



## Cambridge IGCSE™

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**DRAMA**

**0411/13**

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 at the start of Scene Two? Identify <u>one</u> way you could achieve this.</b></p> <p>The opening of Scene Two is set in a noisy and crowded wharf in the London docks. Allow any appropriate suggestions that reflect this. Alternative focus on the meeting of MARY and FANNY is acceptable.</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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2	<p><b>What lighting would you use for the opening of Scene Six, and why?</b></p> <p>The Scene begins in the dimly-lit room in early morning. Mary pulls back the curtains and the light comes through the window. There may be a focus on SHELLEY sitting up. There is subdued light with a sense of infiltration of light through the curtains, which enables the audience to see the room. Allow credit for any suggestions appropriate to the play at the point identified by the candidate.</p> <table border="1"> <tr> <td>An appropriate suggestion about the lighting.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of the purpose of using this lighting.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion about the lighting.	1 Mark	An explanation of the purpose of using this lighting.	1 Mark	2
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3	<p><b>Read the passage from line 373 ('Oh, that's right, Mr Godwin-') to the end of Scene Three. Suggest <u>three</u> ways the actor playing JANE could use movement in this passage.</b></p> <p>There are many opportunities for the actor playing JANE to use movement. These include, rushing to the windows, bursting into tears, using gestures to convey her emotions and continuing to sob loudly until the end of the scene. Allow any three appropriate suggestions for movement.</p> <table border="1"> <tr> <td>An appropriate suggestion about the use of movement.</td> <td>1 Mark</td> </tr> <tr> <td>A second appropriate suggestion about the use of movement.</td> <td>1 Mark</td> </tr> <tr> <td>A third appropriate suggestion about the use of movement.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion about the use of movement.	1 Mark	A second appropriate suggestion about the use of movement.	1 Mark	A third appropriate suggestion about the use of movement.	1 Mark	3
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4	<p><b>Read the passage from line 402, (<i>MARY puts them on the desk</i>), as far as line 442, (<i>Very well</i>). For <u>each</u> of the characters in the passage, give <u>one</u> piece of acting advice and say why you think this advice would be helpful.</b></p> <p>GODWIN shows reluctance about being drawn into a discussion with MARY. This passage introduces a number of key moments in the dramatic action, which may be the focus of advice given to the actors. These include:</p> <ul style="list-style-type: none"> <li>• MARY using the objects in his study, such as the picture, as a means of drawing GODWIN in.</li> <li>• MARY gets GODWIN up from his work, thus making him engage with her.</li> <li>• The way they smile at each other</li> <li>• GODWIN's decision to give MARY the book of letters</li> </ul> <p>Allow any reasonable suggestion that can be supported from the extract.</p> <table border="1" data-bbox="308 862 1326 925"> <tr> <td data-bbox="308 862 1190 925">A relevant piece of advice.</td> <td data-bbox="1190 862 1326 925">1 Mark</td> </tr> </table> <p><b>and</b></p> <table border="1" data-bbox="308 960 1326 1023"> <tr> <td data-bbox="308 960 1190 1023">A clear explanation as to why this would be helpful.</td> <td data-bbox="1190 960 1326 1023">1 Mark</td> </tr> </table> <p><b>and/or</b></p> <table border="1" data-bbox="308 1059 1326 1122"> <tr> <td data-bbox="308 1059 1190 1122">A second piece of relevant advice.</td> <td data-bbox="1190 1059 1326 1122">1 Mark</td> </tr> </table> <p><b>and</b></p> <table border="1" data-bbox="308 1158 1326 1220"> <tr> <td data-bbox="308 1158 1190 1220">A clear explanation as to why this would be helpful.</td> <td data-bbox="1190 1158 1326 1220">1 Mark</td> </tr> </table>	A relevant piece of advice.	1 Mark	A clear explanation as to why this would be helpful.	1 Mark	A second piece of relevant advice.	1 Mark	A clear explanation as to why this would be helpful.	1 Mark	4
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5	<p data-bbox="304 248 1329 383"><b>You have been cast in the role of MRS GODWIN, and are preparing to play the passage between line 182, (<i>'MRS GODWIN enters'</i>) and line 232, (<i>'... have tea, like normal people'</i>). Identify <u>two</u> points where your tone of voice would be important and say why.</b></p> <p data-bbox="304 421 1329 613">MRS GODWIN is GODWIN's second wife, who has an inferiority complex because of her marriage into a family of intellectuals who see her as being not quite of their standard. She is a character with considerable suppressed anger, who has a chip on her shoulder about people looking down on her. In this passage, however, the tone is likely to be censorious, irascible, and sarcastic.</p> <table border="1" data-bbox="304 651 1329 1014"> <tr> <td data-bbox="304 651 1190 719">Identification of one point where tone would be important</td> <td data-bbox="1190 651 1329 719">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="304 719 1329 752">and</td> </tr> <tr> <td data-bbox="304 752 1190 819">A clear explanation as to why such a tone would be appropriate</td> <td data-bbox="1190 752 1329 819">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="304 819 1329 853">and/or</td> </tr> <tr> <td data-bbox="304 853 1190 920">Identification of a second point where tone would be important</td> <td data-bbox="1190 853 1329 920">1 Mark</td> </tr> <tr> <td colspan="2" data-bbox="304 920 1329 954">and</td> </tr> <tr> <td data-bbox="304 954 1190 1014">A clear explanation as to why such a tone would be appropriate</td> <td data-bbox="1190 954 1329 1014">1 Mark</td> </tr> </table>	Identification of one point where tone would be important	1 Mark	and		A clear explanation as to why such a tone would be appropriate	1 Mark	and/or		Identification of a second point where tone would be important	1 Mark	and		A clear explanation as to why such a tone would be appropriate	1 Mark	4
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6	<p><b>How could you overcome the challenges of staging Scene One?</b></p> <p>There are several challenges in staging the opening scene of the extract. These include:</p> <ul style="list-style-type: none"> <li>• Visual</li> <li>• Aural</li> <li>• Physical</li> <li>• Spatial</li> <li>• Period/historic background</li> <li>• Point of View–linking the two actors’ point of view</li> <li>• Weather effects</li> <li>• The move into Mary’s imagination</li> </ul> <p>Allow all creative suggestions that can be supported from the text</p> <table border="1" data-bbox="308 801 1324 1258"> <tbody> <tr> <td data-bbox="308 801 1190 898">A range of dramatically effective suggestions about how to stage the scene, supported by well-chosen examples.</td> <td data-bbox="1190 801 1324 898">5 marks</td> </tr> <tr> <td data-bbox="308 898 1190 994">A range of appropriate suggestions about how to stage the scene, with some well-chosen examples.</td> <td data-bbox="1190 898 1324 994">4 marks</td> </tr> <tr> <td data-bbox="308 994 1190 1090">Two or three examples of approaches to staging to the scene with suggestions as to how to make them work.</td> <td data-bbox="1190 994 1324 1090">3 marks</td> </tr> <tr> <td data-bbox="308 1090 1190 1187">General comments about staging the scene with broad reference to what happens.</td> <td data-bbox="1190 1090 1324 1187">2 marks</td> </tr> <tr> <td data-bbox="308 1187 1190 1258">Identifies a single idea for staging the scene.</td> <td data-bbox="1190 1187 1324 1258">1 mark</td> </tr> </tbody> </table>	A range of dramatically effective suggestions about how to stage the scene, supported by well-chosen examples.	5 marks	A range of appropriate suggestions about how to stage the scene, with some well-chosen examples.	4 marks	Two or three examples of approaches to staging to the scene with suggestions as to how to make them work.	3 marks	General comments about staging the scene with broad reference to what happens.	2 marks	Identifies a single idea for staging the scene.	1 mark	5
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Question	Answer	Marks	
7	<b>Which exchanges between characters in your devised piece were the most dramatically effective, and why?</b>	5	
	There is a possibility that some candidates will simply write about the plot of the piece, and mention which section was the most significant. However, the question asks for an assessment of the significance and the effectiveness of specific exchanges.		
	Explanation of the significance of some exchanges from the piece, with examples of why these were dramatically effective.		5 marks
	A clear description of some exchanges in the piece, with brief discussion of their dramatic effectiveness.		4 marks
	A description of more than one exchange in the piece with one or two suggestions about their effectiveness.		3 marks
	General comments about an exchange in the piece and a simple description of what was communicated.		2 marks
Identifies an exchange in the piece.	1 mark		

Question	Answer	Marks	
8	<b>How effective was your use of physical gesture in your devised piece?</b>	5	
	Clear evaluation of how effectively physical gesture was used in the devised piece.		
	A clear description of relevant parts of the devised piece, with discussion of several aspects of how physical gesture was used effectively.		4 marks
	A description of some of the devised piece, with some commentary about how physical gesture was used effectively.		3 marks
	General comments about the devised piece and a single comment about the use of physical gesture.		2 marks
	Identifies that the devised piece made use of physical gesture.		1 mark

## SECTION B

Question	Answer	Marks														
9	<p><b>As an actor, what approach would you take to playing the role of PERCY SHELLEY?</b></p> <p>SHELLEY is described as a vibrant, magnetic personality, who is very attracted by and attractive to female characters. He is a man of radical ideas, whose poetry and thought challenged the prevailing views of his time. Award credit for any suggestions as to how this might be played by an actor.</p> <table border="1" data-bbox="304 584 1326 1966"> <tbody> <tr> <td data-bbox="304 584 392 853">23–25</td> <td data-bbox="392 584 1235 853"> <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, 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 1326 1361" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Upper band–application</b></td> </tr> <tr> <td data-bbox="304 853 392 1093">20–22</td> <td data-bbox="392 853 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, 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, 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 1601">14–16</td> <td data-bbox="392 1361 1235 1601"> <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, 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>	<b>Lower band – identification</b>
	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.	

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10	<p><b>As the director, explain the approach you would take to Scene Eight.</b></p> <p>In Scene Eight, there is a build-up of emotional tension and emotional exchange between the three sisters. There are opportunities for acting out the reading of Mary’s mother’s letters, and many possibilities for the dream sequence at the end. The ambiguities of Fanny’s last line offer great potential.</p> <table border="1" data-bbox="304 483 1326 1839"> <tbody> <tr> <td data-bbox="304 483 392 719">23–25</td> <td data-bbox="392 483 1235 719"> <p><i>Shows a sophisticated practical understanding of the scene and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the way that a director might stage the scene</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1235 483 1326 1193" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Upper band–application</b></td> </tr> <tr> <td data-bbox="304 719 392 954">20–22</td> <td data-bbox="392 719 1235 954"> <p><i>Shows a perceptive practical understanding of the scene and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Assured discussion of the way that a director might stage the scene</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 954 392 1193">17–19</td> <td data-bbox="392 954 1235 1193"> <p><i>Shows detailed practical understanding of the scene</i></p> <ul style="list-style-type: none"> <li>• Effective discussion of the way that a director might stage the scene</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 1193 392 1397">14–16</td> <td data-bbox="392 1193 1235 1397"> <p><i>Shows secure understanding of the scene</i></p> <ul style="list-style-type: none"> <li>• A consistent discussion of the way that a director might stage the scene</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul> </td> <td data-bbox="1235 1193 1326 1839" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Middle band–understanding</b></td> </tr> <tr> <td data-bbox="304 1397 392 1637">11–13</td> <td data-bbox="392 1397 1235 1637"> <p><i>Shows some understanding of aspects of the scene</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the way that a director might stage the scene</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> </td> </tr> <tr> <td data-bbox="304 1637 392 1839">8–10</td> <td data-bbox="392 1637 1235 1839"> <p><i>Shows undeveloped/superficial understanding of the scene</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> </td> </tr> </tbody> </table>	23–25	<p><i>Shows a sophisticated practical understanding of the scene and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the way that a director might stage the scene</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band–application</b>	20–22	<p><i>Shows a perceptive practical understanding of the scene and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Assured discussion of the way that a director might stage the scene</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 scene</i></p> <ul style="list-style-type: none"> <li>• Effective discussion of the way that a director might stage the scene</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 scene</i></p> <ul style="list-style-type: none"> <li>• A consistent discussion of the way that a director might stage the scene</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band–understanding</b>	11–13	<p><i>Shows some understanding of aspects of the scene</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the way that a director might stage the scene</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 scene</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>	25
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8–10	<p><i>Shows undeveloped/superficial understanding of the scene</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 scene</i> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the scene.</li> <li>• Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of how to direct the scene.</li> </ul>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	

Question	Answer	Marks														
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 could be interpreted or reimagined. Award credit for reference to how these suggestions would be effective.</p> <table border="1" data-bbox="304 551 1326 1904"> <tbody> <tr> <td data-bbox="304 551 392 786">23–25</td> <td data-bbox="392 551 1235 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="1235 551 1326 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 1235 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 1235 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; consistent and appropriate references to the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1261 392 1496">14–16</td> <td data-bbox="392 1261 1235 1496"> <p><i>Shows secure understanding of costume design</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of costume design which is mostly viable; there may be some suggestions of how it could be used</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul> </td> <td data-bbox="1235 1261 1326 1904" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Middle band–understanding</b></td> </tr> <tr> <td data-bbox="304 1496 392 1709">11–13</td> <td data-bbox="392 1496 1235 1709"> <p><i>Shows some understanding of costume design</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of costume design, some of which is viable; there may be limited suggestions of how it could be used</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul> </td> </tr> <tr> <td data-bbox="304 1709 392 1904">8–10</td> <td data-bbox="392 1709 1235 1904"> <p><i>Shows undeveloped/superficial understanding of costume design</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about costume design.</li> <li>• A superficial approach to design elements based mostly on description with little reference to the extract.</li> </ul> </td> </tr> </tbody> </table>	23–25	<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>	<b>Upper band–application</b>	20–22	<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>	17–19	<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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	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of costume design.</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.	

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12	<p data-bbox="304 248 1329 315"><b>Explain the dramatic techniques you used to bring a character to life in your piece and say why these techniques were effective.</b></p> <table border="1" data-bbox="304 349 1329 2040"> <tr> <td data-bbox="304 349 392 584">23–25</td> <td data-bbox="392 349 1235 584"> <p data-bbox="405 367 1222 434"><i>Shows a sophisticated practical understanding of the use of dramatic techniques to create character</i></p> <ul data-bbox="405 439 1222 573" style="list-style-type: none"> <li>• A comprehensive discussion of the chosen character</li> <li>• Excellent, practical evaluation of the creative decisions made, with sustained and detailed reference to specific examples.</li> </ul> </td> <td data-bbox="1235 349 1329 1126" rowspan="3" style="writing-mode: vertical-rl; text-orientation: mixed;"><b>Upper band–evaluation</b></td> </tr> <tr> <td data-bbox="304 584 392 853">20–22</td> <td data-bbox="392 584 1235 853"> <p data-bbox="405 602 1222 669"><i>Shows a perceptive practical understanding of the use of dramatic techniques to create character</i></p> <ul data-bbox="405 674 1222 842" style="list-style-type: none"> <li>• An assured discussion of the chosen character</li> <li>• Insightful practical evaluation of the creative decisions made, with frequent and well-selected references to specific examples.</li> </ul> </td> </tr> <tr> <td data-bbox="304 853 392 1126">17–19</td> <td data-bbox="392 853 1235 1126"> <p data-bbox="405 871 1222 938"><i>Shows detailed practical understanding of the use of dramatic techniques to create character</i></p> <ul data-bbox="405 943 1222 1111" style="list-style-type: none"> <li>• An effective discussion of the chosen character</li> <li>• Well-formulated practical evaluation of the creative decisions made, 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 1126 392 1328">14–16</td> <td data-bbox="392 1126 1235 1328"> <p data-bbox="405 1144 1222 1211"><i>Shows secure understanding of the use of dramatic techniques to create character</i></p> <ul data-bbox="405 1216 1222 1317" style="list-style-type: none"> <li>• A consistent understanding of the chosen character</li> <li>• A good level of detail of the creative decisions made. 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Question	Answer		Marks
12	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.	

Question	Answer		Marks
13	<b>Identify a particularly significant short sequence from your devised piece and explain how it achieved its dramatic impact.</b>		<b>25</b>
23–25	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the chosen sequence</li> <li>• Excellent evaluation of the effectiveness of its dramatic impact.</li> </ul>	<b>Upper band–evaluation</b>	
20–22	<p><i>Shows a perceptive practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the chosen sequence</li> <li>• Insightful evaluation of the effectiveness of its dramatic impact.</li> </ul>		
17–19	<p><i>Shows detailed practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the chosen sequence</li> <li>• Well-formulated evaluation of the effectiveness of its dramatic impact.</li> </ul>		
14–16	<p><i>Shows secure understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the chosen sequence</li> <li>• A good level of detail of the effectiveness of its dramatic impact.</li> </ul>	<b>Middle band–understanding</b>	
11–13	<p><i>Shows some understanding of aspects of the devised piece</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the chosen sequence</li> <li>• A focus on the most obvious aspects of its dramatic impact.</li> </ul>		
8–10	<p><i>Shows undeveloped/superficial understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the devised piece</li> <li>• A superficial approach based mostly on description with occasional reference to its dramatic impact.</li> </ul>		
5–7	<p><i>Identifies one or two examples of the devised piece</i></p> <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>	<b>Lower band – identification</b>	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the purpose of the devised piece.</li> </ul>		
0/1	<p>No answer/insufficient response to meet the criteria in the band above.</p>		



Question	Answer		Marks
14	<b>Discuss some of the ways you created contrasts between moments of tension and moments of release in your devised piece.</b>		<b>25</b>
23– 25	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of how tension and release 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
20– 22	<p><i>Shows a perceptive practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how tension and release were used, showing perceptive understanding.</li> <li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>		17– 19
17– 19	<p><i>Shows a detailed practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how tension and release 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>		14– 16
14– 16	<p><i>Shows secure understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of how tension and release 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>	<b>Middle band–understanding</b>	11– 13
11– 13	<p><i>Shows some understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of how tension and release 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>		8– 10
8– 10	<p><i>Shows undeveloped/superficial understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about how tension and release were used.</li> <li>• A superficial approach based mostly on description with little reference to the devised piece.</li> </ul>		

Question	Answer		Marks
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>	<b>Lower band – identification</b>
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>• Shows little understanding of how the devised piece worked</li> <li>• Response may be typified by a single reference to the devised piece with no supporting detail.</li> </ul>	
	0/1	No answer/insufficient response to meet the criteria in the band above.	