

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers

0411 DRAMA

0411/12

Paper 1 (Written Examination), maximum raw mark 80

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Introduction

All examiners should be thoroughly familiar with the following:

- the assessment objectives of the syllabus;
- the question paper and its rubric;
- the pre-release material on which the candidates have worked
- the marking criteria.

This Mark Scheme is a working document and needs to be interpreted in the light of the work produced by candidates. The Standardisation meeting will ensure that it covers the range of candidates' responses and that all examiners understand and apply the marking criteria in the same way. The Mark Scheme will be discussed and amended at the meeting and administrative procedures confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

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Section A

1 Identify two features of the costumes for the characters in the extract.

Answers may suggest that all characters wear broadly similar costumes but credit should also be given where answers indicate differences between costumes suggested by status or circumstance.

Allow suggestions that show some understanding that this is a period piece and pertinently the kind of clothing worn in the 1700s (i.e. a cloak, buckled shoes, wigs etc)

Credit should also be given for contemporary suggestions if supported with appropriate justification.

1 mark	An appropriate suggestion for costuming the characters.
and/or	
1 mark	An appropriate suggestion for costuming the characters.
Total = 2 marks	

2 Identify one similarity and one difference between JOHANN FRIEDRICH FASCH and GEORG LENCK. In each case, say how you would bring this out in performance.

Both men are motivated by the desire to be chosen as Kuhnau's successor and both are devious in their own ways. We discover that Lenck has already been blackmailed by Schott when both went for a similar post at the Neuekirche in Leipzig, which Schott obtained. Lenck is the more impoverished as shown by his two rather obvious acts of petty larceny (the unsuccessful attempt at stealing Schott's ring and the subsequently successful theft of his chain).

Of the two, Lenck's preoccupations tend to centre on the mundane whereas Fasch sees himself as more sophisticated.

Allow other similarities/differences as may be supported by the play.

1 mark	A similarity between the two men.
and/or	
1 mark	An appropriate indication of how this would be brought out in performance.
and/or	
1 mark	A difference between the two men.
and/or	
1 mark	An appropriate indication of how this would be brought out in performance.
Total = 4 marks	

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- 3 As a director, suggest three things you would want the actor playing the role of FRIEDRICH FASCH to bring out in Scene One.

This is the opening speech of the play and as such it establishes the entire conceit for the drama. The elderly Kuhnau is dying and a replacement will need to be found. Of the musicians who will aspire to be chosen for the role, Fasch is portrayed as the one most obsessed with it since it is not merely a job for him, but an opportunity to take music-making in Leipzig in a different direction – away from the pure Lutheran principles of Kuhnau and towards a more humanitarian celebration of music for its own sake.

The presentation of this is likely to have some intensity, the posture variable and likely to be animated. There should be a good sense of contrast, menace even, and an implication that this is for the good of Fasch and Anna, as well as the whole musical future of the city.

Allow any reasoned interpretation that captures the passion of the role in setting the scene for the treachery and high dudgeon that follows.

1 mark	A valid point that typifies the tone of the speech and/or the character of Johann Frederich Fasch.
and	
1 mark	A valid point that typifies the tone of the speech and/or the character of Johann Frederich Fasch.
and	
1 mark	A valid point that typifies the tone of the speech and/or the character of Johann Frederich Fasch.
Total = 3 marks	

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- 4 If you were a sound designer, which parts of the extract would offer you the challenge, and how would you approach the task?

There is considerable scope for a sound designer to work with the play. It is likely that the use of the organ music will form part of most candidates' answers, and there are several opportunities for this in Scene 2. The volume of the organ music is quite overwhelming and all-encompassing and drowns the conversation between Fasch and Schott. There is also scope for this to be quite comedic with the opening/shutting of the doors and (particularly) the melodramatic ending as Kuhnau falls headfirst on the organ manual.

Allow credit for creative and detailed solutions, as well as for a consideration of whether these would involve incidental music, recorded, sampled or 'live' performances.

1 mark	A general description of some sounds in the extract. Allow 1 mark if only one moment is selected.
2 marks	A description of some possible aspects of the extract with brief commentary as to their usage in the structure.
3 marks	A generally effective discussion of the sound design although there may be scope for further refinement in the use of appropriate technical terminology.
4 marks	A generally effective discussion of the sound design that comments perceptively on its effectiveness.
Total = 4 marks	

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- 5 Looking at the dialogue between GEORG LENCK and JOHANN MARTIN STEINDORFF in lines 798 ('Come along, Steindorff.') to 916–7 ('With your wrists shackled together...'), would you want the actors to bring out the drama of the passage?

Schott has already blackmailed Lenck and now Steindorff also attempts something similar as he blackmails Lenck to leave Leipzig before the auditions begin. This is based on calling in the monetary debt (incurred through card games) that Lenck owes to Steindorff's father. Steindorff also reveals his awareness of Lenck's ability to create fraudulent letters in different 'handwritings', and that Lenck is using these to create political unrest for Steindorff's father in Zwickau.

Some candidates may dwell on the development of character and the way this extract gives us an insight into both men. This should only be credited, however, if there is clear reference to how this could be dramatised.

1 mark	Able to give enough information to demonstrate understanding of the drama between the two characters.
2 marks	Offers a few ideas as to how the roles should be brought alive in the passage.
3 marks	A competent grasp of how the roles should be dramatised in the passage.
4 marks	A clear discussion about practical or applied performance issues and how to effect these in the drama.
5 marks	An impressive discussion about a range of practical/applied and psychological/emotional performance issues with detailed suggestions as to how these bring out the drama.
Total = 5 marks	

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- 6 Identify two dramatic moments in your piece based on *Addicted to exercise* and you think they were effective.

The focus of the question is on the creation of dramatic work as opposed to the bringing to life a story or plot.

No credit should be awarded for purely narrative responses.

1 mark	Identification of an effective dramatic moment in the piece.
and/or	
1 mark	An appropriate discussion as to why that moment was effective.
and/or	
1 mark	Identification of an effective dramatic moment in the piece.
and/or	
1 mark	An appropriate discussion as to why that moment was effective.
Total = 4 marks	

- 7 In your piece based on *All for one, one for all*, what was the central issue, and how did you dramatise it?

The focus of this question is to enable candidates to express the ways in which their thematic material was dramatised; marks should be awarded where this link is made.

No credit should be awarded for purely narrative responses.

1 mark	Able to state the issue.
2 marks	States the issue, and makes a few generalised points about its dramatisation.
3 marks	Candidate is able to give supportive detail regarding the use of dramatic techniques.
4 marks	A discussion about performance intention and how it enabled the issues in the piece to be dramatised.
Total = 4 marks	

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8 What opportunities were there for the use of costume in your piece based on *break*?

It may well be that the costume choices for devised pieces were very simple, but that does not mean they were non-existent. Even if candidates used their own everyday clothes, they should have considered what the central character was wearing. In other cases, expensive clothes might be a sign of newly-acquired wealth. If candidates state that no costume was used but give a hypothetical discussion as to how it might be used in retrospect, allow the same amount of credit for that. Do **not** award any marks for costume manufacture unless the discussion of this is clearly related to the intention of the design.

1 mark	A simple – possibly single – reference to actual or potential use of costume.
2 marks	A general discussion of costume considerations, and an indication of how costume was, or could be, used.
3 marks	A good discussion of actual/potential use of costume and its significance in the piece.
4 marks	A detailed overview of the actual or potential approach taken and detailed reference to the use of costume as a central feature of it.
Total = 4 marks	

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Section B

9 What creative challenges does the setting of the play (in the Thomaskirche) present to the set designer?

The set is potentially quite complex, although the church itself is there by implication, with most action taking place in adjacent spaces. These could be established through the creative use of lighting, and also by cleverly adjacent delineation of space. Whilst some candidates may assume that the set has to be a cavernous depiction of the inside of a large church, allow credit for this only if there is sensitive discussion as to where the action is located. In particular, there is scope for consideration of where the letters are delivered from, where the organ loft is where Kuhnau plays at the start etc.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the way that setting might be realised. Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none"> An assured discussion of the way the setting might be realised. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows a detailed practical understanding of design elements and how they could be realised</i></p> <ul style="list-style-type: none"> An effective discussion of how the design elements to create setting might be applied. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the text. 	
14–16	<p><i>Shows secure understanding of design elements and how they could be realised</i></p> <ul style="list-style-type: none"> A consistent approach to design elements to create setting which are mostly workable. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of design elements</i></p> <ul style="list-style-type: none"> Variable approaches to design elements to create setting, some of which are workable. A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of design elements</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of how design elements could be used. A superficial approach to the creation of setting based on unsupported opinion with little reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how design elements could be used</i></p> <ul style="list-style-type: none"> Rudimentary suggestions that link to the extract. Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of design elements. Response may be typified by a diagram only with no supporting detail 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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- 10 'This is a brainy comedy that doesn't settle for cheap laughs, though it has a lot of wit (Steve Wiecking, *Seattle Weekly*). As a director, highlight the points in the drama which you would try to bring out the comedy of the play.'

The extract is stuffed full of witty one-liners, deliberate misunderstandings, cheap plays on names and quick retorts. The crucial point here is for candidates to identify some of these where they believe a director could maximise the comic moment. These might include *inter alia*:

- the pilfering of Schott's jewellery by Lenck
- the death of Kuhnau at the organ
- the constant play on the names Georg and Johann
- the wild brigand who attacks Lenck and Steindorff
- the revelation that 'The Wench and Swine' is a tavern, not a shop
- Lenck's invention of his wife's illness to obtain money from Fasch so Lenck can pay Steindorff

Allow credit for any other appropriate suggestions with evidence from the text.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance. Excellent ideas with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> An effective discussion of the director's intention with detailed understanding of how it can be realised in performance. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the text. 	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> A consistent approach to realising the director's intention with good understanding of how it can be realised in performance. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> Variable approaches to realising the director's intention, some of which are workable. A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to direct the play. A superficial approach based mostly on unsupported opinion with occasional reference to the extract. 	Lower band – identification
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to direct the play. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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11 Explain how you would bring out the character of GEORG BALTHASAR SCHOTT if you were given the role to play.

Schott has set himself up as the self-appointed custodian of high standards of Lutheranism, as he deems them to be personified in the music of the deceased Kuhnau. Schott himself is a bitter figure, obsessed with the need to follow Kuhnau, or at least decide who else should if not he. Following the death of his wife in childbirth, he has been fixated on his career, and a central motivation in his desire to succeed Kuhnau was his own failure to be selected as a student for the Thomaskirche as a youth.

Kuhnau's music is presented by Schott as being about the preservation of the Lutheran tradition, not its development. Fasch rebuffs this by suggesting that Kuhnau was deficient in confusing innovation with poor craftsmanship. Throughout, Schott acts as a specific barrier to Fasch who he seems to regard as being a great threat to his chances of succeeding Kuhnau: he prevents him from seeing Kuhnau before he dies, and then paints Fasch as an unsuitable successor to the great organist because of his humanist views of music for the entertainment of mankind rather than the praise of God. Yet Schott himself is hardly morally blameless: he has already blackmailed Lenck for his current post at the Neuekirche and lets Steindorff know that he is aware of his consorting with women in the choir loft after the church service (e.g. the wife of newly-appointed ambassador of Merseburg).

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character. Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> An assured discussion of how the role could be played, showing perceptive understanding of the character. Insightful practical solutions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of how to play the role</i></p> <ul style="list-style-type: none"> 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 text. 	
14–16	<p><i>Shows secure understanding of the techniques necessary to play the role</i></p> <ul style="list-style-type: none"> A consistent approach to playing the role with good understanding of how it can be realised in performance. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the role</i></p> <ul style="list-style-type: none"> Variable approaches to playing the role, some of which are workable. A focus on the more obvious aspects of the character. Response may be typified by a focus on the character without reference to the techniques required to play the role. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the role</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to play the role. Response may be typified by general comments either on character or use of dramatic technique. 	Lower band – identification
5–7	<p><i>Identifies one or two examples of how the actor could approach the role</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to play the role. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 Discuss the challenges of using either props or lighting in your piece based on Add to exercise.

Pieces concerned with exercise may lend themselves to a discussion on props – especially gym equipment – or lighting. There should be a detailed discussion as to how **either** was used. Award marks for the best option if both are discussed.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the use of either props or lighting and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of how props or lighting might be used. Excellent, practical solutions with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the use of either props or lighting and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of how props or lighting might be used. Insightful ideas with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows a detailed practical understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> An effective discussion of how props or lighting might be used. Well-formulated ideas although there may be scope for further refinement of those ideas and/or of the use of appropriate technical terminology; consistent and appropriate references to the devised piece. 	
14–16	<p><i>Shows secure understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> A consistent approach to the use of either props or lighting which is mostly workable. A good level of detail with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> Variable approaches to the use of either props or lighting, some of which are workable. A focus on the more predictable aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of how props or lighting could be used. A superficial approach to the use of props or lighting, typified by generalised comment. 	Lower band – identification
5–7	<p><i>Identifies one or two examples of the use of either props or lighting</i></p> <ul style="list-style-type: none"> Rudimentary suggestions that link to the devised piece. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of props or lighting. Response drifts over a number of unremarkable points in a superficial manner. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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13 How successful was the structure that you created for your piece based on *one for all*, and why?

The intention here is to focus candidates' minds not just on how the piece was put together, but whether it actually worked as a piece of drama: the positioning of climaxes, entrances, speeches etc. In particular, they may focus on:

- a clear statement of intention as to what the piece set out to achieve
- a discussion of the way the piece is constructed, and any changes that were made during the working process
- the way the structure reflects the intention of the piece
- an evaluation of the success of the performance in achieving this

Marks should be awarded as follows:

23–25	<p><i>A sophisticated evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the effectiveness of the structure of the devised piece. • Excellent, detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>A perceptive evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • An assured discussion of the effectiveness of the structure of the devised piece. • Insightful references to the devised piece. 	
17–19	<p><i>A detailed evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • An effective discussion of the success of the structure of the devised piece. • Consistent and appropriate references to the devised work. 	
14–16	<p><i>A secure understanding of the structure of the piece with some evaluation</i></p> <ul style="list-style-type: none"> • A consistent response that considers the effectiveness of the structure of the devised piece. • A good level of detail with some appropriate references to the devised piece. 	Middle band – construction
11–13	<p><i>Shows some understanding of the structure of the piece</i></p> <ul style="list-style-type: none"> • A variable understanding of the effectiveness of the structure of the devised piece. • A focus on the more predictable aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of structure</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the structure of the devised piece. • A superficial approach that includes tangential reference to structure. 	Lower band – narrative/intent
5–7	<p><i>Identifies one or two examples related to structure</i></p> <ul style="list-style-type: none"> • Rudimentary response that links to the devised piece. • Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of structure. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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14 How many characters were there in your piece based on *My lucky break*, and how did you create contrast between them?

Candidates might demonstrate an insight into one or more of the following points:

- who the characters are in the piece, and their significance
- the types of intended contrasts between them
- the dramatic means of distinguishing between characters and the means of moving the action along
- the effectiveness of the contrast between the characters in performance

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how contrast was achieved, showing sophisticated understanding of the characters. • Excellent, practical solutions with regards to the dramatic means of distinguishing between characters with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • An assured discussion of how contrast was achieved, showing perceptive understanding of the characters. • Insightful practical solutions with regards to the dramatic means of distinguishing between characters with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • An effective discussion of how contrast was achieved, showing detailed understanding of the characters. • Well-formulated practical solutions with regards to the dramatic means of distinguishing between characters with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of the dramatic techniques required to create contrast</i></p> <ul style="list-style-type: none"> • A consistent response that considers the ways in which contrast was achieved. • A good level of detail with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the dramatic techniques required to create contrast</i></p> <ul style="list-style-type: none"> • Variable approaches to creating contrast some of which are workable. • A focus on the more obvious dramatic techniques required to create contrast. 	
8–10	<p><i>Shows undeveloped/superficial understanding of how to create contrast</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how to create contrast. • A superficial approach based more on description of character(s) than on creating contrast; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of how to create contrast</i></p> <ul style="list-style-type: none"> • Rudimentary link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of how to create contrast. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	