

Cambridge IGCSE™

DRAMA

0411/13

Paper 1 Written Examination

May/June 2024

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 May/June 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U 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 descriptions 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>Identify <u>one</u> physical action you would use to play NATE and say why it would be appropriate.</p> <p>NATE is the big shot success story, a confident, successful film producer, obsessed with young audiences and coming trends. He should present himself with a certain amount of arrogance, confidence, superiority and always be in a tearing hurry.</p> <table border="1"> <tr> <td>Identifies one physical action for NATE.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of why that physical action is appropriate.</td> <td>1 Mark</td> </tr> </table>	Identifies one physical action for NATE.	1 Mark	An explanation of why that physical action is appropriate.	1 Mark	2
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2	<p>Read the whole of Scene One.</p> <p>As an actor, identify <u>three</u> different physical actions CELIA could use in this passage to show her relationship with ROHAN.</p> <p>CELIA and ROHAN are in a relationship, though not married. They share a swanky, expensive home funded by Celia who is a successful, high-earning soap star. Rohan is no longer successful and is in many ways resentful of her success while he struggles to earn much. She loves him and finds him funny.</p> <p>She could show pleasure and affection when he makes her laugh; agitation, boredom, frustration with him over the use of her phone and better understanding of pitching than he has.</p> <table border="1"> <tr> <td>An appropriate suggestion of how CELIA could show her relationship with ROHAN.</td> <td>1 Mark</td> </tr> <tr> <td>A second appropriate suggestion of how CELIA could show her relationship with ROHAN.</td> <td>1 Mark</td> </tr> <tr> <td>A third appropriate suggestion of how CELIA could show her relationship with ROHAN.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion of how CELIA could show her relationship with ROHAN.	1 Mark	A second appropriate suggestion of how CELIA could show her relationship with ROHAN.	1 Mark	A third appropriate suggestion of how CELIA could show her relationship with ROHAN.	1 Mark	3
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3	<p>Read the whole of Scene Five.</p> <p>How would you play ROLLY to show his mateyness with ROHAN in this scene?</p> <p>In this scene, ROLLY and ROHAN are meeting up as they are long term friends from school days. ROLLY is an old-time Australian mate who has fallen on hard times recently, yet still has energy and enthusiasm to encourage ROHAN.</p> <p>There is a robust physicality about ROLLY, a back-slapping enthusiasm. The actor may draw on gestures, body movements, proxemics, using space, non-verbal communication and facial expressions to show that ROHAN is his best buddy.</p> <table border="1"> <tbody> <tr> <td>Band 1</td> <td>A detailed discussion of how to play ROLLY in this scene.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>A broad explanation of how to play ROLLY in this scene.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of the role of ROLLY.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>0 marks</td> </tr> </tbody> </table>	Band 1	A detailed discussion of how to play ROLLY in this scene.	4–5 marks	Band 2	A broad explanation of how to play ROLLY in this scene.	2–3 marks	Band 3	A general description of the role of ROLLY.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read the whole of Scene Three.</p> <p>How would you direct the actors to show the relationship between ROHAN and CELIA in this scene?</p> <p>Actors should be encouraged by the director to use the full range of physical and vocal skills.</p> <p>ROHAN and CELIA's relationship has moved on since Scene ONE. Celia is still full of love for ROHAN, despite his self-doubts and uncertainties regarding his ideas. However, she is also frustrated with his stubborn refusal to play the game of life according to the rules dictated by others. She still finds him funny and charming, however.</p> <table border="1"> <tbody> <tr> <td>Band 1</td> <td>A detailed discussion of how a director would direct the actors, supported by close reference to the scene.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>An explanation of how a director would direct the actors, supported by some reference to the scene.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of the scene.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>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 scene.	4–5 marks	Band 2	An explanation of how a director would direct the actors, supported by some reference to the scene.	2–3 marks	Band 3	A general description of the scene.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Read the whole of Scene Two.</p> <p>How would you use set <u>and</u> stage furniture for dramatic tension in this scene?</p> <p>SCENE TWO takes place in the reception of the building where NATE has his office. NATE meets ROHAN ‘three paces’ from the lift. Reference is made to a boardroom and NATE’s office although it is not made clear in the stage directions where these are located. ROHAN also refers to an ante-room.</p> <p>The focus of the question is twofold: 1) how the set might be laid out to accommodate references to areas mentioned in the passage to help create dramatic tension and 2) how any stage furniture might be positioned to help create dramatic tension.</p> <table border="1" data-bbox="308 752 1326 1178"> <tbody> <tr> <td data-bbox="308 752 437 882">Band 1</td> <td data-bbox="437 752 1190 882">A practical understanding of how to use stage set and furniture to help create dramatic tension, supported by detailed reference to the passage.</td> <td data-bbox="1190 752 1326 882">4–5 marks</td> </tr> <tr> <td data-bbox="308 882 437 1012">Band 2</td> <td data-bbox="437 882 1190 1012">Some understanding of how to use stage set and furniture to help create dramatic tension, supported by one or two workable suggestions.</td> <td data-bbox="1190 882 1326 1012">2–3 marks</td> </tr> <tr> <td data-bbox="308 1012 437 1115">Band 3</td> <td data-bbox="437 1012 1190 1115">Generally identifies some appropriate stage set or furniture.</td> <td data-bbox="1190 1012 1326 1115">1 mark</td> </tr> <tr> <td data-bbox="308 1115 437 1178">Band 4</td> <td data-bbox="437 1115 1190 1178">No creditable response</td> <td data-bbox="1190 1115 1326 1178">0 marks</td> </tr> </tbody> </table>	Band 1	A practical understanding of how to use stage set and furniture to help create dramatic tension, supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to use stage set and furniture to help create dramatic tension, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate stage set or furniture.	1 mark	Band 4	No creditable response	0 marks	5
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6	<p>Read Scene Sixteen, Scene Seventeen and Scene Eighteen.</p> <p>How would you direct these scenes to achieve dramatic impact?</p> <p>Directorial approaches would recognise that there are three different locations and might also include any of the following:</p> <ul style="list-style-type: none"> • physicality and movement • delivery of lines / dialogue • proxemics • levels, entrances / exits • effects, videos as backdrops • lights and sound <p>These three scenes need to be kept at pace as the story reaches the conclusion at end of Act One, with home truths liberally spread throughout and honesty becoming the new normal. Up to a point. The realities are disappointment, dashed expectations and false hopes and a sense that these characters are being forced to look inwards and examine their attitudes and views.</p> <table border="1" data-bbox="304 965 1326 1624"> <tbody> <tr> <td data-bbox="304 965 435 1099">Band 1</td> <td data-bbox="435 965 1190 1099">Offers insight into how to direct these scenes and provides a detailed and perceptive discussion of how to achieve dramatic impact.</td> <td data-bbox="1190 965 1326 1099">9–10 Marks</td> </tr> <tr> <td data-bbox="304 1099 435 1234">Band 2</td> <td data-bbox="435 1099 1190 1234">Offers some insight into how to direct these scenes and provides a range of practical ideas of how to achieve dramatic impact.</td> <td data-bbox="1190 1099 1326 1234">7–8 Marks</td> </tr> <tr> <td data-bbox="304 1234 435 1368">Band 3</td> <td data-bbox="435 1234 1190 1368">Offers understanding of how to direct these scenes and provides some specific examples of how to achieve dramatic impact.</td> <td data-bbox="1190 1234 1326 1368">5–6 Marks</td> </tr> <tr> <td data-bbox="304 1368 435 1458">Band 4</td> <td data-bbox="435 1368 1190 1458">Offers some understanding of these scenes and provides some simple suggestions.</td> <td data-bbox="1190 1368 1326 1458">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1458 435 1559">Band 5</td> <td data-bbox="435 1458 1190 1559">Offers basic understanding of these scenes and general comments.</td> <td data-bbox="1190 1458 1326 1559">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1559 435 1624">Band 6</td> <td data-bbox="435 1559 1190 1624">No creditable response</td> <td data-bbox="1190 1559 1326 1624">0 Marks</td> </tr> </tbody> </table>	Band 1	Offers insight into how to direct these scenes 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 these scenes and provides a range of practical ideas of how to achieve dramatic impact.	7–8 Marks	Band 3	Offers understanding of how to direct these scenes and provides some specific examples of how to achieve dramatic impact.	5–6 Marks	Band 4	Offers some understanding of these scenes and provides some simple suggestions.	3–4 Marks	Band 5	Offers basic understanding of these scenes 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 data-bbox="304 315 1286 349">How would you direct the extract to bring out its dream-like qualities?</p> <p data-bbox="304 383 1286 416">Make close reference to specific lines from the extract in your answer</p> <p data-bbox="304 450 1318 651">There are several passages in the extract which would suggest dream-like qualities. The directorial approach may also call on design elements including lights, staging, effects and costumes. It will also require the director to guide the actors to use the full range of physical acting skills to convey the dream atmosphere. The use of the dream chorus will be a real part of the directorial guidance. Candidates may also refer to:</p> <ul data-bbox="304 685 987 965" style="list-style-type: none"> • the proxemics and movement around the space • character interaction and use of voice • positioning and movement of actors • relationship with the actors • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props • use of lighting/shadow/effects. <table border="1" data-bbox="304 999 1326 2009"> <tbody> <tr> <td data-bbox="304 999 1190 1238"> <p data-bbox="320 1016 1134 1084"><i>Offers a sophisticated practical understanding of how to direct the extract</i></p> <ul data-bbox="320 1088 1155 1223" style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract. • Excellent practical suggestions, with sustained and detailed reference to the extract. </td> <td data-bbox="1190 999 1326 1238"> <p data-bbox="1203 1016 1302 1117">Band 1 9–10 Marks</p> </td> </tr> <tr> <td data-bbox="304 1238 1190 1476"> <p data-bbox="320 1256 1086 1323"><i>Offers detailed practical understanding of how to direct the extract</i></p> <ul data-bbox="320 1328 1171 1462" style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract. • Practical suggestions with consistently appropriate reference to the extract. </td> <td data-bbox="1190 1238 1326 1476"> <p data-bbox="1203 1256 1302 1357">Band 2 7–8 Marks</p> </td> </tr> <tr> <td data-bbox="304 1476 1190 1644"> <p data-bbox="320 1494 1038 1527"><i>Offers broad understanding of how to direct the extract</i></p> <ul data-bbox="320 1532 1070 1632" style="list-style-type: none"> • A competent explanation of how to direct the extract. • Several practical suggestions, with some appropriate reference to the extract. </td> <td data-bbox="1190 1476 1326 1644"> <p data-bbox="1203 1494 1302 1594">Band 3 5–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1644 1190 1778"> <p data-bbox="320 1662 1046 1695"><i>Offers partial understanding of how to direct the extract</i></p> <ul data-bbox="320 1700 1007 1733" style="list-style-type: none"> • some understanding of how to direct the extract. </td> <td data-bbox="1190 1644 1326 1778"> <p data-bbox="1203 1662 1302 1762">Band 4 3–4 Marks</p> </td> </tr> <tr> <td data-bbox="304 1778 1190 1912"> <p data-bbox="320 1796 1054 1830"><i>Offers limited understanding of how to direct the extract.</i></p> <ul data-bbox="320 1834 1123 1868" style="list-style-type: none"> • Offers basic understanding of some directing techniques. </td> <td data-bbox="1190 1778 1326 1912"> <p data-bbox="1203 1796 1302 1897">Band 5 1–2 Marks</p> </td> </tr> <tr> <td data-bbox="304 1912 1190 2009"> <p data-bbox="320 1930 632 1964">No creditable response.</p> </td> <td data-bbox="1190 1912 1326 2009"> <p data-bbox="1203 1930 1302 1998">Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p data-bbox="320 1016 1134 1084"><i>Offers a sophisticated practical understanding of how to direct the extract</i></p> <ul data-bbox="320 1088 1155 1223" style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract. • Excellent practical suggestions, with sustained and detailed reference to the extract. 	<p data-bbox="1203 1016 1302 1117">Band 1 9–10 Marks</p>	<p data-bbox="320 1256 1086 1323"><i>Offers detailed practical understanding of how to direct the extract</i></p> <ul data-bbox="320 1328 1171 1462" style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract. • Practical suggestions with consistently appropriate reference to the extract. 	<p data-bbox="1203 1256 1302 1357">Band 2 7–8 Marks</p>	<p data-bbox="320 1494 1038 1527"><i>Offers broad understanding of how to direct the extract</i></p> <ul data-bbox="320 1532 1070 1632" style="list-style-type: none"> • A competent explanation of how to direct the extract. • Several practical suggestions, with some appropriate reference to the extract. 	<p data-bbox="1203 1494 1302 1594">Band 3 5–6 Marks</p>	<p data-bbox="320 1662 1046 1695"><i>Offers partial understanding of how to direct the extract</i></p> <ul data-bbox="320 1700 1007 1733" style="list-style-type: none"> • some understanding of how to direct the extract. 	<p data-bbox="1203 1662 1302 1762">Band 4 3–4 Marks</p>	<p data-bbox="320 1796 1054 1830"><i>Offers limited understanding of how to direct the extract.</i></p> <ul data-bbox="320 1834 1123 1868" style="list-style-type: none"> • Offers basic understanding of some directing techniques. 	<p data-bbox="1203 1796 1302 1897">Band 5 1–2 Marks</p>	<p data-bbox="320 1930 632 1964">No creditable response.</p>	<p data-bbox="1203 1930 1302 1998">Band 6 0 Marks</p>	10
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8	<p>As an actor playing JIRO in this passage, how would you show how his arrogance gradually changes to better human behaviour through his experience?</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>JIRO's sleep on the special pillow and what he dreams have a profound effect on the young man. Gone is much of the arrogance, the world weariness and the patronising treatment of Kiku. It is replaced with a more human side which spreads hope to Kiku and therefore others. Candidates may refer to:</p> <ul style="list-style-type: none"> • physicality, movement • specific dream-like movement • proxemics, in relation to the others • gesture, mime, non-verbal communication, • facial expression, use of body • vocal tones and modulation • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td data-bbox="304 972 1189 1211"> <p><i>Offers a sophisticated practical understanding of how to play JIRO</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to play JIRO to show how his behaviour changes • Excellent practical suggestions, applied with sustained and detailed reference to the extract. </td> <td data-bbox="1189 972 1326 1211" style="text-align: center; vertical-align: top;"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 1211 1189 1413"> <p><i>Offers detailed practical understanding of how to play JIRO</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to play JIRO to show how his behaviour changes • Confident practical suggestions, with consistently appropriate reference to the extract. </td> <td data-bbox="1189 1211 1326 1413" style="text-align: center; vertical-align: top;"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1413 1189 1615"> <p><i>Offers broad understanding of how to play JIRO</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to play JIRO to show how his behaviour changes. • Some practical suggestions with some appropriate references to the extract. </td> <td data-bbox="1189 1413 1326 1615" style="text-align: center; vertical-align: top;"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1615 1189 1783"> <p><i>Offers partial understanding of how to play JIRO.</i></p> <ul style="list-style-type: none"> • An uneven explanation of how to play JIRO. • A narrow range of practical suggestions, with occasional reference to the extract. </td> <td data-bbox="1189 1615 1326 1783" style="text-align: center; vertical-align: top;"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1783 1189 1951"> <p><i>Offers limited understanding of how to play JIRO.</i></p> <ul style="list-style-type: none"> • A confused incomplete or narrative description of how to play JIRO. • Minimal suggestions of how to approach the extract. </td> <td data-bbox="1189 1783 1326 1951" style="text-align: center; vertical-align: top;"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1951 1189 2051"> <p>No creditable response.</p> </td> <td data-bbox="1189 1951 1326 2051" style="text-align: center; vertical-align: top;"> <p>Band 6 0 Marks</p> </td> </tr> </table>	<p><i>Offers a sophisticated practical understanding of how to play JIRO</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to play JIRO to show how his behaviour changes • 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 how to play JIRO</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to play JIRO to show how his behaviour changes • Confident practical suggestions, with consistently appropriate reference to the extract. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of how to play JIRO</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to play JIRO to show how his behaviour changes. • Some practical suggestions with some appropriate references to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of how to play JIRO.</i></p> <ul style="list-style-type: none"> • An uneven explanation of how to play JIRO. • 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 how to play JIRO.</i></p> <ul style="list-style-type: none"> • A confused incomplete or narrative description of how to play JIRO. • 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>How would you use design elements to convey the atmosphere of the dream sequence in this extract?</p> <p>You may include a labelled sketch if you wish.</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The dream sequence is full of opportunity for design which may include lighting, lighting effects, video, backdrops, furniture on trucks, staging, levels, music, sound effects, live music or outlandish costumes. Candidates may focus on one design element or use a range in their response.</p> <table border="1" data-bbox="308 651 1326 1832"> <tbody> <tr> <td data-bbox="308 651 1190 891"> <p><i>Offers a sophisticated practical understanding of how to use design elements to convey atmosphere.</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of how to use design elements. Excellent practical suggestions to use design elements to convey atmosphere, with detailed reference to the extract. </td> <td data-bbox="1190 651 1326 891"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 891 1190 1160"> <p><i>Offers detailed practical understanding of how to use design elements to convey atmosphere.</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of how to use design elements. Practical suggestions to use design elements to convey atmosphere, with consistently appropriate reference to the extract. </td> <td data-bbox="1190 891 1326 1160"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1160 1190 1361"> <p><i>Offers broad understanding of how to use design elements to convey some atmosphere.</i></p> <ul style="list-style-type: none"> A competent explanation of how to use design elements. Several practical suggestions of how to use design elements, with some appropriate reference to the extract. </td> <td data-bbox="1190 1160 1326 1361"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1361 1190 1570"> <p><i>Offers partial understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> A variable, sometimes unconvincing, explanation of how to use design elements. A narrow range of practical suggestions, with occasional reference to the extract. </td> <td data-bbox="1190 1361 1326 1570"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1570 1190 1738"> <p><i>Offers limited understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> A confused, incomplete or narrative description of how to use design elements. Minimal suggestions of how to approach the design. </td> <td data-bbox="1190 1570 1326 1738"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1738 1190 1832"> <p>No creditable response.</p> </td> <td data-bbox="1190 1738 1326 1832"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of how to use design elements to convey atmosphere.</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of how to use design elements. Excellent practical suggestions to use design elements to convey atmosphere, with detailed reference to the extract. 	<p>Band 1 13–15 Marks</p>	<p><i>Offers detailed practical understanding of how to use design elements to convey atmosphere.</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of how to use design elements. Practical suggestions to use design elements to convey atmosphere, with consistently appropriate reference to the extract. 	<p>Band 2 10–12 Marks</p>	<p><i>Offers broad understanding of how to use design elements to convey some atmosphere.</i></p> <ul style="list-style-type: none"> A competent explanation of how to use design elements. Several practical suggestions of how to use design elements, with some appropriate reference to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Offers partial understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> A variable, sometimes unconvincing, explanation of how to use design elements. 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 how to use design elements.</i></p> <ul style="list-style-type: none"> A confused, incomplete or narrative description of how to use design elements. Minimal suggestions of how to approach the design. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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SECTION C

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10	<p>How did you build in vocal contrasts during the process of putting together your devised piece?</p> <p>Give examples to support your answer.</p> <p>The focus of the question is on the devising process and the way that vocal contrasts were built into the piece as it was put together. They should identify how they created vocal contrasts and review how the stages of their devising process were utilised by the group.</p> <table border="1" data-bbox="304 651 1329 1408"> <tbody> <tr> <td data-bbox="304 651 1190 786">A detailed and perceptive explanation of how vocal contrasts were used during the devising process, supported by a range of carefully considered examples.</td> <td data-bbox="1190 651 1329 786">Band 1 9–10 Marks</td> </tr> <tr> <td data-bbox="304 786 1190 920">A clear explanation of how vocal contrasts were used during the devising process, supported by a range of relevant examples.</td> <td data-bbox="1190 786 1329 920">Band 2 7–8 Marks</td> </tr> <tr> <td data-bbox="304 920 1190 1055">A variable explanation of how vocal contrasts were used during the devising process, with some supporting examples.</td> <td data-bbox="1190 920 1329 1055">Band 3 5–6 Marks</td> </tr> <tr> <td data-bbox="304 1055 1190 1189">General comments about the devising process with some reference to vocal contrasts.</td> <td data-bbox="1190 1055 1329 1189">Band 4 3–4 Marks</td> </tr> <tr> <td data-bbox="304 1189 1190 1323">Identifies an aspect of the devising process.</td> <td data-bbox="1190 1189 1329 1323">Band 5 1–2 Marks</td> </tr> <tr> <td data-bbox="304 1323 1190 1408">No creditable response.</td> <td data-bbox="1190 1323 1329 1408">Band 6 0 Marks</td> </tr> </tbody> </table>	A detailed and perceptive explanation of how vocal contrasts were used during the devising process, supported by a range of carefully considered examples.	Band 1 9–10 Marks	A clear explanation of how vocal contrasts were used during the devising process, supported by a range of relevant examples.	Band 2 7–8 Marks	A variable explanation of how vocal contrasts were used during the devising process, with some supporting examples.	Band 3 5–6 Marks	General comments about the devising process with some reference to vocal contrasts.	Band 4 3–4 Marks	Identifies an aspect of the devising process.	Band 5 1–2 Marks	No creditable response.	Band 6 0 Marks	10
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11	<p>Evaluate the effectiveness of character interaction in the performance of your devised piece.</p> <p>Make close reference to the performance of your piece to support your evaluation.</p> <p>The focus of the question is on the way they used character interaction in the actual performance of their devised piece, and how successful they were.</p> <table border="1" data-bbox="308 551 1326 1798"> <tbody> <tr> <td data-bbox="308 551 1190 786"> <p><i>Offers a sophisticated practical evaluation of how character interaction was used in their performance.</i></p> <ul style="list-style-type: none"> A comprehensive and detailed evaluation of the use of character interaction. Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it. </td> <td data-bbox="1190 551 1326 786"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 786 1190 1059"> <p><i>Offers detailed practical evaluation of how character interaction was used in their performance.</i></p> <ul style="list-style-type: none"> An effective evaluation of the use of character interaction. 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="1190 786 1326 1059"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1059 1190 1294"> <p><i>Offers broad understanding of how character interaction was used.</i></p> <ul style="list-style-type: none"> A competent understanding of the use of character interaction. Some evaluation of the success of the devised piece in performance with some reference to it. </td> <td data-bbox="1190 1059 1326 1294"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1294 1190 1498"> <p><i>Offers partial understanding of how character interaction was used.</i></p> <ul style="list-style-type: none"> A variable understanding of the use of character interaction. An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. </td> <td data-bbox="1190 1294 1326 1498"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1498 1190 1702"> <p><i>Offers limited understanding of how character interaction was used.</i></p> <ul style="list-style-type: none"> A narrow understanding of the use of character interaction. Minimal evaluation; little or no reference to the devised piece in performance. </td> <td data-bbox="1190 1498 1326 1702"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1702 1190 1798"> <p>No creditable response.</p> </td> <td data-bbox="1190 1702 1326 1798"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical evaluation of how character interaction was used in their performance.</i></p> <ul style="list-style-type: none"> A comprehensive and detailed evaluation of the use of character interaction. 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 evaluation of how character interaction was used in their performance.</i></p> <ul style="list-style-type: none"> An effective evaluation of the use of character interaction. 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 character interaction was used.</i></p> <ul style="list-style-type: none"> A competent understanding of the use of character interaction. 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 character interaction was used.</i></p> <ul style="list-style-type: none"> A variable understanding of the use of character interaction. 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 character interaction was used.</i></p> <ul style="list-style-type: none"> A narrow understanding of the use of character interaction. 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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