



# **Cambridge IGCSE™**

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**DRAMA**

**0411/12**

Paper 1 Written Examination

**May/June 2023**

**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 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **10** 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><b>Read LUCY's speech between line 61 ['He's Mina's ...'] and line 67 ['... articled clerk extraordinaire']. Identify <u>one</u> appropriate acting technique and say how you would use it in this speech.</b></p> <p>The opening scene establishes the two sisters, LUCY and MINA. The elder, MINA, is set to marry JONATHAN HARKER and LUCY is excitedly tidying round in preparation for his arrival. Allow any appropriate suggestion of technique and a second mark for how it would be used.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A suggestion of an appropriate acting technique.</td> <td style="padding: 5px;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A statement as to how this technique would be used.</td> <td style="padding: 5px;">1 Mark</td> </tr> </table>	A suggestion of an appropriate acting technique.	1 Mark	A statement as to how this technique would be used.	1 Mark	2
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2	<p><b>Read Scene Four [lines 248 to 279]. Give <u>one</u> piece of different performance advice to <u>each</u> of the actors playing GRICE, RENFIELD and DRINKWATER.</b></p> <p>This is a short scene, set in the asylum, in which we see a high-pitched encounter between these three characters. The key point here is about performance and the advice needs to connect with how they would advise each actor to perform some aspect of the scene.</p> <p>Allow credit for three appropriate suggestions: one per character. Each piece of advice must be different.</p> <p>Candidates are not expected to explain reasons for their suggestions.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A piece of performance advice for the actor playing GRICE.</td> <td style="padding: 5px;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing RENFIELD.</td> <td style="padding: 5px;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing DRINKWATER.</td> <td style="padding: 5px;">1 Mark</td> </tr> </table>	A piece of performance advice for the actor playing GRICE.	1 Mark	A different piece of performance advice for the actor playing RENFIELD.	1 Mark	A different piece of performance advice for the actor playing DRINKWATER.	1 Mark	3
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3	<p><b>You have been cast in the role of JONATHAN HARKER. How would you play the role in Scene Three [lines 166 to 247]?</b></p> <p>HARKER's first encounter with SEWARD reveals a slightly uncomfortable encounter between the two men who were once at school together. The entire conversation moves towards HARKER's journey to Whitby to do a property deal with DRACULA. HARKER excitedly tries to persuade SEWARD to journey with him.</p> <table border="1"> <tr> <td><b>Band 1</b></td><td>A detailed discussion of how to play the role of JONATHAN HARKER.</td><td>4–5 marks</td></tr> <tr> <td><b>Band 2</b></td><td>A broad explanation of how to play the role of JONATHAN HARKER.</td><td>2–3 marks</td></tr> <tr> <td><b>Band 3</b></td><td>A general description of JONATHAN HARKER's character.</td><td>1 mark</td></tr> <tr> <td><b>Band 4</b></td><td>No creditable response.</td><td>0 marks</td></tr> </table>	<b>Band 1</b>	A detailed discussion of how to play the role of JONATHAN HARKER.	4–5 marks	<b>Band 2</b>	A broad explanation of how to play the role of JONATHAN HARKER.	2–3 marks	<b>Band 3</b>	A general description of JONATHAN HARKER's character.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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4	<p><b>Read the passage from line 72 [<i>Bedlam. Suddenly it's all grim NURSES ...</i>] to line 124 [<i>SEWARD shudders</i>].</b></p> <p><b>As an actor playing RENFIELD, how would you vary the pace of your performance in this passage to create dramatic impact?</b></p> <p>There is enormous scope for varying the pacing in this passage, which is set in an asylum and focuses on the interaction between DOCTOR ARTHUR SEWARD and RENFIELD. Candidates may explore vocal and/or physical pacing. Allow all appropriate points when supported by references to the text.</p> <table border="1"> <tr> <td><b>Band 1</b></td><td>A detailed discussion of how to vary pace, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td><b>Band 2</b></td><td>A broad explanation of how to vary pace, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td><b>Band 3</b></td><td>A general description of pace in the passage.</td><td>1 mark</td></tr> <tr> <td><b>Band 4</b></td><td>No creditable response.</td><td>0 marks</td></tr> </table>	<b>Band 1</b>	A detailed discussion of how to vary pace, supported by close reference to the passage.	4–5 marks	<b>Band 2</b>	A broad explanation of how to vary pace, supported by some reference to the passage.	2–3 marks	<b>Band 3</b>	A general description of pace in the passage.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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5	<p><b>Write about how you would use design elements to stage Scene One.</b></p> <p>Some brief details are given in the opening stage directions. This allows considerable scope for the designer to take a broad thematic approach, or to go for a detailed, historically authentic approach.</p> <p>Allow credit for thought-out ideas that show a clear sense of purpose and close reference to the text. Candidates may bring in a range of design elements such as lighting, sound, costume, as appropriate.</p> <p>Annotated diagrams are acceptable.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td><td>A practical understanding of design supported by detailed reference to the scene.</td><td>4–5 marks</td></tr> <tr> <td><b>Band 2</b></td><td>Some understanding of design supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td><b>Band 3</b></td><td>Identifies some design possibilities, based on the scene.</td><td>1 mark</td></tr> <tr> <td><b>Band 4</b></td><td>No creditable response.</td><td>0 marks</td></tr> </tbody> </table>	<b>Band 1</b>	A practical understanding of design supported by detailed reference to the scene.	4–5 marks	<b>Band 2</b>	Some understanding of design supported by one or two workable suggestions.	2–3 marks	<b>Band 3</b>	Identifies some design possibilities, based on the scene.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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6	<p><b>How would you direct Scene Seven <u>and</u> Scene Nine to create suspense and horror?</b></p> <p>This is a sizeable length of passage and there are several possible ways of creating suspense and horror in it. Allow all creative suggestions.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.</td><td>9–10 Marks</td></tr> <tr> <td><b>Band 2</b></td><td>Offers some insight into the passage and provides a range of practical ideas about how to direct the scenes.</td><td>7–8 Marks</td></tr> <tr> <td><b>Band 3</b></td><td>Offers understanding of the passage and provides some specific examples of how to direct the scenes.</td><td>5–6 Marks</td></tr> <tr> <td><b>Band 4</b></td><td>Offers some understanding of the passage and provides some simple suggestions as to how to direct the scenes.</td><td>3–4 Marks</td></tr> <tr> <td><b>Band 5</b></td><td>Offers basic understanding of the scenes and general comments.</td><td>1–2 Marks</td></tr> <tr> <td><b>Band 6</b></td><td>No creditable response.</td><td>0 Marks</td></tr> </tbody> </table>	<b>Band 1</b>	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.	9–10 Marks	<b>Band 2</b>	Offers some insight into the passage and provides a range of practical ideas about how to direct the scenes.	7–8 Marks	<b>Band 3</b>	Offers understanding of the passage and provides some specific examples of how to direct the scenes.	5–6 Marks	<b>Band 4</b>	Offers some understanding of the passage and provides some simple suggestions as to how to direct the scenes.	3–4 Marks	<b>Band 5</b>	Offers basic understanding of the scenes and general comments.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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7	<p><b>As an actor, how would you approach playing the role of TSŪ, the wife/Crane?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>The role of the Wife/Crane is central to the play, especially towards the ending when she commands that her husband should not see her whilst creating the cloth for him to sell. Allow credit for all suggestions that can be supported by reference to the text.</p> <table border="1"> <tr> <td><b>Band 1</b></td><td>Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.</td><td>9–10 Marks</td></tr> <tr> <td><b>Band 2</b></td><td>Shows some insight into the role and offers a range of practical ideas of how to approach it.</td><td>7–8 Marks</td></tr> <tr> <td><b>Band 3</b></td><td>Shows understanding of the role and provides some specific examples of how to play it.</td><td>5–6 Marks</td></tr> <tr> <td><b>Band 4</b></td><td>Shows some understanding of the role and provides simple suggestions.</td><td>3–4 Marks</td></tr> <tr> <td><b>Band 5</b></td><td>Shows basic understanding of the role and a general comment on playing it.</td><td>1–2 Marks</td></tr> <tr> <td><b>Band 6</b></td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	<b>Band 1</b>	Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.	9–10 Marks	<b>Band 2</b>	Shows some insight into the role and offers a range of practical ideas of how to approach it.	7–8 Marks	<b>Band 3</b>	Shows understanding of the role and provides some specific examples of how to play it.	5–6 Marks	<b>Band 4</b>	Shows some understanding of the role and provides simple suggestions.	3–4 Marks	<b>Band 5</b>	Shows basic understanding of the role and a general comment on playing it.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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8	<p><b>Explain the set design that you would create for a production of this play.</b></p> <p>Decisions need to be made about the date and location for the setting – whether taken literally or suggested by a broader approach. Bands 1 and 2 might, typically, explore the different events in the plot. Designs may also pick up and develop the Japanese cultural references in the text. Candidates should be given credit for suggestions that use props/dressing to support their answer. As this is a set design question, comments related to other design elements should not be given credit unless they are being used to enhance the set design.</p> <table border="1"> <tr> <td> <p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to approach issues of period and setting.</li> <li>• Excellent, practical suggestions, applied with sustained and detailed reference to the extract.</li> </ul> </td><td><b>Band 1</b> 13–15 Marks</td></tr> <tr> <td> <p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to approach issues of period and setting.</li> <li>• Practical suggestions, with consistently appropriate reference to the extract.</li> </ul> </td><td><b>Band 2</b> 10–12 Marks</td></tr> <tr> <td> <p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to approach issues of period and setting.</li> <li>• Some practical suggestions, with some appropriate references to the extract.</li> <li>• Typically, this band should be used for candidates who respond only with a diagram</li> </ul> </td><td><b>Band 3</b> 7–9 Marks</td></tr> <tr> <td> <p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to approach issues of period and setting.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> <li>• A response which lists set design ideas and/or suggestion for props/dressing only</li> </ul> </td><td><b>Band 4</b> 4–6 Marks</td></tr> <tr> <td> <p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to approach issues of period and setting.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul> </td><td><b>Band 5</b> 1–3 Marks</td></tr> <tr> <td>No creditable response.</td><td><b>Band 6</b> 0 Marks</td></tr> </table>	<p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to approach issues of period and setting.</li> <li>• Excellent, practical suggestions, applied with sustained and detailed reference to the extract.</li> </ul>	<b>Band 1</b> 13–15 Marks	<p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to approach issues of period and setting.</li> <li>• Practical suggestions, with consistently appropriate reference to the extract.</li> </ul>	<b>Band 2</b> 10–12 Marks	<p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to approach issues of period and setting.</li> <li>• Some practical suggestions, with some appropriate references to the extract.</li> <li>• Typically, this band should be used for candidates who respond only with a diagram</li> </ul>	<b>Band 3</b> 7–9 Marks	<p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to approach issues of period and setting.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> <li>• A response which lists set design ideas and/or suggestion for props/dressing only</li> </ul>	<b>Band 4</b> 4–6 Marks	<p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to approach issues of period and setting.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul>	<b>Band 5</b> 1–3 Marks	No creditable response.	<b>Band 6</b> 0 Marks
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Question	Answer	Marks
9	<p><b>As a director, how would you stage the supernatural elements of the play?</b></p> <p>Candidates should take a directorial focus rather than merely describing the play. There is a wide range of supernatural aspects in the play from which candidates may select. The focus should be on holistic approaches to staging. Candidates should be credited for ideas that include design elements such as sound, lighting, costume.</p>	15
	<p><i>Shows a sophisticated practical understanding of how to stage the play</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the supernatural elements of the play.</li> <li>• Excellent, practical suggestions, with sustained and detailed reference to the extract.</li> </ul>	<b>Band 1</b> 13–15 Marks
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	<p><i>Shows broad understanding of how to stage the play</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the supernatural elements of the play.</li> <li>• Some practical suggestions, with some appropriate reference to the extract.</li> </ul>	<b>Band 3</b> 7–9 Marks
	<p><i>Shows partial understanding of how to stage the play</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of how to direct the play</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul>	<b>Band 4</b> 4–6 Marks
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10	<p><b>Explain how you structured your devised piece to draw the audience into the action.</b></p> <p>There are two parts to the question. Candidates should explore both the structure of the devised piece, and how this was used to draw the audience into the action.</p> <table border="1"> <tr> <td><b>Band 1</b></td><td>A detailed and perceptive explanation of the structure of the devised piece supported by a range of carefully considered examples related to how the structure helped draw the audience into the action.</td><td>9–10 Marks</td></tr> <tr> <td><b>Band 2</b></td><td>A clear discussion of the structure of the devised piece, supported by a range of relevant examples related to how the structure helped draw the audience into the action.</td><td>7–8 Marks</td></tr> <tr> <td><b>Band 3</b></td><td>An explanation of some specific aspects of the structure of the devised piece with some supporting suggestions related to how the structure helped draw the audience into the action.</td><td>5–6 Marks</td></tr> <tr> <td><b>Band 4</b></td><td>General comments related to how the structure helped draw the audience into the action.</td><td>3–4 Marks</td></tr> <tr> <td><b>Band 5</b></td><td>Identifies the structure of the devised piece</td><td>1–2 Marks</td></tr> <tr> <td><b>Band 6</b></td><td>No creditable response/Structure is not understood/A narrative of the devised piece that has no reference to structure</td><td>0 Marks</td></tr> </table>	<b>Band 1</b>	A detailed and perceptive explanation of the structure of the devised piece supported by a range of carefully considered examples related to how the structure helped draw the audience into the action.	9–10 Marks	<b>Band 2</b>	A clear discussion of the structure of the devised piece, supported by a range of relevant examples related to how the structure helped draw the audience into the action.	7–8 Marks	<b>Band 3</b>	An explanation of some specific aspects of the structure of the devised piece with some supporting suggestions related to how the structure helped draw the audience into the action.	5–6 Marks	<b>Band 4</b>	General comments related to how the structure helped draw the audience into the action.	3–4 Marks	<b>Band 5</b>	Identifies the structure of the devised piece	1–2 Marks	<b>Band 6</b>	No creditable response/Structure is not understood/A narrative of the devised piece that has no reference to structure	0 Marks	10
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11	<p><b>How did your use of the performance space add dramatic power to your devised piece?</b></p> <p>As evaluation is not explicit in the question, candidates should not be penalised if evaluation is implicit.</p> <table border="1"> <tr> <td> <p><i>Shows a sophisticated practical understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and detailed discussion of how the space was used to add power to the drama.</li> <li>• Excellent, practical evaluation of the power of the drama with sustained and detailed reference to the devised piece.</li> </ul> </td><td> <b>Band 1</b> 13–15 Marks                 </td></tr> <tr> <td> <p><i>Shows detailed practical understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the space was used to add power to the drama.</li> <li>• Well-formulated practical evaluation of the power of the drama although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td><td> <b>Band 2</b> 10–12 Marks                 </td></tr> <tr> <td> <p><i>Shows broad understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A competent understanding of how the space was used to add power to the drama.</li> <li>• Some evaluation of the power of the drama with some reference to the devised piece.</li> </ul> </td><td> <b>Band 3</b> 7–9 Marks                 </td></tr> <tr> <td> <p><i>Shows partial understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of how the space was used to add power to the drama.</li> <li>• An attempt to evaluate the power of the drama with occasional appropriate references to the devised piece.</li> </ul> </td><td> <b>Band 4</b> 4–6 Marks                 </td></tr> <tr> <td> <p><i>Shows limited understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A narrow understanding of how the space was used to add power to the drama.</li> <li>• Minimal evaluation; little or no reference to the devised piece.</li> </ul> </td><td> <b>Band 5</b> 1–3 Marks                 </td></tr> <tr> <td>No creditable response.</td><td><b>Band 6</b> 0 Marks</td></tr> </table>	<p><i>Shows a sophisticated practical understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and detailed discussion of how the space was used to add power to the drama.</li> <li>• Excellent, practical evaluation of the power of the drama with sustained and detailed reference to the devised piece.</li> </ul>	<b>Band 1</b> 13–15 Marks	<p><i>Shows detailed practical understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the space was used to add power to the drama.</li> <li>• Well-formulated practical evaluation of the power of the drama although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	<b>Band 2</b> 10–12 Marks	<p><i>Shows broad understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A competent understanding of how the space was used to add power to the drama.</li> <li>• Some evaluation of the power of the drama with some reference to the devised piece.</li> </ul>	<b>Band 3</b> 7–9 Marks	<p><i>Shows partial understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of how the space was used to add power to the drama.</li> <li>• An attempt to evaluate the power of the drama with occasional appropriate references to the devised piece.</li> </ul>	<b>Band 4</b> 4–6 Marks	<p><i>Shows limited understanding of how to use the performance space to add dramatic power to the devised piece</i></p> <ul style="list-style-type: none"> <li>• A narrow understanding of how the space was used to add power to the drama.</li> <li>• Minimal evaluation; little or no reference to the devised piece.</li> </ul>	<b>Band 5</b> 1–3 Marks	No creditable response.	<b>Band 6</b> 0 Marks	15
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