

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

**MARK SCHEME for the May/June 2014 series**

<b>0428 DRAMA (US)</b>	
<b>0428/11</b>	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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section A

- 1 Suggest a costume for the actor playing the PRIME MINISTER in Scene 1, and say why think this would be appropriate.

The PRIME MINISTER enters at line 120 where he is described as ‘a fussy old man with a long white beard’. There is no other description of him and no indication of what he might be wearing. However, he addresses the others as ‘inferior servants’ so it is likely that the PRIME MINISTER would be well dressed.

1 mark	An appropriate suggestion for a costume for the PRIME MINISTER.
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and/or

1 mark	A reason for this, based on what we know of the PRIME MINISTER in Scene 1.
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<b>Total = 2 marks</b>
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- 2 Identify three appropriate facial expressions and/or physical gestures that the FATHER might use from line 1432 ('A king can't be an idiot ...') to line 1452-3 ('Isn't that a funny sight?').

The KING-FATHER has sent his daughter, the PRINCESS, to marry the KING. He returns in Act Two, Scene 5 for the wedding of his daughter. There is ample opportunity for exaggerated use of facial expression, physical gesture or both: supreme arrogance coupled with extreme and unintentional buffoonery.

1 mark	Identification of an appropriate facial expression or gesture.
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**and**

1 mark	Identification of an appropriate facial expression or gesture.
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**and**

1 mark	Identification of an appropriate facial expression or gesture.
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<b>Total = 3 marks</b>	
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- 3 How does the SAVANT contribute to the action between line 424 ('Your Majesty, assistance of ...') and line 503–4 ('...on her mother's side. Yes, she has.')?

The SAVANT appears only in Scene 1 and is a one-dimensional figure, a boffin whose function is to ridicule the notion of a pure bloodline for the PRINCESS.

Allow credit for suggestions that demonstrate how the role can move along the performance of the extract and progress its action.

1 mark	Able to give enough information to demonstrate understanding of how the SAVANT contributes to the action. The response is typified by general comment.
2 marks	Offers one or two workable suggestions as to how the SAVANT contributes to the action, with specific references to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how the SAVANT contributes to the action. References to the passage fully support the given response. The candidate explores the majority of the given extract.
4 marks	The response shows detailed understanding and awareness of how the SAVANT contributes to the action. Includes sustained reference to the passage that highlights the SAVANT's dramatic function.
<b>Total = 4 marks</b>	

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- 4 If you were playing CHRISTIAN, how would you bring out the physicality of the line 1082 ('Come in!') to line 1204 ('...– it's water, your Excellency')?

Scene 4 offers many opportunities for slapstick as the KING's new clothes are 'made' from invisible material. CHRISTIAN is a weaver by background and therefore takes a 'lead' in the preparations.

He seizes the scissors and pretends to be cutting; he perhaps holds up the 'material' and discusses it at various points for: the POET; the MINISTER OF TENDER FEELINGS; THE PRIME MINISTER; and finally the KING. This can be elaborated and exaggerated for great effect.

1 mark	Able to give enough information to demonstrate understanding of the physicality of the role. The response is typified by general comment.
2 marks	The candidate offers one or two suggestions about the physicality of the role and makes specific reference to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how the role could be physicalised. References to the passage fully support the given response. The candidate explores the majority of the given extract.
4 marks	The response shows detailed understanding and awareness of how to bring out the physicality of the role. Includes sustained reference to the passage highlighting the opportunities for physicalisation.
<b>Total = 4 marks</b>	

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- 5 As an actor, how would you bring out the PRINCESS's character between line 99 ('...*corridor in the palace...*') and line 1012 ('Get lost.')?

Scene 3 opens with a lengthy soliloquy by the PRINCESS. She reflects on the country to which she has been sent: militarised, highly regimented and with many strange and unchangeable traditions.

Her longing for HENRIK, although typically fairy-tale, is the impetus behind the dramatic action.

1 mark	A simplistic focus on only one aspect of the PRINCESS's character.
2 marks	General comments on aspects of the PRINCESS's character.
3 marks	General comments on aspects of the PRINCESS's character with references to the excerpt.
4 marks	Shows good understanding of the character and how it might be played in performance, with references to the excerpt.
5 marks	Excellent, practical understanding of the character with appropriate references to the excerpt.
<b>Total = 5 marks</b>	

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- 6 What atmosphere did you seek to create in your piece based on *A death-defying* and how successful were you in doing so?

The nature of the intended atmosphere is not in question here but rather the success of the candidates in creating that atmosphere for their audience through their performance skills.

1 mark	The candidate is able to give at least one example of the atmosphere that was created <b>OR</b> makes a general comment on its success.
2 marks	The candidate is able to give at least one example of the atmosphere that was created <b>AND</b> makes a general comment on its success.
3 marks	A good discussion of the atmosphere of the piece and how successful it was.
4 marks	A detailed discussion of the atmosphere of the piece, with good insight into how successful it was.
<b>Total = 4 marks</b>	

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**7 Discuss the potential for the use of props in your piece based on *Women and first!***

There may have been few or no props in the original version of the piece that the candidate devised, but that is not important as the question invites consideration for the potential of props in the piece.

1 mark	A simple description of the props in the piece <b>OR</b> a general comment on the potential for their use.
2 marks	A simple description of the props in the piece <b>AND</b> general comments on the potential for their use.
3 marks	A good discussion of the props in the piece and the potential for their use.
4 marks	A detailed discussion of the props in the piece with good insight into their potential.
<b>Total = 4 marks</b>	



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8 How effective was your piece based on *Top of the league* in making an impact on your audience?

Candidates' responses may vary between a simplistic audience response (such as laughing, clapping or heckling) through to more sophisticated considerations of how the piece was performed in order to maximise this (such as through pacing, careful structuring, delivery of certain lines etc.).

1 mark	The candidate is able to give at least one example of where the piece made an impact <b>OR</b> makes a general comment on its effectiveness.
2 marks	The candidate is able to give at least one example of where the piece made an impact <b>AND</b> makes a general comment on its effectiveness.
3 marks	A good discussion of the impact of the piece and its effectiveness in performance.
4 marks	A detailed discussion of the impact of the piece and a good insight into its effectiveness in performance.
<b>Total = 4 marks</b>	

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### Section B

**9 What challenges does the extract present to a set designer, and how would you address them in your own set design?**

Each of the five scenes takes place in a separate location, so the challenge for the set designer is the way in which these can be changed with the minimum of effort and with effective use of the performance space. The five scenes are set in:

- A Reception Hall separated by a velvet curtain from the bedroom of the KING
- The Court of the Royal Palace
- A corridor in the Palace, with a door leading into the weavers' room
- The weavers' room
- A public square

The most important thing is for an effective set design to communicate the message of the play, which might include:

- a clear concept of how the design complements and supports the drama
- good use of the performance space
- avoiding the use of overly-complex ideas for their own sake
- easy movement between scenes if there are any scene changes

Allow credit for the kind of creativity that considers, for example, the use of lighting or costume as a means of creating set design.

Candidates might demonstrate an insight into some or all of the following points:

- the performance space they choose to use, its dimensions, layout, nature etc
- the way in which the piece moves from the ideas phase to the performance space
- the reasons for making their choices

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of set design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that the set design might be realised.</li> <li>Excellent, practical solutions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of set design and its effectiveness</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the way the set design might be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the set design might be applied.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of set design and its function related to the text</i></p> <ul style="list-style-type: none"> <li>A consistent approach to set design, which is mostly workable.</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 set design</i></p> <ul style="list-style-type: none"> <li>Variable approaches to set design, some of which are workable.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of set design</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of how set design could be used.</li> <li>A superficial approach to the creation of set based more on general description of the extract with occasional reference to the extract.</li> </ul>	Lower band – identification
5–7	<p><i>Identifies one or two examples of how set design could be used</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions that link to the extract.</li> <li>The response is predominantly narrative.</li> </ul>	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>Shows little understanding of set design.</li> <li>Response may be typified by a diagram 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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**10 'A political satire, told through fairy tales'. As a director, how would you bring your view of the extract?**

The play is clearly dependent on the use of fairy tales and these inevitably give a flavour to the drama. However, the way in which the stories themselves frame the message is open to the decision of the director. Some candidates might conceive the extract as a pantomime, a feast of buffoonery with the dictator-kings portrayed as clumsy imbeciles. Others might choose to play down the fairy tales and give a far harder edge to the action. It does not matter which approach is adopted so long as the directorial concept is clear and the means of achieving it explained fully.

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"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	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"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the play and its style</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 in performance.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> <li>A consistent approach to realising the director's intention with 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 play</i></p> <ul style="list-style-type: none"> <li>Variable approaches to realising the director's intention, some of which are workable.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about how to direct the play.</li> <li>A superficial approach based mostly on unsupported opinion with occasional reference to the extract.</li> </ul>	
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"> <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 play.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**11 You have been chosen to play the role of the KING. How would you bring out a the KING's character to show your understanding of the role?**

The KING is the central character in the extract and reflects many of the characteristics of a dictator. The KING is arrogant, conceited, full of his own sense of importance and expects those around him to share this view. His decisions are taken entirely to reinforce his importance, with dissenters punished. There are many examples that could be taken from the extract to demonstrate where this is the case. Allow credit for where the examples selected allow demonstration of the characteristics of the KING.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the character could be played, showing sophisticated understanding of its significance 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 varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the character could be played, showing perceptive understanding of its significance in the extract.</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 varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the character could be played, showing detailed understanding of its significance in the extract.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>A consistent approach with good understanding of the character and its significance in the extract.</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 varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>Variable approaches to playing the character, some of which are workable; variable understanding of its significance in the extract.</li> <li>Response may be typified by a focus on the character but with insufficient reference to the techniques required to play the role.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about how to play the character.</li> <li>Response may be typified by general comments either on character or use of dramatic technique.</li> </ul>	
5–7	<p><i>Identifies one or two examples of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions of how to play the character 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 limited understanding of the character.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 What potential is there for costume and make-up design to be used effectively in a play piece based on *A death-defying ride*?

Allow any suggestions for costume depending on what approach is taken, and the subject matter of the piece. Some will be obvious, whilst others may demonstrate a more creative and original approach. Make-up discussion may not be so detailed but should identify the essentials of how it would complement the choices made about costume. Special make-up effects might be mentioned.

Candidates need to consider the nature of the characters and their circumstances, and therefore any suggestions must be justified with reference to the piece itself. It is not essential for candidates to cover all of the characters, but they should demonstrate clear understanding of how costume is congruent with the intended characterisation.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of costume and make-up design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the scope for costume <b>and</b> make-up design.</li> <li>Excellent, practical solutions with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of costume and make-up design and its effectiveness</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the scope for costume <b>and</b> make-up design.</li> <li>Insightful ideas with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of costume and make-up design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the costume <b>and</b> make-up design might contribute</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of costume and make-up design and its function related to the text</i></p> <ul style="list-style-type: none"> <li>A consistent approach to the possibilities for costume <b>and</b> make-up design, which are mostly workable.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of costume and make-up design</i></p> <ul style="list-style-type: none"> <li>Variable approach to the use of costume <b>and/or</b> make-up design, some of which are workable.</li> <li>A focus on the more obvious aspects of costume <b>and/or</b> make-up design with a few references to the devised piece.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of costume and make-up design</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of how costume <b>and/or</b> make-up design could be used.</li> <li>A superficial approach to costume <b>and/or</b> make-up design based on unsupported opinion with occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how costume and/or make-up design could be used</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions for costume <b>and/or</b> make-up design that link to the devised piece.</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 costume <b>and/or</b> make-up design.</li> <li>Response may be typified by a diagram only with no supporting detail of the devised piece.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**13 What were the key relationships in your piece based on *Women and children* and how did you dramatise them effectively?**

The relationships of the characters in the piece are central but candidates should focus on the dramatic interaction between them, rather than focusing on the narrative. This might include some or all of the following:

- The supposed relationship between the characters and the situation in which they are cast
- Family tensions, and the way in these might be brought out in performance
- The financial, social and/or political context of the piece
- Potential gender separations, and the relationship of male and female characters

Marks should be awarded as follows:

23–25	<p><i>A sophisticated discussion and evaluation of the key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the key relationships and how effectively they were dramatised.</li> <li>• Excellent, sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
20–22	<p><i>A perceptive discussion and evaluation of the key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the key relationships and how effectively they were dramatised.</li> <li>• Frequent, insightful and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>A detailed discussion of the key relationships in the piece, with some evaluation</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the key relationships, with some reference to how effectively they were dramatised.</li> <li>• Consistent and appropriate references to the devised work.</li> </ul>	
14–16	<p><i>A secure understanding of the key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the key relationships, with detailed reference to how they were dramatised.</li> <li>• A good level of detail with some appropriate references to the devised piece although there may be scope for further refinement.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of the key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of the key relationships in the piece, with some reference to how they were dramatised.</li> <li>• A focus on the more predictable aspects of the devised piece.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• A few partially-formulated ideas about the key relationships in the piece.</li> <li>• A superficial approach that includes tangential reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of key relationships in the piece</i></p> <ul style="list-style-type: none"> <li>• Rudimentary response about the relationships in the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – narrative/intent
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of relationships in the devised piece.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	



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**14 Discuss the pacing of your piece based on *Top of the league*. How effective did the piece seem to be in performance?**

Candidates should spend some time discussing how they intended to vary the pacing of the piece. This may include reference to related factors, such as:

- Differentiation between sections, including differentiation to capture varying moods/atmospheres; the changing psychological temperature of the action, ranging from measured discourse to chaos or excitement
- The need to bring the piece to a suitable climax
- Style of the dialogue, and the way that pacing might vary within individual speeches; pacing of action and speech may or may not go together as they are semi-independent
- Relationship to the performance space, and proxemics

Suggestions of the effects that could be achieved might vary, so consider any workable approach if it is given with a rationale that could be successful.

Marks should be awarded as follows:

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