

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.

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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><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><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"> <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> </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"> <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> </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"> <tr> <td>Band 1</td><td>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>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use stage set and furniture to help create dramatic tension, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate stage set or furniture.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response</td><td>0 marks</td></tr> </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"> <tr> <td>Band 1</td><td>Offers insight into how to direct these scenes and provides a detailed and perceptive discussion of how to achieve dramatic impact.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into how to direct these scenes and provides a range of practical ideas of how to achieve dramatic impact.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of how to direct these scenes and provides some specific examples of how to achieve dramatic impact.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of these scenes and provides some simple suggestions.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of these scenes and general comments.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response</td><td>0 Marks</td></tr> </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>How would you direct the extract to bring out its dream-like qualities?</p> <p>Make close reference to specific lines from the extract in your answer</p> <p>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 style="list-style-type: none">the proxemics and movement around the spacecharacter interaction and use of voicepositioning and movement of actorsrelationship with the actorsdramatic use of silenceuse of eye contact / avoidance of eye contactuse of propsuse of lighting/shadow/effects. <table><tr><td><i>Offers a sophisticated practical understanding of how to direct the extract</i><ul 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>Band 1 9–10 Marks</td></tr><tr><td><i>Offers detailed practical understanding of how to direct the extract</i><ul 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>Band 2 7–8 Marks</td></tr><tr><td><i>Offers broad understanding of how to direct the extract</i><ul 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>Band 3 5–6 Marks</td></tr><tr><td><i>Offers partial understanding of how to direct the extract</i><ul style="list-style-type: none">some understanding of how to direct the extract.</td><td>Band 4 3–4 Marks</td></tr><tr><td><i>Offers limited understanding of how to direct the extract.</i><ul style="list-style-type: none">Offers basic understanding of some directing techniques.</td><td>Band 5 1–2 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Offers a sophisticated practical understanding of how to direct the extract</i> <ul 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.	Band 1 9–10 Marks	<i>Offers detailed practical understanding of how to direct the extract</i> <ul 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.	Band 2 7–8 Marks	<i>Offers broad understanding of how to direct the extract</i> <ul style="list-style-type: none">A competent explanation of how to direct the extract.Several practical suggestions, with some appropriate reference to the extract.	Band 3 5–6 Marks	<i>Offers partial understanding of how to direct the extract</i> <ul style="list-style-type: none">some understanding of how to direct the extract.	Band 4 3–4 Marks	<i>Offers limited understanding of how to direct the extract.</i> <ul style="list-style-type: none">Offers basic understanding of some directing techniques.	Band 5 1–2 Marks	No creditable response.	Band 6 0 Marks	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><tr><td><i>Offers a sophisticated practical understanding of how to play JIRO</i><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>Band 1 13–15 Marks</td></tr><tr><td><i>Offers detailed practical understanding of how to play JIRO</i><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>Band 2 10–12 Marks</td></tr><tr><td><i>Offers broad understanding of how to play JIRO</i><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>Band 3 7–9 Marks</td></tr><tr><td><i>Offers partial understanding of how to play JIRO.</i><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>Band 4 4–6 Marks</td></tr><tr><td><i>Offers limited understanding of how to play JIRO.</i><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>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Offers a sophisticated practical understanding of how to play JIRO</i> <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.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to play JIRO</i> <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.	Band 2 10–12 Marks	<i>Offers broad understanding of how to play JIRO</i> <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.	Band 3 7–9 Marks	<i>Offers partial understanding of how to play JIRO.</i> <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.	Band 4 4–6 Marks	<i>Offers limited understanding of how to play JIRO.</i> <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.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	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><tr><td><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>Band 1 13–15 Marks</td></tr><tr><td><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>Band 2 10–12 Marks</td></tr><tr><td><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>Band 3 7–9 Marks</td></tr><tr><td><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>Band 4 4–6 Marks</td></tr><tr><td><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>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></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.	Band 1 13–15 Marks	<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.	Band 2 10–12 Marks	<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.	Band 3 7–9 Marks	<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.	Band 4 4–6 Marks	<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.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

Question	Answer	Marks												
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><tr><td>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>Band 1 9–10 Marks</td></tr><tr><td>A clear explanation of how vocal contrasts were used during the devising process, supported by a range of relevant examples.</td><td>Band 2 7–8 Marks</td></tr><tr><td>A variable explanation of how vocal contrasts were used during the devising process, with some supporting examples.</td><td>Band 3 5–6 Marks</td></tr><tr><td>General comments about the devising process with some reference to vocal contrasts.</td><td>Band 4 3–4 Marks</td></tr><tr><td>Identifies an aspect of the devising process.</td><td>Band 5 1–2 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></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><tr><td><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><p>Band 1 13–15 Marks</p></td></tr><tr><td><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><p>Band 2 10–12 Marks</p></td></tr><tr><td><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><p>Band 3 7–9 Marks</p></td></tr><tr><td><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><p>Band 4 4–6 Marks</p></td></tr><tr><td><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><p>Band 5 1–3 Marks</p></td></tr><tr><td>No creditable response.</td><td><p>Band 6 0 Marks</p></td></tr></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>	No creditable response.	<p>Band 6 0 Marks</p>	15
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