



## Cambridge IGCSE™ (9–1)

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**DRAMA (9–1)**

**0994/12**

Paper 1 Written Examination

**May/June 2021**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

## SECTION A

Question	Answer	Marks				
1	<p><b>What atmosphere would you want to create between line 120 (<i>‘Everyone turns to look ...’</i>) and line 132 (<i>‘... the awkward moment over.’</i>). Identify <u>one</u> way you could achieve this.</b></p> <p>This is a tableau scene to denote the arrival of the Osbornes. There is a moment of stillness as their arrival is intended to impress the people in the ballroom. However, there are various possible approaches, which include sycophancy, awkwardness and/or humour.</p> <table border="1"> <tr> <td>A suggestion of an appropriate atmosphere.</td> <td>1 Mark</td> </tr> <tr> <td>Identification of a way of doing this.</td> <td>1 Mark</td> </tr> </table>	A suggestion of an appropriate atmosphere.	1 Mark	Identification of a way of doing this.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>Choose <u>one</u> point between line 174 (<i>‘And we’re at the assembly.’</i>) and line 205 (<i>‘... EMMA and CHARLES bow to each other’</i>) where you would vary the volume of the music, and say why you would do this.</b></p> <p>Music is playing continuously during this passage, and continues during the various conversations that take place. This requires the volume of the music to be strategically adjusted to foreground important conversations as they occur. The play presupposes that the music will be recorded, but be prepared to award credit for reference to live instrumentalists.</p> <table border="1"> <tr> <td>An appropriate suggestion about the point where the volume of the music could be varied.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of the purpose of varying the volume.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion about the point where the volume of the music could be varied.	1 Mark	An explanation of the purpose of varying the volume.	1 Mark	2
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Question	Answer	Marks						
3	<p><b>Read the passage from line 1088 ('TOM comes in, with LORD OSBORNE, MARGARET, and ELIZABETH) to line 1128 ('She answers it, as the characters look on in amazement'). Suggest <u>three</u> ways in which the actors could vary their physical distance for dramatic effect.</b></p> <p>This is the point at which several of the characters discover their situation with regard to the author, LAURA, and culminates in her mobile phone ringing. There is ample scope for changes in physical distance in the way that the passage is staged. Allow credit for any suggestions that may be supported from the text.</p> <table border="1"> <tr> <td>An appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.</td> <td>1 Mark</td> </tr> <tr> <td>A second appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.</td> <td>1 Mark</td> </tr> <tr> <td>A third appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.	1 Mark	A second appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.	1 Mark	A third appropriate suggestion as to how to vary physical distance between the actors for dramatic effect.	1 Mark	3
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4	<p><b>Read the passage from line 434 ('Miss Watson! Good morning. '), as far as line 494 ('You are a parson's daughter. '). For each of the characters in the passage, give one piece of acting advice and say why this advice would be helpful.</b></p> <p>MR HOWARD is a clergyman, poor, and with a fixed sense of morality. EMMA is beautiful, vivacious and is a strong contrast to his style.</p> <p>Allow any reasonable suggestion that can be supported from the extract.</p> <table border="1"> <tr> <td>A relevant piece of advice.</td> <td>1 Mark</td> </tr> <tr> <td><b>and</b></td> <td></td> </tr> <tr> <td>A clear explanation as to why this would be helpful.</td> <td>1 Mark</td> </tr> <tr> <td><b>and/or</b></td> <td></td> </tr> <tr> <td>A second relevant piece of advice.</td> <td>1 Mark</td> </tr> <tr> <td><b>and</b></td> <td></td> </tr> <tr> <td>A clear explanation as to why this would be helpful.</td> <td>1 Mark</td> </tr> </table>	A relevant piece of advice.	1 Mark	<b>and</b>		A clear explanation as to why this would be helpful.	1 Mark	<b>and/or</b>		A second relevant piece of advice.	1 Mark	<b>and</b>		A clear explanation as to why this would be helpful.	1 Mark	4
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5	<p><b>You have been cast in the role of LORD OSBORNE, and are preparing to play the passage between line 595 (<i>‘When the others have gone ...’</i>) and line 676 (<i>‘LORD OSBORNE leaves.’</i>). Identify <u>two</u> points where your timing would be important and say why.</b></p> <p>LORD OSBORNE arrives to propose to EMMA but is awkward when talking to women. The actor requires skilful timing to be able to convey this sense of awkwardness. At times the actor needs to be hesitant, at other times, he is too blunt or makes inappropriate comments.</p> <table border="1"> <tr> <td>Identification of one point where timing would be important</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A clear explanation as to why this would be the case</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and/or</td> </tr> <tr> <td>Identification of a second point where timing would be important</td> <td>1 Mark</td> </tr> <tr> <td colspan="2">and</td> </tr> <tr> <td>A clear explanation as to why this would be the case</td> <td>1 Mark</td> </tr> </table>	Identification of one point where timing would be important	1 Mark	and		A clear explanation as to why this would be the case	1 Mark	and/or		Identification of a second point where timing would be important	1 Mark	and		A clear explanation as to why this would be the case	1 Mark	4
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Question	Answer	Marks										
6	<p><b>You are directing a rehearsal of the passage from line 278 (<i>‘ELIZABETH appears...’</i>) to line 317 (<i>‘No one will call.’</i>). What approach would you take to reveal the relationship between ELIZABETH and EMMA?</b></p> <p>There is ample scope in this passage to bring out their sibling relationship.</p> <table border="1"> <tr> <td>A range of dramatically effective suggestions about how to direct the scene, supported by well-chosen examples.</td> <td>5 marks</td> </tr> <tr> <td>A range of appropriate suggestions about how to direct the scene, with some well-chosen examples.</td> <td>4 marks</td> </tr> <tr> <td>Two or three examples about the approach to the passage with suggestions as to how to make them work.</td> <td>3 marks</td> </tr> <tr> <td>General comments about the approach to the passage with broad reference to what happens.</td> <td>2 marks</td> </tr> <tr> <td>Identifies a single idea for directing the passage.</td> <td>1 mark</td> </tr> </table>	A range of dramatically effective suggestions about how to direct the scene, supported by well-chosen examples.	5 marks	A range of appropriate suggestions about how to direct the scene, with some well-chosen examples.	4 marks	Two or three examples about the approach to the passage with suggestions as to how to make them work.	3 marks	General comments about the approach to the passage with broad reference to what happens.	2 marks	Identifies a single idea for directing the passage.	1 mark	5
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7	<p><b>Which moment in your devised piece do you think communicated the strongest emotion to your audience, and how?</b></p> <p>There is a possibility that some candidates will simply write about the plot of the piece, and not mention which moment communicated the strongest emotion. However, the question asks for an assessment of the significance of a particular point in the drama, and how it communicated emotion.</p> <table border="1"> <tr> <td>Detailed discussion of the moment with sustained examples of how it communicated emotion.</td> <td>5 marks</td> </tr> <tr> <td>A clear description of the moment, with some discussion of how the emotion was communicated.</td> <td>4 marks</td> </tr> <tr> <td>A description of a few aspects of the moment with one or two suggestions about how emotion was communicated.</td> <td>3 marks</td> </tr> <tr> <td>General comments about a moment in the piece and a simple description of that moment.</td> <td>2 marks</td> </tr> <tr> <td>Identifies a moment in the piece.</td> <td>1 mark</td> </tr> </table>	Detailed discussion of the moment with sustained examples of how it communicated emotion.	5 marks	A clear description of the moment, with some discussion of how the emotion was communicated.	4 marks	A description of a few aspects of the moment with one or two suggestions about how emotion was communicated.	3 marks	General comments about a moment in the piece and a simple description of that moment.	2 marks	Identifies a moment in the piece.	1 mark	5
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8	<p><b>Explain how you created dramatically effective contrasts in your devised piece.</b></p> <p>Answers may consider a range of contrasts including visual, aural and dynamic contrasts. Some candidates may simply list a series of contrasts but the question specifically asks for details about how these were created.</p> <table border="1"> <tr> <td>Detailed and perceptive discussion of dramatic contrasts in the piece with clear discussion of how they were created</td> <td>5 marks</td> </tr> <tr> <td>A clear description of dramatic contrasts in the devised piece, with clear discussion of how they were created</td> <td>4 marks</td> </tr> <tr> <td>A description of contrast in the devised piece, with one or two reasons as to how created.</td> <td>3 marks</td> </tr> <tr> <td>General comments about contrast in the devised piece and a single comment about how it was created.</td> <td>2 marks</td> </tr> <tr> <td>Identifies a contrast in the devised piece.</td> <td>1 mark</td> </tr> </table>	Detailed and perceptive discussion of dramatic contrasts in the piece with clear discussion of how they were created	5 marks	A clear description of dramatic contrasts in the devised piece, with clear discussion of how they were created	4 marks	A description of contrast in the devised piece, with one or two reasons as to how created.	3 marks	General comments about contrast in the devised piece and a single comment about how it was created.	2 marks	Identifies a contrast in the devised piece.	1 mark	5
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## SECTION B

Question	Answer	Marks														
9	<p><b>As an actor, what approach would you take to playing the role of LAURA?</b></p> <p>LAURA appears initially as the female SERVANT but quickly reveals her true identity. In one sense, LAURA is the central character in the extract since her emergence transforms the nature of the drama. There are many approaches to playing the role.</p> <table border="1" data-bbox="304 584 1329 2040"> <tbody> <tr> <td data-bbox="304 584 392 857">23–25</td> <td data-bbox="392 584 1235 857"> <p><i>Shows a sophisticated practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the character’s motivation, showing sophisticated understanding of its significance in the extract.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1235 584 1329 1361" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Upper band – application</b></td> </tr> <tr> <td data-bbox="304 857 392 1093">20–22</td> <td data-bbox="392 857 1235 1093"> <p><i>Shows a perceptive practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the character’s motivation, showing perceptive understanding of it.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1093 392 1361">17–19</td> <td data-bbox="392 1093 1235 1361"> <p><i>Shows detailed practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the character’s motivation, showing detailed understanding of it.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1361 392 1597">14–16</td> <td data-bbox="392 1361 1235 1597"> <p><i>Shows secure understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the character’s motivation, which is mostly viable. 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Question	Answer		Marks
9	5–7	<i>Identifies one or two examples of how to approach the role</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• The response is predominantly narrative.</li> </ul>	Lower band – identification
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• The response shows little understanding of the role.</li> </ul>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	



10	<p><b>As the director, explain how you would approach the staging of this extract, from the beginning as far as line 70 ('... if I'm not inclined to swoon at a soldier?').</b></p> <p>One of the challenges in staging the extract is the speed at which location, setting and time change, and how this can be done efficiently and effectively. A feature of the passage is the use of simultaneous overlap of time and place.</p> <p>Allow credit for creative solutions that consider use of furniture, props, lighting, projection etc.</p>	25
23–25	<p><i>Shows a sophisticated practical understanding of the staging requirements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the way that a director might stage the passage</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 staging requirements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Assured discussion of the way that a director might stage the passage</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 staging requirements</i></p> <ul style="list-style-type: none"> <li>• Effective discussion of the way that a director might stage the passage</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 staging requirements</i></p> <ul style="list-style-type: none"> <li>• A consistent discussion of the way that a director might stage the passage</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 staging requirements</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the way that a director might stage the passage</li> <li>• There may be limited suggestions of how ideas can be realised</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the staging requirements</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the director's intention</li> <li>• A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	

Question	Answer		Marks
10	5–7	<i>Identifies one or two examples of how the director could approach the staging requirements</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the passage</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of how to direct the passage.</li> </ul>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	

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11	<p><b>Explain your approach to creating costume design for this extract, giving examples as to why it would be effective.</b></p> <p>There are many possible approaches to creating costume for the extract. These might be inspired by the period, or derive from a postmodern approach. Allow credit for any discussion of how costume design this could be interpreted or reimagined. Award credit for reference to how these suggestions would be effective.</p> <table border="1" data-bbox="304 551 1319 1904"> <tbody> <tr> <td data-bbox="304 551 392 786">23–25</td> <td data-bbox="392 551 1227 786"> <p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of costume design showing sophisticated understanding of how it could be used.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1227 551 1319 1261" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Upper band – application</b></td> </tr> <tr> <td data-bbox="304 786 392 1021">20–22</td> <td data-bbox="392 786 1227 1021"> <p><i>Shows a perceptive practical understanding of costume design and its challenges</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of costume design showing perceptive understanding of how it could be used.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1021 392 1261">17–19</td> <td data-bbox="392 1021 1227 1261"> <p><i>Shows a detailed practical understanding of costume design</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of costume design showing detailed understanding of how it could be used.</li> <li>• Well-formulated ideas although there may be scope for further refinement; 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14	<p data-bbox="304 248 1246 315"><b>In what ways did physicality and stage movement contribute to the effectiveness of your devised piece?</b></p> <table border="1" data-bbox="304 349 1326 1803"> <tbody> <tr> <td data-bbox="304 349 392 618">23–25</td> <td data-bbox="392 349 1235 618"> <p data-bbox="405 367 1209 434"><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul data-bbox="405 439 1219 607" style="list-style-type: none"> <li>• Comprehensive discussion of how physicality and stage movement were used showing sophisticated understanding.</li> <li>• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul> </td> <td data-bbox="1235 349 1326 1093" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Upper band – evaluation</b></td> </tr> <tr> <td data-bbox="304 618 392 857">20–22</td> <td data-bbox="392 618 1235 857"> <p data-bbox="405 636 1171 703"><i>Shows a perceptive practical understanding of the devised piece</i></p> <ul data-bbox="405 707 1219 842" style="list-style-type: none"> <li>• An assured discussion of how physicality and stage movement were used, showing perceptive understanding.</li> <li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul> </td> </tr> <tr> <td data-bbox="304 857 392 1093">17–19</td> <td data-bbox="392 857 1235 1093"> <p data-bbox="405 875 1219 909"><i>Shows a detailed practical understanding of the devised piece</i></p> <ul data-bbox="405 913 1209 1081" style="list-style-type: none"> <li>• An effective discussion of how physicality and stage movement were used, showing detailed understanding.</li> <li>• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1093 392 1332">14–16</td> <td data-bbox="392 1093 1235 1332"> <p data-bbox="405 1111 1059 1144"><i>Shows secure understanding of the devised piece</i></p> <ul data-bbox="405 1149 1219 1317" style="list-style-type: none"> <li>• A consistent understanding of how physicality and stage movement were used, which is mostly viable; there may be some suggestions of how it would be effective.</li> <li>• A good level of detail with some appropriate references to the devised piece.</li> </ul> </td> <td data-bbox="1235 1093 1326 1803" rowspan="3" style="text-align: center; vertical-align: middle;"><b>Middle band – understanding</b></td> </tr> <tr> <td data-bbox="304 1332 392 1572">11–13</td> <td data-bbox="392 1332 1235 1572"> <p data-bbox="405 1350 1043 1384"><i>Shows some understanding of the devised piece</i></p> <ul data-bbox="405 1388 1219 1556" style="list-style-type: none"> <li>• Variable understanding of how physicality and stage movement were used, some of which is viable; there may be limited suggestions of how it would be effective.</li> <li>• A focus on the more obvious aspects of the devised piece.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1572 392 1803">8–10</td> <td data-bbox="392 1572 1235 1803"> <p data-bbox="405 1590 1203 1657"><i>Shows undeveloped/superficial understanding of the devised piece</i></p> <ul data-bbox="405 1662 1219 1796" style="list-style-type: none"> <li>• A few partially formulated ideas about how physicality and stage movement were used.</li> <li>• A superficial approach to staging based mostly on description with little reference to the devised piece.</li> </ul> </td> </tr> </tbody> </table>	23–25	<p data-bbox="405 367 1209 434"><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul data-bbox="405 439 1219 607" style="list-style-type: none"> <li>• Comprehensive discussion of how physicality and stage movement were used showing sophisticated understanding.</li> <li>• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	20–22	<p data-bbox="405 636 1171 703"><i>Shows a perceptive practical understanding of the devised piece</i></p> <ul data-bbox="405 707 1219 842" style="list-style-type: none"> <li>• An assured discussion of how physicality and stage movement were used, showing perceptive understanding.</li> <li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>	17–19	<p data-bbox="405 875 1219 909"><i>Shows a detailed practical understanding of the devised piece</i></p> <ul data-bbox="405 913 1209 1081" style="list-style-type: none"> <li>• An effective discussion of how physicality and stage movement were used, showing detailed understanding.</li> <li>• Well-formulated evaluation, although there may be scope for further refinement; 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14	5–7	<i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of how the audience was engaged</li> <li>• Response may be typified by a sketch only with no supporting detail.</li> </ul>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	