



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Paper

October/November 2022

MARK SCHEME

Maximum Mark: 80

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 October/November 2022 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **11** printed pages.

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

Question	Answer	Marks						
1	<p>Suggest <u>two</u> features of the costume you would wear to play GANESHA.</p> <p>Ganesha is a key figure introduced early on, and is described as someone with an elephant’s head and man’s body who comes strutting, his mask reflecting the God-like qualities of the character and may be comic. Suggestions could include a cumbersome, full head or symbolic 2D mask held up, and another aspect of costume. Additional appropriate costume should reflect his status. Only one mark can be awarded for the mask/head.</p> <table border="1" data-bbox="320 584 1310 714"> <tr> <td data-bbox="320 584 1158 647">One feature of the costume for GANESHA.</td> <td data-bbox="1158 584 1310 647">1 Mark</td> </tr> <tr> <td data-bbox="320 647 1158 714">One other feature of the costume for GANESHA.</td> <td data-bbox="1158 647 1310 714">1 Mark</td> </tr> </table>	One feature of the costume for GANESHA.	1 Mark	One other feature of the costume for GANESHA.	1 Mark	2		
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2	<p>Read the passage between line 167–8 [<i>‘the KING OF THE FISHERMEN appears’</i>] and line 204 [<i>‘He said that?’</i>].</p> <p>As an actor, identify <u>three</u> different physical actions the KING OF THE FISHERMEN could use to emphasise his power and authority.</p> <p>There are several potential moments of movement and physicality which would emphasise power and authority. He looks at Santanu critically, is anxious to extract a promise before agreeing to the marriage, calls bluff as he walks away, shows fears caused by doubts, spreads hands to indicate impossible dilemma he is in, surprise/suspicion that Bhishma will give up all his rights, debates closely (proxemics) with Bhishma and deploys facial incredulity in making Bhishma repeat his oath.</p> <table border="1" data-bbox="320 1218 1310 1514"> <tr> <td data-bbox="320 1218 1158 1317">An appropriate suggestion of a physical action he could use to emphasise his power and authority.</td> <td data-bbox="1158 1218 1310 1317">1 Mark</td> </tr> <tr> <td data-bbox="320 1317 1158 1415">A second appropriate suggestion of a physical action he could use to emphasise his power and authority.</td> <td data-bbox="1158 1317 1310 1415">1 Mark</td> </tr> <tr> <td data-bbox="320 1415 1158 1514">A third appropriate suggestion of a physical action he could use to emphasise his power and authority.</td> <td data-bbox="1158 1415 1310 1514">1 Mark</td> </tr> </table>	An appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	A second appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	A third appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	3
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3	<p>Read the passage from line 235 [‘Listen to me Bhishma’] to lines 278 – 279 [‘Never forget me, Bhishma. I am your death’].</p> <p>What advice would you give to the actor playing AMBA in this passage?</p> <p>In this passage AMBA goes from being one of the chosen brides of Bhishma to being sent from him to her fiancé, being rejected by him and sent back to Bhishma who rejects her also saying she should go back to her father. She vows to devote her life to finding someone who can find a way to kill him.</p> <table border="1" data-bbox="320 618 1310 981"> <tbody> <tr> <td data-bbox="320 618 475 714">Band 1</td> <td data-bbox="475 618 1158 714">A detailed discussion of how to play several facets of the role of AMBA in this passage.</td> <td data-bbox="1158 618 1310 714">4–5 marks</td> </tr> <tr> <td data-bbox="320 714 475 810">Band 2</td> <td data-bbox="475 714 1158 810">A broad explanation of how to play the role of AMBA in this passage.</td> <td data-bbox="1158 714 1310 810">2–3 marks</td> </tr> <tr> <td data-bbox="320 810 475 907">Band 3</td> <td data-bbox="475 810 1158 907">A general description of the role of AMBA in this passage.</td> <td data-bbox="1158 810 1310 907">1 mark</td> </tr> <tr> <td data-bbox="320 907 475 981">Band 4</td> <td data-bbox="475 907 1158 981">No creditable response.</td> <td data-bbox="1158 907 1310 981">0 marks</td> </tr> </tbody> </table>	Band 1	A detailed discussion of how to play several facets of the role of AMBA in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of AMBA in this passage.	2–3 marks	Band 3	A general description of the role of AMBA in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read lines 306–308 [‘Vyasa, you are forgetting someone who can make the princesses fertile.’] to line 363 [‘We skip twenty years’].</p> <p>How would you direct the actors to make this passage dramatically effective?</p> <p>Satyavati is seeking to manipulate events so that her son Vyasa becomes father to the next generation through the princesses left unable to procreate because of the death of their husband. The insemination of the princesses is barely touched on, even symbolically. The section explains why Dhritarashtra is to be born blind.</p> <table border="1" data-bbox="320 1413 1310 1809"> <tbody> <tr> <td data-bbox="320 1413 475 1547">Band 1</td> <td data-bbox="475 1413 1158 1547">A detailed discussion of how a director would direct the actors, supported by close reference to the passage.</td> <td data-bbox="1158 1413 1310 1547">4–5 marks</td> </tr> <tr> <td data-bbox="320 1547 475 1682">Band 2</td> <td data-bbox="475 1547 1158 1682">An explanation of how a director would direct the actors, supported by some reference to the passage.</td> <td data-bbox="1158 1547 1310 1682">2–3 marks</td> </tr> <tr> <td data-bbox="320 1682 475 1749">Band 3</td> <td data-bbox="475 1682 1158 1749">A general description of the passage.</td> <td data-bbox="1158 1682 1310 1749">1 mark</td> </tr> <tr> <td data-bbox="320 1749 475 1809">Band 4</td> <td data-bbox="475 1749 1158 1809">No creditable response.</td> <td data-bbox="1158 1749 1310 1809">0 marks</td> </tr> </tbody> </table>	Band 1	A detailed discussion of how a director would direct the actors, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how a director would direct the actors, supported by some reference to the passage.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Read from lines 445 [‘Don’t hesitate. Say your mantra.’] to line 461 [‘A last flame burns.’] How would you use lighting and sound for dramatic effect in this passage?</p> <p>The stage directions describe a ‘ferocious’ ceremony/ritual. Candidates have freedom to suggest lighting and sound in a style that may be appropriate to the context. Suggestions should be justified with reference to the text and create a sense of ‘the elaborate and ferocious ceremony.’</p> <table border="1" data-bbox="320 551 1310 981"> <tbody> <tr> <td data-bbox="320 551 475 683">Band 1</td> <td data-bbox="475 551 1158 683">A practical understanding of how to use lighting and sound, supported by detailed reference to the passage.</td> <td data-bbox="1158 551 1310 683">4–5 marks</td> </tr> <tr> <td data-bbox="320 683 475 815">Band 2</td> <td data-bbox="475 683 1158 815">Some understanding of how to use lighting and sound, supported by one or two workable suggestions.</td> <td data-bbox="1158 683 1310 815">2–3 marks</td> </tr> <tr> <td data-bbox="320 815 475 913">Band 3</td> <td data-bbox="475 815 1158 913">Generally identifies some appropriate lighting or sound.</td> <td data-bbox="1158 815 1310 913">1 mark</td> </tr> <tr> <td data-bbox="320 913 475 981">Band 4</td> <td data-bbox="475 913 1158 981">No creditable response</td> <td data-bbox="1158 913 1310 981">0 marks</td> </tr> </tbody> </table>	Band 1	A practical understanding of how to use lighting and sound, supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to use lighting and sound, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate lighting or sound.	1 mark	Band 4	No creditable response	0 marks	5
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6	<p>Read from line 526 [‘When Gandhari was pregnant, she bore her fruit for two years’] to the end of the extract.</p> <p>How would you direct this passage to achieve the greatest impact?</p> <p>Dramatic impact is achieved through the unusual delivery of a large ball to represent a baby. It has potential to be simply basic comedy, but may be handled as a serious presentation of the ball that became the hundred sons, the Kauravas. The suggestion that the child is sacrificed should change the atmosphere in a beat to more serious in keeping with the recurring theme of destruction.</p> <p>Directorial approaches might include:</p> <ul style="list-style-type: none"> • physicality over the birth of the ball • sound effects, performers’ reactions • choral voices, coordinated movement • slow motion, other ritualistic movements • lights and effects • contrast of final section, peaceful and luminous <table border="1" data-bbox="320 898 1310 1559"> <tbody> <tr> <td data-bbox="320 898 475 1032">Band 1</td> <td data-bbox="475 898 1158 1032">Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to achieve dramatic impact.</td> <td data-bbox="1158 898 1310 1032">9–10 Marks</td> </tr> <tr> <td data-bbox="320 1032 475 1167">Band 2</td> <td data-bbox="475 1032 1158 1167">Offers some insight into how to direct the passage and provides a range of practical ideas of how to achieve dramatic impact.</td> <td data-bbox="1158 1032 1310 1167">7–8 Marks</td> </tr> <tr> <td data-bbox="320 1167 475 1301">Band 3</td> <td data-bbox="475 1167 1158 1301">Offers understanding of how to direct the passage and provides some specific examples of how to achieve dramatic impact.</td> <td data-bbox="1158 1167 1310 1301">5–6 Marks</td> </tr> <tr> <td data-bbox="320 1301 475 1402">Band 4</td> <td data-bbox="475 1301 1158 1402">Offers some understanding of the passage and provides some simple suggestions</td> <td data-bbox="1158 1301 1310 1402">3–4 Marks</td> </tr> <tr> <td data-bbox="320 1402 475 1491">Band 5</td> <td data-bbox="475 1402 1158 1491">Offers basic understanding of the passage and general comments.</td> <td data-bbox="1158 1402 1310 1491">1–2 Marks</td> </tr> <tr> <td data-bbox="320 1491 475 1559">Band 6</td> <td data-bbox="475 1491 1158 1559">No creditable response</td> <td data-bbox="1158 1491 1310 1559">0 Marks</td> </tr> </tbody> </table>	Band 1	Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to achieve dramatic impact.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to achieve dramatic impact.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to achieve dramatic impact.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions	3–4 Marks	Band 5	Offers basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
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SECTION B

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7	<p>As a designer, how would you costume any <u>two</u> characters to show their difference in status?</p> <p>Candidates may include labelled sketches which should be credited. They may discuss fabrics or ways costumes reveal status. Joan, possibly the most popular choice, is described as ‘dressed in man’s clothes throughout’ although candidates may choose to present her as the simple peasant girl dressed as such with nowhere to hide weapons or money. Her parents might be similar. The Lords and bishops, by contrast, will be well dressed and shod, carrying weapons and protective chainmail, or draped in clerical clothes. The original stage direction that the costumes are ‘vaguely medieval’ should guide candidates.</p> <table border="1" data-bbox="320 719 1310 1346"> <tbody> <tr> <td data-bbox="320 719 475 853">Band 1</td> <td data-bbox="475 719 1158 853">Offers insight into the way costumes could emphasise different statuses in the selected characters.</td> <td data-bbox="1158 719 1310 853">9–10 Marks</td> </tr> <tr> <td data-bbox="320 853 475 987">Band 2</td> <td data-bbox="475 853 1158 987">Offers some insight into the way costumes could emphasise different statuses in the selected characters.</td> <td data-bbox="1158 853 1310 987">7–8 Marks</td> </tr> <tr> <td data-bbox="320 987 475 1088">Band 3</td> <td data-bbox="475 987 1158 1088">Offers understanding of the way costumes could illustrate status with some sense of contrast.</td> <td data-bbox="1158 987 1310 1088">5–6 Marks</td> </tr> <tr> <td data-bbox="320 1088 475 1189">Band 4</td> <td data-bbox="475 1088 1158 1189">Offers some understanding of costume design with some sense of contrast between characters.</td> <td data-bbox="1158 1088 1310 1189">3–4 Marks</td> </tr> <tr> <td data-bbox="320 1189 475 1290">Band 5</td> <td data-bbox="475 1189 1158 1290">Offers basic understanding of some costume designs.</td> <td data-bbox="1158 1189 1310 1290">1–2 Marks</td> </tr> <tr> <td data-bbox="320 1290 475 1346">Band 6</td> <td data-bbox="475 1290 1158 1346">No creditable response.</td> <td data-bbox="1158 1290 1310 1346">0 Marks</td> </tr> </tbody> </table>		Band 1	Offers insight into the way costumes could emphasise different statuses in the selected characters.	9–10 Marks	Band 2	Offers some insight into the way costumes could emphasise different statuses in the selected characters.	7–8 Marks	Band 3	Offers understanding of the way costumes could illustrate status with some sense of contrast.	5–6 Marks	Band 4	Offers some understanding of costume design with some sense of contrast between characters.	3–4 Marks	Band 5	Offers basic understanding of some costume designs.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	<p>Read from line 146 [‘(smiling gently) I was meeting’] to lines 240– 241 [‘listen to this without a murmur, my lords?’].</p> <p>As an actor, what techniques would you use to play JOAN in this passage to highlight its dramatic impact? Make close reference to specific lines from the passage in your answer.</p> <p>The full range of dramatic elements is available to the actor playing Joan. The actor’s use of voice, posture, movement and gesture, facial expressions, proxemics, should be discussed with support from specific lines.</p> <table border="1" data-bbox="316 651 1305 1960"> <tbody> <tr> <td data-bbox="316 651 1153 902"> <p><i>Offers a sophisticated practical understanding of acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td> <td data-bbox="1153 651 1305 902"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="316 902 1153 1153"> <p><i>Offers detailed practical understanding of acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. Confident practical suggestions, with consistently appropriate reference to the extract. </td> <td data-bbox="1153 902 1305 1153"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="316 1153 1153 1404"> <p><i>Shows broad understanding of several acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> A generalised explanation of how some acting techniques may create dramatic impact. Some practical suggestions, with some appropriate references to the extract. </td> <td data-bbox="1153 1153 1305 1404"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="316 1404 1153 1655"> <p><i>Offers partial understanding of some acting techniques and their impact</i></p> <ul style="list-style-type: none"> An uneven explanation of how some acting techniques may suggest dramatic impact. A narrow range of practical suggestions, with occasional reference to the extract. </td> <td data-bbox="1153 1404 1305 1655"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="316 1655 1153 1843"> <p><i>Offers limited understanding of acting techniques and their effect</i></p> <p>* A confused, incomplete or narrative description of acting techniques and dramatic impact.</p> <ul style="list-style-type: none"> Minimal suggestions of how to approach the extract. </td> <td data-bbox="1153 1655 1305 1843"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="316 1843 1153 1960"> <p>No creditable response.</p> </td> <td data-bbox="1153 1843 1305 1960"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. Excellent, practical suggestions, applied with sustained and detailed reference to the extract. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical understanding of acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. Confident practical suggestions, with consistently appropriate reference to the extract. 	<p>Band 2 10–12 Marks</p>	<p><i>Shows broad understanding of several acting techniques and dramatic impact</i></p> <ul style="list-style-type: none"> A generalised explanation of how some acting techniques may create dramatic impact. Some practical suggestions, with some appropriate references to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of some acting techniques and their impact</i></p> <ul style="list-style-type: none"> An uneven explanation of how some acting techniques may suggest dramatic impact. A narrow range of practical suggestions, with occasional reference to the extract. 	<p>Band 4 4–6 Marks</p>	<p><i>Offers limited understanding of acting techniques and their effect</i></p> <p>* A confused, incomplete or narrative description of acting techniques and dramatic impact.</p> <ul style="list-style-type: none"> Minimal suggestions of how to approach the extract. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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9	<p>Read from line 289 [‘Where had we got to?’] to line 393 [‘He strides off’].</p> <p>How would you direct this passage to show the rising tension between the characters? Make close reference to specific lines from the passage in your answer.</p> <p>Joan is a 15 year old, innocent girl yet possesses the absolute conviction that God and the Saints have spoken and continue to speak to her. This empowers her with an inner force that must come across to others and the audience. Neither her father nor the English lords responsible for her captivity and forthcoming trial understand this. The father wishes to beat her with his belt but only threatens it (or the beating is implied from the comments by Cauchon and Warwick). There should be discussion of how to show the rising tension between the characters.</p> <p>Candidates may also refer to:</p> <ul style="list-style-type: none"> • the conviction of Joan compared with older men • character interaction and use of voice • positioning and movement of actors • dramatic use of silence • use of eye contact/avoidance of eye contact • use of props • use of lighting/shadow. <p>Other appropriate suggestions may be credited.</p> <table border="1" data-bbox="320 1200 1310 1951"> <tbody> <tr> <td data-bbox="320 1200 1158 1420"> <p><i>Offers a sophisticated practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions to show the rising tension, with sustained and detailed reference to the passage. </td> <td data-bbox="1158 1200 1310 1420"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="320 1420 1158 1610"> <p><i>Offers detailed practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions to show the rising tension, with consistently appropriate reference to the passage. </td> <td data-bbox="1158 1420 1310 1610"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="320 1610 1158 1767"> <p><i>Offers broad understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the passage. • Several practical suggestions to show the rising tension, with some appropriate reference to the passage. </td> <td data-bbox="1158 1610 1310 1767"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="320 1767 1158 1951"> <p><i>Offers partial understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the passage. </td> <td data-bbox="1158 1767 1310 1951"> <p>Band 4 4–6 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions to show the rising tension, with sustained and detailed reference to the passage. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions to show the rising tension, with consistently appropriate reference to the passage. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the passage. • Several practical suggestions to show the rising tension, with some appropriate reference to the passage. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the passage. 	<p>Band 4 4–6 Marks</p>	15
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Question	Answer	Marks
9	<p><i>Offers limited understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> A confused, incomplete or narrative description of how to direct the passage. Minimal suggestions of how to approach the passage. 	Band 5 1–3 Marks
	No creditable response.	Band 6 0 Marks

SECTION C

Question	Answer	Marks																		
10	<p>Explain how you created moments of dramatic conflict in your piece during the devising process.</p> <p>Support your answer with examples.</p> <p>Candidates need to engage with the concept of collaboration. They should identify moments of dramatic tension and review how the stages of their devising process were used by the group as a whole to weave these moments into the piece.</p> <table border="1"> <tbody> <tr> <td>Band 1</td> <td>A detailed and perceptive explanation of how the devising process was used to create moments of dramatic conflict, supported by a range of carefully considered examples.</td> <td>9–10 Marks</td> </tr> <tr> <td>Band 2</td> <td>A clear discussion of how the devising process was used to create moments of dramatic conflict, supported by a range of relevant examples.</td> <td>7–8 Marks</td> </tr> <tr> <td>Band 3</td> <td>A variable explanation of how the devising process was used to create moments of dramatic conflict, with some supporting examples.</td> <td>5–6 Marks</td> </tr> <tr> <td>Band 4</td> <td>General comments about the devising process with some reference to dramatic conflict.</td> <td>3–4 Marks</td> </tr> <tr> <td>Band 5</td> <td>Identifies an aspect of the devising process.</td> <td>1–2 Marks</td> </tr> <tr> <td>Band 6</td> <td>No creditable response.</td> <td>0 Marks</td> </tr> </tbody> </table>	Band 1	A detailed and perceptive explanation of how the devising process was used to create moments of dramatic conflict, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of how the devising process was used to create moments of dramatic conflict, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the devising process was used to create moments of dramatic conflict, with some supporting examples.	5–6 Marks	Band 4	General comments about the devising process with some reference to dramatic conflict.	3–4 Marks	Band 5	Identifies an aspect of the devising process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	<p>Evaluate how successfully the dialogue of your devised piece revealed the tensions between characters.</p> <p>Make close reference to your piece to support your evaluation.</p> <p>The focus of the question is on the way the dialogue revealed the tension between characters and how it was performed to present a piece that held an audience. There are two aspects that should be covered: the success of the dialogue in the piece and how effective the resulting performance was.</p> <table border="1" data-bbox="316 584 1305 1832"> <tbody> <tr> <td data-bbox="316 584 1153 801"> <p><i>Offers a sophisticated practical analysis of how to create sustainable, credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed discussion of the characters' dialogue in the piece. • Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it. </td> <td data-bbox="1153 584 1305 801"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="316 801 1153 1050"> <p><i>Offers detailed practical understanding of how to create sustainable, credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • An effective discussion of the characters' dialogue in the piece. • Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td> <td data-bbox="1153 801 1305 1050"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="316 1050 1153 1285"> <p><i>Offers broad understanding of how to create workable characters and dialogue.</i></p> <ul style="list-style-type: none"> • A competent understanding of the characters' dialogue in the piece. • Some evaluation of the success of the devised piece in performance with some reference to it. </td> <td data-bbox="1153 1050 1305 1285"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="316 1285 1153 1520"> <p><i>Offers partial understanding of how to make fairly credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • A variable understanding of the characters' dialogue in the piece. • An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. </td> <td data-bbox="1153 1285 1305 1520"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="316 1520 1153 1724"> <p><i>Offers limited understanding of how to share a character to others</i></p> <ul style="list-style-type: none"> • A narrow understanding of the characters' dialogue in the piece. • Minimal evaluation; little or no reference to the devised piece in performance. </td> <td data-bbox="1153 1520 1305 1724"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="316 1724 1153 1832"> <p>No creditable response.</p> </td> <td data-bbox="1153 1724 1305 1832"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical analysis of how to create sustainable, credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed discussion of the characters' dialogue in the piece. • Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical understanding of how to create sustainable, credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • An effective discussion of the characters' dialogue in the piece. • Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of how to create workable characters and dialogue.</i></p> <ul style="list-style-type: none"> • A competent understanding of the characters' dialogue in the piece. • Some evaluation of the success of the devised piece in performance with some reference to it. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of how to make fairly credible characters and dialogue.</i></p> <ul style="list-style-type: none"> • A variable understanding of the characters' dialogue in the piece. • An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. 	<p>Band 4 4–6 Marks</p>	<p><i>Offers limited understanding of how to share a character to others</i></p> <ul style="list-style-type: none"> • A narrow understanding of the characters' dialogue in the piece. • Minimal evaluation; little or no reference to the devised piece in performance. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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