution in the piece and gives a competent explanation of why they were effective.</td> <td data-bbox="1177 1550 1332 1635">3 marks</td> </tr> <tr> <td data-bbox="300 1635 1177 1753">The candidate discusses clearly the elements of resolution in the piece and offers several comments to explain why they were effective.</td> <td data-bbox="1177 1635 1332 1753">4 marks</td> </tr> <tr> <td data-bbox="300 1753 1177 1865">The candidate offers a very perceptive discussion of elements of resolution in the piece and a proficient discussion of why they were effective.</td> <td data-bbox="1177 1753 1332 1865">5 marks</td> </tr> </tbody> </table>	The candidate offers a statement about elements of resolution in the piece.	1 mark	The candidate offers a statement about elements of resolution in the piece <b>AND</b> makes a general comment about their effectiveness.	2 marks	The candidate describes elements of resolution in the piece and gives a competent explanation of why they were effective.	3 marks	The candidate discusses clearly the elements of resolution in the piece and offers several comments to explain why they were effective.	4 marks	The candidate offers a very perceptive discussion of elements of resolution in the piece and a proficient discussion of why they were effective.	5 marks	5
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## SECTION B

Question	Answer		Marks							
9	<p><b>The play is intended to be performed by a small company of actors. What dramatic possibilities does this offer the company in their approach?</b></p> <p>The extract assumes that there will be multi-role playing by the company, and that the company will contribute dramatically to a range of functions in the extract. To that end, the same actor could play one or more roles and the company as a whole has a significant role to play. Candidates should offer a detailed exploration of how this could be approached in performance.</p> <table border="1" data-bbox="301 618 1329 1417"> <tbody> <tr> <td data-bbox="301 618 456 875">23–25</td> <td data-bbox="456 618 1216 875"> <p><i>Shows a sophisticated practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the roles could be played, showing sophisticated understanding of how the company could be used in the extract.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1216 618 1329 1417" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;">Upper band – application</td> </tr> <tr> <td data-bbox="301 875 456 1133">20–22</td> <td data-bbox="456 875 1216 1133"> <p><i>Shows a perceptive practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the roles could be played, showing perceptive understanding of how the company could be used.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="301 1133 456 1417">17–19</td> <td data-bbox="456 1133 1216 1417"> <p><i>Shows detailed practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the roles could be played, showing detailed understanding of how the company could be used.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the roles could be played, showing sophisticated understanding of how the company could be used in the extract.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the roles could be played, showing perceptive understanding of how the company could be used.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	17–19	<p><i>Shows detailed practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the roles could be played, showing detailed understanding of how the company could be used.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	25
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9	14–16	<p><i>Shows secure understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the company, which is mostly viable. There may be some examples of how to play the roles.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the company, some of which is viable. There may be limited examples of how to play the roles.</li> <li>• A focus on the more obvious aspects of the characters.</li> </ul>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the use of the company.</li> <li>• A superficial approach based mostly on description; occasional reference to the extract.</li> </ul>		
	5–7	<p><i>Identifies one or two examples of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• The response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• The response shows little understanding of the company.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



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10	<p><b>Look closely at Scene 5. How would you direct the scene to convey the atmosphere of Fagin’s hideout?</b></p> <p>This dramatisation of Dickens’ novel makes much of the rumbustious, colourful world of the story, portraying the darkest elements of social commentary. The exact location of Fagin’s hideout is not specified, but it is in a deprived area with few comforts. However, there is a strong sense of camaraderie. This is a question about <b>directing</b> and therefore the focus is not only on Fagin, but the entire context of the scene. Good answers may focus on Fagin’s actions and movement, the variety of tone that he uses as well as the proximity of actors on stage, the use of lighting, the decrepit set and ragged costumes etc.</p> <table border="1" data-bbox="300 651 1329 1417"> <tbody> <tr> <td data-bbox="300 651 456 907"><b>23–25</b></td> <td data-bbox="456 651 1216 907"> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1216 651 1329 1417" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Upper band – application</b></td> </tr> <tr> <td data-bbox="300 907 456 1164"><b>20–22</b></td> <td data-bbox="456 907 1216 1164"> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director’s intention with perceptive understanding of how it can be realised.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1164 456 1417"><b>17–19</b></td> <td data-bbox="456 1164 1216 1417"> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director’s intention with detailed understanding of how it can be realised.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td> </tr> </tbody> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director’s intention with perceptive understanding of how it can be realised.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director’s intention with detailed understanding of how it can be realised.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director’s intention with detailed understanding of how it can be realised.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>								

Question	Answer			Marks
10	14–16	<p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised. Good understanding of the opportunities provided by the text.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the director's intention.</li> <li>• A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>		
	5–7	<p><i>Identifies one or two examples of how the director could approach the drama</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of how to direct the extract.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
11	<p><b>How could design elements be used to distinguish between different locations in the extract?</b></p> <p>The impact of the drama relies heavily on the creation of a clear sense of location in the staging of the extract. These vary between the workhouse, the undertaker's, the street scene with the bookstall, the seedy, underworld den where FAGIN is based, and the magistrates' court. Allow for creative solutions that demonstrate understanding of how design elements can contribute to this sense of location.</p> <table border="1" data-bbox="300 584 1329 2051"> <tbody> <tr> <td data-bbox="300 584 456 842"><b>23–25</b></td> <td data-bbox="456 584 1216 842"> <p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of design elements showing sophisticated understanding of how they could be used to differentiate location.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1216 584 1329 1386" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Upper band – application</b></td> </tr> <tr> <td data-bbox="300 842 456 1095"><b>20–22</b></td> <td data-bbox="456 842 1216 1095"> <p><i>Shows a perceptive practical understanding of design elements and their potential</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of design elements showing perceptive understanding of how they could be used to differentiate location.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1095 456 1386"><b>17–19</b></td> <td data-bbox="456 1095 1216 1386"> <p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of design elements showing detailed understanding of how they could be used to differentiate location.</li> <li>• Well-formulated ideas although there may be scope for further refinement; 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	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of design elements.</li> <li>• Response may be typified by a sketch only with no supporting detail.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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12	<p><b>How did your group work on characterisation, and how successful were you in creating distinct, believable characters?</b></p> <p>This question invites candidates to consider the way in which they approached characterisation, especially the shaping and presentation of complex personalities, with distinct, believable attributes and variable interactions. Weaker answers are likely to be unable to distinguish between characters, focusing instead on the supposed ‘message’ of the piece, or a simple recounting of the plot/narrative list.</p> <table border="1" data-bbox="300 584 1329 1848"> <tbody> <tr> <td data-bbox="300 584 456 772"><b>23–25</b></td> <td data-bbox="456 584 1216 772"> <p><i>Shows a sophisticated practical understanding of the creation of character</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of approaches to characterisation in the devised piece.</li> <li>• Excellent evaluation of characterisation.</li> </ul> </td> <td data-bbox="1216 584 1329 1149" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Upper band – evaluation</b></td> </tr> <tr> <td data-bbox="300 772 456 960"><b>20–22</b></td> <td data-bbox="456 772 1216 960"> <p><i>Shows a perceptive practical understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of approaches to characterisation in the devised piece.</li> <li>• Insightful evaluation of characterisation.</li> </ul> </td> </tr> <tr> <td data-bbox="300 960 456 1149"><b>17–19</b></td> <td data-bbox="456 960 1216 1149"> <p><i>Shows detailed practical understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of approaches to characterisation in the devised piece.</li> <li>• Well-formulated evaluation of characterisation.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1149 456 1337"><b>14–16</b></td> <td data-bbox="456 1149 1216 1337"> <p><i>Shows secure understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of approaches to characterisation in the devised piece.</li> <li>• There may be some evaluation of characterisation.</li> </ul> </td> <td data-bbox="1216 1149 1329 1848" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Middle band – understanding</b></td> </tr> <tr> <td data-bbox="300 1337 456 1592"><b>11–13</b></td> <td data-bbox="456 1337 1216 1592"> <p><i>Shows some understanding of aspects of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of approaches to characterisation in the devised piece.</li> <li>• A focus on the most obvious aspects of characterisation; there may be limited evaluative comment.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1592 456 1848"><b>8–10</b></td> <td data-bbox="456 1592 1216 1848"> <p><i>Shows undeveloped/superficial understanding of aspects of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the approach to characterisation in the devised piece.</li> <li>• A superficial approach based mostly on description with occasional reference to characterisation in the piece.</li> </ul> </td> </tr> </tbody> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the creation of character</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of approaches to characterisation in the devised piece.</li> <li>• Excellent evaluation of characterisation.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of approaches to characterisation in the devised piece.</li> <li>• Insightful evaluation of characterisation.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of approaches to characterisation in the devised piece.</li> <li>• Well-formulated evaluation of characterisation.</li> </ul>	<b>14–16</b>	<p><i>Shows secure understanding of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of approaches to characterisation in the devised piece.</li> <li>• There may be some evaluation of characterisation.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of aspects of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of approaches to characterisation in the devised piece.</li> <li>• A focus on the most obvious aspects of characterisation; there may be limited evaluative comment.</li> </ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of aspects of the creation of character.</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the approach to characterisation in the devised piece.</li> <li>• A superficial approach based mostly on description with occasional reference to characterisation in the piece.</li> </ul>	<b>25</b>
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Question	Answer			Marks
12	5–7	<i>Identifies one or two examples from the devised piece</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of characterisation.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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13	<p><b>What were the most important things you learned about drama as you worked on your devised piece? Illustrate your answer with detailed examples.</b></p> <p>This question invites candidates to reflect on the aspects of the devising process that have contributed to their understanding of how drama works. Answers may include what they have learned in terms of clarity of intention, creation of scenario, shaping of characterisation, formulation of structure, learning to work together, understanding group dynamics and how to handle them, the ability of the group to create a strong and unified focus in the context of competing voices and strong personalities, and any other relevant features.</p> <table border="1" data-bbox="300 651 1329 1982"> <tbody> <tr> <td data-bbox="300 651 456 875">23–25</td> <td data-bbox="456 651 1216 875"> <p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of what was learned during the process.</li> <li>• Excellent, practical examples to support the discussion.</li> </ul> </td> <td data-bbox="1216 651 1329 1317" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Upper band – evaluation</b></td> </tr> <tr> <td data-bbox="300 875 456 1099">20–22</td> <td data-bbox="456 875 1216 1099"> <p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of what was learned during the process.</li> <li>• Insightful practical examples to support the discussion.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1099 456 1323">17–19</td> <td data-bbox="456 1099 1216 1323"> <p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of what was learned during the process.</li> <li>• Well-formulated practical examples to support the discussion.</li> </ul> </td> </tr> <tr> <td data-bbox="300 1323 456 1547">14–16</td> <td data-bbox="456 1323 1216 1547"> <p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of what was learned during the process.</li> <li>• A good level of detail with some appropriate references to the devised piece. 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	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of the devising process.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



Question	Answer		Marks	
14	<b>What technical resources were available to you as you worked on your devised piece, and how effectively did you make use of them?</b>		25	
	This question recognises that each candidate will have had access to differing levels of technical resources. Candidates should offer creative solutions to how they used what was available to best effect.			
	23–25	<i>Shows a sophisticated practical understanding of the use of technical resources and offers creative solutions</i> <ul style="list-style-type: none"> <li>• Comprehensive discussion of technical resources showing sophisticated understanding of their possibilities.</li> <li>• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>		Upper band – evaluation
	20–22	<i>Shows a perceptive practical understanding of the use of technical resources and their potential</i> <ul style="list-style-type: none"> <li>• An assured discussion of technical resources, showing perceptive understanding of their possibilities.</li> <li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>		
	17–19	<i>Shows a detailed practical understanding of the use of technical resources</i> <ul style="list-style-type: none"> <li>• An effective discussion of technical resources, showing detailed understanding of their possibilities.</li> <li>• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>		
	14–16	<i>Shows secure understanding the use of technical resources</i> <ul style="list-style-type: none"> <li>• A consistent understanding of technical resources, which is mostly viable; there may be some suggestions of how they might be used effectively.</li> <li>• A good level of detail with some appropriate references to the devised piece.</li> </ul>		Middle band – understanding
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8–10	<i>Shows undeveloped/superficial understanding of technical resources</i> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about technical resources.</li> <li>• A superficial approach to technical resources, based mostly on description with little reference to the devised piece.</li> </ul>			

Question	Answer			Marks
14	5–7	<i>Identifies one or two examples of technical resources</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of technical resources.</li> <li>• Response may be typified by a sketch only with no supporting detail.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		