
DRAMA

0411/11

Paper 1 Written Examination

May/June 2017

MARK SCHEME

Maximum Mark: 80

Published

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

Question	Answer	Marks				
1	<p>Suggest a costume for the character of CHARLOTTE SERBER, in the opening ‘Fundraiser’ scenes and give a reason to support your suggestion.</p> <p>The playwright gives very few costume details, but CHARLOTTE SERBER is mentioned as carrying large amounts of money in the front of her skirt. Allow any suggestion that recognises this.</p> <table border="1" data-bbox="331 517 1302 651"> <tr> <td data-bbox="331 517 1166 600">A suggestion of an appropriate costume for the actor playing CHARLOTTE SERBER.</td> <td data-bbox="1166 517 1302 600">1 Mark</td> </tr> <tr> <td data-bbox="331 600 1166 651">A reason as to why this costume would be appropriate.</td> <td data-bbox="1166 600 1302 651">1 Mark</td> </tr> </table>	A suggestion of an appropriate costume for the actor playing CHARLOTTE SERBER.	1 Mark	A reason as to why this costume would be appropriate.	1 Mark	2
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2	<p>What advice would you give to the actor playing the role of JOE WEINBERG on how to deliver his lines between line 98 (‘You have such a lovely home’) and line 106–107 (‘...you’ve yet to embarrass yourself in front of.’). Why would this advice be appropriate?</p> <p>JOE WEINBERG has recently joined the University to work with OPPIE [edited line into the text to provide contextual information lost by omitting Scene 3]. He does not know the finer points of who is who at OPPIE’s party and blunders in assuming that JEAN TATLOCK is married to OPPIE. Delivery of his lines here needs to capture his enthusiasm to please, and his awkwardness/embarrassment in getting it wrong.</p> <table border="1" data-bbox="331 1189 1302 1285"> <tr> <td data-bbox="331 1189 1166 1240">An appropriate piece of advice.</td> <td data-bbox="1166 1189 1302 1240">1 Mark</td> </tr> <tr> <td data-bbox="331 1240 1166 1285">A reason why this piece of advice would be appropriate.</td> <td data-bbox="1166 1240 1302 1285">1 Mark</td> </tr> </table>	An appropriate piece of advice.	1 Mark	A reason why this piece of advice would be appropriate.	1 Mark	2
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3	<p>Look at JEAN TATLOCK’s speech from line 66 (‘For too long the White House...’) to line 76 (‘Thank you’). Suggest <u>three</u> ways in which you would add physical emphasis to what is spoken.</p> <p>JEAN TATLOCK is one of OPPIE’s many ‘friends’, and OPPIE is one of her many ‘friends’. She says of herself: ‘I might be a lush, but I am a sincere one’.</p> <p>She is feisty and spirited, and clambers on a dining table at OPPIE’s house to drum up financial support for the Communist cause. The climbing on the table is likely to be the most obvious way of emphasising physicality, but allow any reasonable suggestions that reflect the need to get the attention of those at the party, many of whom are clearly drunk at this stage in the play.</p> <table border="1" data-bbox="331 685 1302 936"> <tbody> <tr> <td data-bbox="331 685 1166 768">A valid suggestion as to how to add physical emphasis to what is spoken.</td> <td data-bbox="1166 685 1302 768">1 Mark</td> </tr> <tr> <td data-bbox="331 768 1166 851">A valid suggestion as to how to add physical emphasis to what is spoken.</td> <td data-bbox="1166 768 1302 851">1 Mark</td> </tr> <tr> <td data-bbox="331 851 1166 936">A valid suggestion as to how to add physical emphasis to what is spoken.</td> <td data-bbox="1166 851 1302 936">1 Mark</td> </tr> </tbody> </table>	A valid suggestion as to how to add physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to add physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to add physical emphasis to what is spoken.	1 Mark	3
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4	<p data-bbox="300 248 1220 315">Select <u>two</u> moments where the use of props would be particularly effective in the extract, and say why.</p> <p data-bbox="300 349 1018 383">There are many props mentioned in the play, including:</p> <table border="1" data-bbox="308 398 1323 934"> <thead> <tr> <th data-bbox="308 398 635 483">Prop</th> <th data-bbox="635 398 815 483">Page ref/line no</th> <th data-bbox="815 398 1149 483">Prop</th> <th data-bbox="1149 398 1323 483">Page ref/line no</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 483 635 533">slim red book</td> <td data-bbox="635 483 815 533">5</td> <td data-bbox="815 483 1149 533">projector</td> <td data-bbox="1149 483 1323 533">16</td> </tr> <tr> <td data-bbox="308 533 635 582">glass</td> <td data-bbox="635 533 815 582">6</td> <td data-bbox="815 533 1149 582">ukulele</td> <td data-bbox="1149 533 1323 582">18</td> </tr> <tr> <td data-bbox="308 582 635 631">collection bucket</td> <td data-bbox="635 582 815 631">6</td> <td data-bbox="815 582 1149 631">Baby Peter (doll)</td> <td data-bbox="1149 582 1323 631">18</td> </tr> <tr> <td data-bbox="308 631 635 680">a glass of milk</td> <td data-bbox="635 631 815 680">8</td> <td data-bbox="815 631 1149 680">bottle of champagne</td> <td data-bbox="1149 631 1323 680">21</td> </tr> <tr> <td data-bbox="308 680 635 730">a letter</td> <td data-bbox="635 680 815 730">10</td> <td data-bbox="815 680 1149 730">weighing scales</td> <td data-bbox="1149 680 1323 730">23</td> </tr> <tr> <td data-bbox="308 730 635 779">pamphlets</td> <td data-bbox="635 730 815 779">11</td> <td data-bbox="815 730 1149 779">sphygmomanometer</td> <td data-bbox="1149 730 1323 779">23</td> </tr> <tr> <td data-bbox="308 779 635 828">gold watch</td> <td data-bbox="635 779 815 828">13</td> <td data-bbox="815 779 1149 828">stethoscope</td> <td data-bbox="1149 779 1323 828">23</td> </tr> <tr> <td data-bbox="308 828 635 878">cigarette case</td> <td data-bbox="635 828 815 878">13</td> <td data-bbox="815 828 1149 878">folded piece of paper</td> <td data-bbox="1149 828 1323 878">25</td> </tr> <tr> <td data-bbox="308 878 635 927">telephone</td> <td data-bbox="635 878 815 927">13</td> <td data-bbox="815 878 1149 927"></td> <td data-bbox="1149 878 1323 927"></td> </tr> </tbody> </table> <p data-bbox="336 972 963 1010">Identification of a moment when a prop is used.</p> <p data-bbox="1190 972 1289 1010">1 Mark</p> <p data-bbox="300 1021 352 1055">and</p> <p data-bbox="336 1061 1098 1128">A valid suggestion as to why the use of the prop would be effective.</p> <p data-bbox="1190 1061 1289 1099">1 Mark</p> <p data-bbox="300 1140 389 1173">and/or</p> <p data-bbox="336 1180 959 1218">Identification of a moment when a prop is used</p> <p data-bbox="1190 1180 1289 1218">1 Mark</p> <p data-bbox="300 1229 352 1263">and</p> <p data-bbox="336 1270 1098 1337">A valid suggestion as to why the use of the prop would be effective.</p> <p data-bbox="1190 1270 1289 1308">1 Mark</p>	Prop	Page ref/line no	Prop	Page ref/line no	slim red book	5	projector	16	glass	6	ukulele	18	collection bucket	6	Baby Peter (doll)	18	a glass of milk	8	bottle of champagne	21	a letter	10	weighing scales	23	pamphlets	11	sphygmomanometer	23	gold watch	13	stethoscope	23	cigarette case	13	folded piece of paper	25	telephone	13			4
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5	<p>Suggest <u>two</u> things that motivate GENERAL LESLIE GROVES between line 64 ('The eagle on this man's collar') and line 700–701 ('...what would be our next move?') Give a reason from the text for each of your suggestions.</p> <p>GENERAL LESLIE GROVES is keen to show OPPIE that he is an educated man, an engineer whose understanding of physics is little short of that of OPPIE himself. Whilst this is an over-estimation of his own importance, GROVES is eager to establish that, in addition to such academic brilliance, he also has immense power to give orders. GROVES is also keen to let OPPIE know he is aware of his links with Communist sympathisers and that he can only be trusted to work on a uranium refinement project if he distances himself from these.</p> <table border="1"> <tr> <td>Identification of one thing that motivates LESLIE GROVES.</td> <td>1 Mark</td> </tr> </table> <p>and</p> <table border="1"> <tr> <td>A valid suggestion as to why this is the case.</td> <td>1 Mark</td> </tr> </table> <p>and/or</p> <table border="1"> <tr> <td>Identification of a second thing that motivates LESLIE GROVES.</td> <td>1 Mark</td> </tr> </table> <p>and</p> <table border="1"> <tr> <td>A valid suggestion as to why this is the case.</td> <td>1 Mark</td> </tr> </table>	Identification of one thing that motivates LESLIE GROVES.	1 Mark	A valid suggestion as to why this is the case.	1 Mark	Identification of a second thing that motivates LESLIE GROVES.	1 Mark	A valid suggestion as to why this is the case.	1 Mark	4
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6	<p>How would you direct Scene 35 [Military Base at Los Alamos], and what would you want the actor playing PROFESSOR EDWARD TELLER to emphasise?</p> <p>PROFESSOR EDWARD TELLER is a rival Hungarian physicist who has moved to Berkeley. In this scene he is trying to convert OPPIE to allowing him to work on the super (hydrogen) bomb. The scene moves with increasing intensity and possibly pacing, ending abruptly with a promise of a one hour discussion with OPPIE; disappointing news for TELLER.</p> <table border="1"> <tr> <td>Rudimentary ideas about how to direct the passage.</td> <td>1 mark</td> </tr> <tr> <td>Rudimentary ideas about how to direct the passage AND a general comment about what TELLER might emphasise.</td> <td>2 marks</td> </tr> <tr> <td>A competent grasp of how to direct the passage and some understanding of what TELLER should emphasise.</td> <td>3 marks</td> </tr> <tr> <td>A clear discussion of how to direct the passage, and several suggestions as to what TELLER should emphasise in order to realise the dramatic intention.</td> <td>4 marks</td> </tr> <tr> <td>A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of TELLER. The response shows a thorough understanding of the extract and the dramatic intention.</td> <td>5 marks</td> </tr> </table>	Rudimentary ideas about how to direct the passage.	1 mark	Rudimentary ideas about how to direct the passage AND a general comment about what TELLER might emphasise.	2 marks	A competent grasp of how to direct the passage and some understanding of what TELLER should emphasise.	3 marks	A clear discussion of how to direct the passage, and several suggestions as to what TELLER should emphasise in order to realise the dramatic intention.	4 marks	A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of TELLER. The response shows a thorough understanding of the extract and the dramatic intention.	5 marks	5
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7	<p>Which role in your devised piece was most effectively portrayed, and how was this achieved?</p> <p>Candidates should focus on the nature of the role and possibly how well it was acted. Allow credit for both of these.</p> <table border="1"> <tr> <td>The candidate identifies which role was most effectively portrayed.</td> <td>1 mark</td> </tr> <tr> <td>The candidate identifies which role was most effectively portrayed, AND makes a general comment as to how this was achieved.</td> <td>2 marks</td> </tr> <tr> <td>A competent explanation of which role was most effectively portrayed, with some indications as to how this was achieved.</td> <td>3 marks</td> </tr> <tr> <td>A clear discussion of which role was most effectively portrayed, with several relevant examples as to how this was achieved.</td> <td>4 marks</td> </tr> <tr> <td>A proficient discussion of which role was most effectively portrayed, with detailed explanation as to how this was achieved.</td> <td>5 marks</td> </tr> </table>	The candidate identifies which role was most effectively portrayed.	1 mark	The candidate identifies which role was most effectively portrayed, AND makes a general comment as to how this was achieved.	2 marks	A competent explanation of which role was most effectively portrayed, with some indications as to how this was achieved.	3 marks	A clear discussion of which role was most effectively portrayed, with several relevant examples as to how this was achieved.	4 marks	A proficient discussion of which role was most effectively portrayed, with detailed explanation as to how this was achieved.	5 marks	5
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8	<p>Write <u>one</u> sentence that sums up the mood of your devised piece. Explain in detail why this sentence is an accurate description.</p> <p>Ability to recognise the mood of the piece will attract a single mark. The remainder of the marks are awarded on the basis of how well this is explained.</p> <table border="1"> <tr> <td>The candidate writes one sentence to describe the mood of the piece.</td> <td>1 mark</td> </tr> <tr> <td>The candidate writes one sentence to describe the mood of the piece AND makes a general comment why.</td> <td>2 marks</td> </tr> <tr> <td>The candidate writes one sentence to describe the mood of the piece, and gives a competent explanation why.</td> <td>3 marks</td> </tr> <tr> <td>A clear sentence to describe the mood of the piece and several comments to support this view.</td> <td>4 marks</td> </tr> <tr> <td>A very perceptive sentence about the mood of the piece and a proficient discussion showing detailed understanding of the piece.</td> <td>5 marks</td> </tr> </table>	The candidate writes one sentence to describe the mood of the piece.	1 mark	The candidate writes one sentence to describe the mood of the piece AND makes a general comment why.	2 marks	The candidate writes one sentence to describe the mood of the piece, and gives a competent explanation why.	3 marks	A clear sentence to describe the mood of the piece and several comments to support this view.	4 marks	A very perceptive sentence about the mood of the piece and a proficient discussion showing detailed understanding of the piece.	5 marks	5
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SECTION B

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9	<p>You are preparing to audition for the role of OPPIE. Which aspects of his character would you seek to bring out in your interpretation?</p> <p>OPPIE is the central character of the play: a brilliant theoretical physicist who is acutely aware of his own intelligence and has a well-developed sense of self-importance. He is a charismatic womaniser who acts as though all with whom he comes into contact should recognise him for the genius he is. Answers should cite examples of this and give detailed practical solutions as to how to play the role.</p> <table border="1" data-bbox="284 618 1347 1415"> <tbody> <tr> <td data-bbox="284 618 456 875">23–25</td> <td data-bbox="456 618 1216 875"> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <p>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract. Excellent, practical suggestions with sustained and detailed reference to the extract.</p> </td> <td data-bbox="1216 618 1347 1415" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="284 875 456 1133">20–22</td> <td data-bbox="456 875 1216 1133"> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <p>An assured discussion of how the role could be played, showing perceptive understanding of the character. Insightful practical suggestions with frequent and well-selected references to the extract.</p> </td> </tr> <tr> <td data-bbox="284 1133 456 1415">17–19</td> <td data-bbox="456 1133 1216 1415"> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <p>An effective discussion of how the role could be played, showing detailed understanding of the character. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <p>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract. Excellent, practical suggestions with sustained and detailed reference to the extract.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <p>An assured discussion of how the role could be played, showing perceptive understanding of the character. Insightful practical suggestions with frequent and well-selected references to the extract.</p>	17–19	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <p>An effective discussion of how the role could be played, showing detailed understanding of the character. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
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	14–16	<p><i>Shows secure understanding of the varying aspects of the role</i></p> <p>A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</p> <p>A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of the varying aspects of the role</i></p> <p>Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</p> <p>A focus on the more obvious aspects of the character.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the role</i></p> <p>A few partially formulated ideas about the character.</p> <p>A superficial approach based mostly on description; occasional reference to the extract.</p>	
	5–7	<p><i>Identifies one or two examples of the varying aspects of the role</i></p> <p>Rudimentary suggestions based on isolated references to the extract.</p> <p>The response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i></p> <p>The response shows little understanding of the role.</p>	
	0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>	

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10	<p>Scenes 1, 11, 16, 19 and 33 are labelled as a ‘lecture series’, which serve to convey information to the audience.</p> <p>As a director, how would you bring out the dramatic potential of any <u>two</u> of these lecture scenes?</p> <p>A significant structural device in the play is the use of ‘mini-lectures’ to the audience to convey scientific information underpinning the development of the atomic bomb. If handled badly, these lectures could also have the unintended effect of sapping the life of the production and so the challenge for the director is how to integrate them in a manner than allows them to function fully in the drama rather than slowing it down.</p> <table border="1" data-bbox="359 685 1272 1565"> <tbody> <tr> <td data-bbox="359 685 475 987">23–25</td> <td data-bbox="475 685 1158 987"> <p><i>Shows a sophisticated practical understanding of two scenes and offers creative solutions</i></p> <p>Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in the chosen scenes.</p> <p>Excellent ideas with sustained and detailed reference to the extract.</p> </td> <td data-bbox="1158 685 1272 1565" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="359 987 475 1261">20–22</td> <td data-bbox="475 987 1158 1261"> <p><i>Shows a perceptive practical understanding of two scenes and offers creative solutions</i></p> <p>An assured discussion of the director’s intention with perceptive understanding of how it can be realised in the chosen scenes.</p> <p>Insightful ideas with frequent and well-selected references to the extract.</p> </td> </tr> <tr> <td data-bbox="359 1261 475 1565">17–19</td> <td data-bbox="475 1261 1158 1565"> <p><i>Shows detailed practical understanding of two scenes</i></p> <p>An effective discussion of the director’s intention with detailed understanding of how it can be realised in the chosen scenes.</p> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td> </tr> </tbody> </table>	23–25	<p><i>Shows a sophisticated practical understanding of two scenes and offers creative solutions</i></p> <p>Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in the chosen scenes.</p> <p>Excellent ideas with sustained and detailed reference to the extract.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of two scenes and offers creative solutions</i></p> <p>An assured discussion of the director’s intention with perceptive understanding of how it can be realised in the chosen scenes.</p> <p>Insightful ideas with frequent and well-selected references to the extract.</p>	17–19	<p><i>Shows detailed practical understanding of two scenes</i></p> <p>An effective discussion of the director’s intention with detailed understanding of how it can be realised in the chosen scenes.</p> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	
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	14–16	<p><i>Shows secure understanding of two scenes</i> A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised in the chosen scenes. Good understanding of the opportunities provided by the text. A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of two scenes</i> Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised in the chosen scenes. A focus on the more obvious aspects of the extract.</p>		
8–10	<p><i>Shows undeveloped/superficial understanding of the drama</i> A few partially formulated ideas about the director's intention. A superficial approach based mostly on description with occasional reference to the extract.</p>		
5–7	<p><i>Identifies one or two examples of how the director could approach the drama</i> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative.</p>	Lower band – identification	
2–4	<p><i>Simplistic response</i> Shows little understanding of how to direct the extract.</p>		
0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>		

Question	Answer			Marks							
11	<p>What challenges would this extract present to the design team responsible for a production, and what solutions could you offer?</p> <table border="1" data-bbox="359 347 1272 1193"> <tbody> <tr> <td data-bbox="359 347 475 651">23–25</td> <td data-bbox="475 347 1158 651"> <p><i>Shows a sophisticated practical understanding of design and offers creative solutions</i> Comprehensive discussion showing sophisticated understanding of a wide range of design challenges. Excellent, practical suggested solutions with sustained and detailed reference to the extract.</p> </td> <td data-bbox="1158 347 1272 1193" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="359 651 475 922">20–22</td> <td data-bbox="475 651 1158 922"> <p><i>Shows a perceptive practical understanding of design challenges and solutions</i> An assured discussion showing perceptive understanding of a range of design challenges. Insightful practical suggestions with frequent and well-selected references to the extract.</p> </td> </tr> <tr> <td data-bbox="359 922 475 1193">17–19</td> <td data-bbox="475 922 1158 1193"> <p><i>Shows a detailed practical understanding of design challenges</i> An effective discussion showing detailed understanding of design challenges. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td> </tr> </tbody> </table>			23–25	<p><i>Shows a sophisticated practical understanding of design and offers creative solutions</i> Comprehensive discussion showing sophisticated understanding of a wide range of design challenges. Excellent, practical suggested solutions with sustained and detailed reference to the extract.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of design challenges and solutions</i> An assured discussion showing perceptive understanding of a range of design challenges. Insightful practical suggestions with frequent and well-selected references to the extract.</p>	17–19	<p><i>Shows a detailed practical understanding of design challenges</i> An effective discussion showing detailed understanding of design challenges. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
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17–19	<p><i>Shows a detailed practical understanding of design challenges</i> An effective discussion showing detailed understanding of design challenges. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>										

Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of design challenges</i></p> <p>A consistent understanding of design challenges which is mostly viable; there may be some suggestions of practical solutions. A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of design challenges</i></p> <p>Variable understanding of design challenges some of which is viable; there may be limited suggestions of practical solutions. A focus on the more obvious aspects of the extract.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of design</i></p> <p>A few partially formulated ideas about design. A superficial approach to design based mostly on description with little reference to the extract.</p>		
	5–7	<p><i>Identifies one or two examples of design</i></p> <p>Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of design. Response may be typified by a sketch only with no supporting detail.</p>		
	0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>		

Question	Answer		Marks							
12	<p>How effective was the interaction between characters in your devised piece, and why?</p> <p>The focus of the question is to tease out the way in which characters interact as fully rounded individuals, physically and verbally.</p> <table border="1" data-bbox="284 450 1347 1216"> <tbody> <tr> <td data-bbox="284 450 399 674">23–25</td> <td data-bbox="399 450 1235 674"> <p><i>Shows a sophisticated practical understanding of the interaction between characters</i></p> <p>A comprehensive discussion of the interaction between the characters. Excellent, practical evaluation of these interactions, with sustained and detailed reference to the devised piece.</p> </td> <td data-bbox="1235 450 1347 1216" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="284 674 399 927">20–22</td> <td data-bbox="399 674 1235 927"> <p><i>Shows a perceptive practical understanding of the interaction between characters</i></p> <p>An assured discussion of the interaction between the characters. Insightful practical evaluation of these interactions with frequent and well-selected references to the devised piece.</p> </td> </tr> <tr> <td data-bbox="284 927 399 1216">17–19</td> <td data-bbox="399 927 1235 1216"> <p><i>Shows detailed practical understanding of the interaction between characters</i></p> <p>An effective discussion of the interaction between the characters. Well-formulated practical evaluation of these interactions, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding of the interaction between characters</i></p> <p>A comprehensive discussion of the interaction between the characters. Excellent, practical evaluation of these interactions, with sustained and detailed reference to the devised piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the interaction between characters</i></p> <p>An assured discussion of the interaction between the characters. Insightful practical evaluation of these interactions with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows detailed practical understanding of the interaction between characters</i></p> <p>An effective discussion of the interaction between the characters. Well-formulated practical evaluation of these interactions, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	25
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Question	Answer		Marks
	14–16	<p><i>Shows secure understanding of the interaction between characters</i></p> <p>A consistent understanding of the interaction between the characters, which is mostly appropriate. A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of the interaction between characters</i></p> <p>Variable understanding of the interaction between the characters, some of which is appropriate. A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of the interaction between characters</i></p> <p>A few partially formulated ideas about the characters. A superficial approach based mostly on description; occasional reference to the devised piece.</p>	
	5–7	<p><i>Identifies one or two examples of the interaction between characters</i></p> <p>Rudimentary suggestions based on isolated references to the devised piece. Response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of characterisation.</p>	
	0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>	

Question	Answer		Marks							
13	<p>What was your overall intention for your devised piece and to what extent did you achieve it?</p> <p>The focus of the question is on identifying the overall intention for the piece, since without this it is clearly impossible to know whether or not it has been achieved.</p> <table border="1" data-bbox="284 450 1347 1249"> <tr> <td data-bbox="284 450 399 707">23–25</td> <td data-bbox="399 450 1235 707"> <p><i>Shows a sophisticated practical understanding of the devised piece and offers thorough evaluation of its success</i></p> <p>Comprehensive discussion of the overall intention for the piece with sophisticated understanding as to how it can be realised in performance. Excellent evaluation with sustained and detailed reference to the piece.</p> </td> <td data-bbox="1235 450 1347 1249" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – evaluation</td> </tr> <tr> <td data-bbox="284 707 399 965">20–22</td> <td data-bbox="399 707 1235 965"> <p><i>Shows a perceptive practical understanding of the devised piece and its style and offers secure evaluation of its success</i></p> <p>An assured discussion of the overall intention for the piece with perceptive understanding of how it can be realised in performance. Insightful evaluation with frequent and well-selected references to the piece.</p> </td> </tr> <tr> <td data-bbox="284 965 399 1249">17–19</td> <td data-bbox="399 965 1235 1249"> <p><i>Shows detailed practical understanding of the devised piece and its success</i></p> <p>An effective discussion of the overall intention for the piece with detailed understanding of how it can be realised in performance. Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the piece.</p> </td> </tr> </table>		23–25	<p><i>Shows a sophisticated practical understanding of the devised piece and offers thorough evaluation of its success</i></p> <p>Comprehensive discussion of the overall intention for the piece with sophisticated understanding as to how it can be realised in performance. Excellent evaluation with sustained and detailed reference to the piece.</p>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the devised piece and its style and offers secure evaluation of its success</i></p> <p>An assured discussion of the overall intention for the piece with perceptive understanding of how it can be realised in performance. Insightful evaluation with frequent and well-selected references to the piece.</p>	17–19	<p><i>Shows detailed practical understanding of the devised piece and its success</i></p> <p>An effective discussion of the overall intention for the piece with detailed understanding of how it can be realised in performance. Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the piece.</p>	25
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Question	Answer		Marks
	14–16	<p><i>Shows secure understanding of the devised piece</i> A consistent understanding of the overall intention for the piece which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text. A good level of detail with some appropriate references to the piece.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of aspects of the devised piece</i> Variable understanding of the overall intention for the piece, some of which is viable; there may be limited suggestions of how it can be realised in performance. A focus on the more obvious aspects of the piece.</p>	
	8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> A few partially formulated ideas about the overall intention for the piece. A superficial approach based mostly on description with occasional reference to the piece.</p>	
	5–7	<p><i>Identifies one or two examples of how the director could approach the play</i> Rudimentary suggestions based on isolated references to the piece. Response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i> Shows little understanding of the vision for the piece.</p>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	

Question	Answer		Marks							
14	<p>What was your approach to costume design in your devised piece? What changes would you make if you had unlimited costume resources, and why?</p> <p>Regardless of whether candidates had access to costume for their actual performance, this provides them with an opportunity to recreate imaginatively how the piece could work if a wide selection of costumes were available.</p> <table border="1" data-bbox="284 517 1347 1317"> <tbody> <tr> <td data-bbox="284 517 456 775">23–25</td> <td data-bbox="456 517 1216 775"> <p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <p>Comprehensive discussion of costume design showing sophisticated understanding of its contribution to the piece. Excellent, practical suggestions with sustained and detailed reference to the devised piece.</p> </td> <td data-bbox="1216 517 1347 1317" rowspan="3" style="text-align: center; vertical-align: middle;">Upper band – application</td> </tr> <tr> <td data-bbox="284 775 456 1028">20–22</td> <td data-bbox="456 775 1216 1028"> <p><i>Shows a perceptive practical understanding of costume design and its challenges</i></p> <p>An assured discussion of costume design showing perceptive understanding of its contribution to the piece. Insightful practical suggestions with frequent and well-selected references to the devised piece.</p> </td> </tr> <tr> <td data-bbox="284 1028 456 1317">17–19</td> <td data-bbox="456 1028 1216 1317"> <p><i>Shows a detailed practical understanding of costume design and effect</i></p> <p>An effective discussion of costume design showing detailed understanding of its contribution to the piece. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td> </tr> </tbody> </table>		23–25	<p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <p>Comprehensive discussion of costume design showing sophisticated understanding of its contribution to the piece. Excellent, practical suggestions with sustained and detailed reference to the devised piece.</p>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of costume design and its challenges</i></p> <p>An assured discussion of costume design showing perceptive understanding of its contribution to the piece. Insightful practical suggestions with frequent and well-selected references to the devised piece.</p>	17–19	<p><i>Shows a detailed practical understanding of costume design and effect</i></p> <p>An effective discussion of costume design showing detailed understanding of its contribution to the piece. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	25
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	14–16	<p><i>Shows secure understanding of costume design</i> A consistent understanding of the costume design which is mostly viable; there may be some suggestions of how it would contribute to the piece A good level of detail with some appropriate references to the devised piece.</p>	Middle band – understanding
	11–13	<p><i>Shows some understanding of costume design</i> Variable understanding of costume design some of which is viable; there may be limited suggestions of how it would contribute to the piece A focus on the more obvious aspects of the devised piece.</p>	
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	5–7	<p><i>Identifies one or two examples of costume design</i> Rudimentary suggestions based on isolated references to the devised piece. Response is predominantly narrative.</p>	Lower band – identification
	2–4	<p><i>Simplistic response</i> Shows little understanding of costume design. Response may be typified by a sketch only with no supporting detail.</p>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	