

Cambridge IGCSE™

DRAMA**0411/11**

Paper 1 Written Examination

May/June 2025

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 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **12** 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.

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	Tick: correct point
	Unclear
	Too vague
	Indicates that the point has been noted, but no credit has been given.
	Evaluation
	Lengthy narrative
	Benefit of the doubt

Question	Answer	Marks				
1	<p>Suggest a costume for the actor playing the role of <u>one</u> of MEL's sisters (PAULINE, PEARL or JESSIE) at curtain rise at line 298. Why would this costume suggestion be appropriate?</p> <p>This is the first appearance of MEL's sisters. We are told only that they are all in their late 50s and 'dressed quite well'. There is no reason to suppose that there is very much variation between the three women and therefore it does not matter which of the three sisters is selected by candidates. However, be alert to whether the candidate's suggestion can be justified by the text.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A suggestion of an appropriate costume.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A statement as to why this would be appropriate.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> </table>	A suggestion of an appropriate costume.	1 Mark	A statement as to why this would be appropriate.	1 Mark	2
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2	<p>Read from line 282 ['This is Roger Keating'] to line 296 [<i>The News Logo fades.</i>].</p> <p>Give <u>three different</u> pieces of advice about vocal delivery (e.g. accent, pace, phrasing, tone, etc.) to the actor playing the role of VOICE OF ROGER KEATING.</p> <p>This passage brings the scene to a conclusion with the radio voice acting as a commentary on contemporary events to give context and depth to the action. The lines are delivered in darkness and the contrasts can therefore only be through use of voice. There is considerable opportunity to offer advice on the challenges of delivering on radio.</p> <p>Allow any three appropriate pieces of advice for the actor playing the role of VOICE OF ROGER KEATING. The question suggests four areas as prompts, but answers may cover any appropriate aspects, for example, accent, pace, pause, pitch, phrasing, tone, structure and volume.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A second piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A third piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> </table>	A piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.	1 Mark	A second piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.	1 Mark	A third piece of advice about vocal delivery for the actor playing the role of VOICE OF ROGER KEATING.	1 Mark	3
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3	<p>Read the passage from line 13 ['What's wrong?'] to lines 101–102 ['Sleep in the bedroom']. How would you play the role of MEL to show his obsessive behaviour?</p> <p>MEL is presented as a neurotic, highly obsessive individual who is fixated with the problems and issues he sees in living in the apartment, which seemed to promise so much but which has proved a terrible let-down. As we discover shortly after this passage, there are real issues at work and he is worried about his job and this frames his view of the apartment and his perception of himself in the world. There are many ways in which MEL's manic behaviour could be portrayed, for example, his rapid change of position, the speed of delivery, his nervous movements, his physicality and proximity to EDNA, and the balcony and the wall.</p> <table border="1"> <tr> <td>Band 1</td><td>A detailed explanation of how to play the role of MEL to show his obsessive behaviour.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad discussion of how to play the role of MEL to show his obsessive behaviour.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of MEL's character.</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 explanation of how to play the role of MEL to show his obsessive behaviour.	4–5 marks	Band 2	A broad discussion of how to play the role of MEL to show his obsessive behaviour.	2–3 marks	Band 3	A general description of MEL's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read the passage from line 297 ['Two weeks later.] to line 380–381 ['What are we going to do?']. How could the actors emphasise their different views about MEL in this passage?</p> <p>This passage shows a rapid-fire exchange as the siblings attempt to explain MEL's problems. This is a humorous passage that is reliant on witty dialogue displaying misunderstandings, clarifications and inability to listen to what each person is saying.</p> <table border="1"> <tr> <td>Band 1</td><td>A detailed explanation of how to emphasise the differences in their views about MEL, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad discussion of how to emphasise the differences in their views about MEL, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the differences between their views about MEL.</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 explanation of how to emphasise the differences in their views about MEL, supported by close reference to the passage.	4–5 marks	Band 2	A broad discussion of how to emphasise the differences in their views about MEL, supported by some reference to the passage.	2–3 marks	Band 3	A general description of the differences between their views about MEL.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Describe your set design for the opening of the extract. Justify the creative choices you have made with reference to the extract.</p> <p>There are several indications of the details of the apartment in the text.</p> <p>It is on the 14th floor of a new apartment block that MEL and EDNA believed to be in a smart, chic part of New York with modern luxuries, but which has turned out to be characterless. The apartment has proved to be a grim disappointment because of its restrictive view from the balcony, the thinness of the walls and its uncontrollable temperature. The apartment represents MEL's state of mind and there is a strong sense of psychological confinement and the overwhelming July heat.</p> <p>Allow any set design description that can be supported from the extract. Annotated diagrams may be included.</p> <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of set design justified by reference to the extract.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of set design justified by general reference to the extract. Use this band as a ceiling for description with no practical application.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Identifies a set design possibility from the extract.</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 set design justified by reference to the extract.	4–5 marks	Band 2	Some understanding of set design justified by general reference to the extract. Use this band as a ceiling for description with no practical application.	2–3 marks	Band 3	Identifies a set design possibility from the extract.	1 mark	Band 4	No creditable response.	0 marks	5
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6	<p>Read the passage from line 470 ['So what's the diagnosis?'] to the end of the extract.</p> <p>How would you direct this passage to reveal <u>both</u> the sadness <u>and</u> the frustration of the situation?</p> <p>The passage opens with the siblings offering to pay for MEL's medical treatment for a defined period of time. As the passage progresses, this turns to EDNA requesting that the money be put forward to finance MEL setting up and running a summer camp for children in Vermont. HARRY is resistant and puts forward many excuses as to why this would not be a good idea. There are many witty moments, where timing and execution would be key to balancing the perceived happiness that MEL might experience with the potential calamity that would be likely to ensue from EDNA's suggestions.</p> <p>Allow all directorial suggestions that would maximise the dramatic impact of these. NB: If candidates refer to only one aspect, restrict the mark to a maximum of Band 3.</p> <table border="1"> <tr> <td>Band 1</td><td>Offers detailed insight into the passage and provides a perceptive discussion of how to direct it to reveal both sadness and frustration.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers insight into the passage and provides a range of practical ideas about how to direct it to reveal both sadness and frustration.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the passage and provides some specific examples of how to direct it. Use this band as a ceiling if only one of the two conditions is considered.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some general suggestions as to how to direct it.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Makes general points about the passage.</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 detailed insight into the passage and provides a perceptive discussion of how to direct it to reveal both sadness and frustration.	9–10 Marks	Band 2	Offers insight into the passage and provides a range of practical ideas about how to direct it to reveal both sadness and frustration.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples of how to direct it. Use this band as a ceiling if only one of the two conditions is considered.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some general suggestions as to how to direct it.	3–4 Marks	Band 5	Makes general points about the passage.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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7	<p>You are playing the role of MARY LENNOX. Explain how you would demonstrate the change in her character during the extract?</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The extract shows the emotional journey of MARY LENNOX, as she makes the enforced transition from life in India after the traumatic death of her parents. There, she has been cosseted by servants and she struggles initially with the grittier reality of life in Yorkshire. Over the course of the play, MARY slowly and hesitantly builds relationships with others at Misselthwaite Manor.</p> <p>Allow credit for discussion that explains how this could be achieved through facial expressions, vocal tone, variation of physical proximity, exaggerated gesture and any other appropriate suggestion.</p> <table border="1"> <tbody> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to play the role of MARY LENNOX, with close reference to the extract.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to play the role of MARY LENNOX, with reference to the extract.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to play the role of MARY LENNOX, with some reference to the extract.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows moments of understanding of how to play the role of MARY LENNOX, with occasional reference to the extract.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows limited understanding of how to play the role of MARY LENNOX with little or no reference to the extract. Use this band as a ceiling if no reference to specific lines.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </tbody> </table>	Band 1	Shows detailed and perceptive insight into how to play the role of MARY LENNOX, with close reference to the extract.	9–10 Marks	Band 2	Shows understanding of how to play the role of MARY LENNOX, with reference to the extract.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of MARY LENNOX, with some reference to the extract.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of MARY LENNOX, with occasional reference to the extract.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of MARY LENNOX with little or no reference to the extract. Use this band as a ceiling if no reference to specific lines.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	<p>What challenges would you face in creating a set design for a production of this extract and how would you address them?</p> <p>The extract calls for a variety of settings, some of them outdoors. Candidates are expected to recognise the challenges and suggest an overall approach. The question does not require detailed explanation of each of the settings but candidates are expected to explain how the overall design would work.</p> <table border="1" data-bbox="298 518 1330 1643"> <tr> <td data-bbox="298 518 1179 758"> <p><i>Shows a sophisticated practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A comprehensive and effective explanation of how to approach the challenges of creating set design. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td data-bbox="1179 518 1330 758"> Band 1 13–15 Marks </td></tr> <tr> <td data-bbox="298 758 1179 938"> <p><i>Shows detailed practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of how to approach the challenges of creating set design. • Practical suggestions with detailed references to the extract. </td><td data-bbox="1179 758 1330 938"> Band 2 10–12 Marks </td></tr> <tr> <td data-bbox="298 938 1179 1129"> <p><i>Shows broad practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to approach issues of the challenges of creating set design. • Some practical suggestions with some appropriate reference to the extract. </td><td data-bbox="1179 938 1330 1129"> Band 3 7–9 Marks </td></tr> <tr> <td data-bbox="298 1129 1179 1364"> <p><i>Shows some practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A variable explanation of how to approach the challenges of creating set design. • A few practical suggestions with occasional reference to the extract. • Use this band as a ceiling for challenges without solutions </td><td data-bbox="1179 1129 1330 1364"> Band 4 4–6 Marks </td></tr> <tr> <td data-bbox="298 1364 1179 1544"> <p><i>Shows limited practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of one or more aspects of set design. • Minimal suggestions as to how to approach the extract. </td><td data-bbox="1179 1364 1330 1544"> Band 5 1–3 Marks </td></tr> <tr> <td data-bbox="298 1544 1179 1643"> <p>No creditable response.</p> </td><td data-bbox="1179 1544 1330 1643"> Band 6 0 Marks </td></tr> </table>	<p><i>Shows a sophisticated practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A comprehensive and effective explanation of how to approach the challenges of creating set design. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract. 	Band 1 13–15 Marks	<p><i>Shows detailed practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of how to approach the challenges of creating set design. • Practical suggestions with detailed references to the extract. 	Band 2 10–12 Marks	<p><i>Shows broad practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to approach issues of the challenges of creating set design. • Some practical suggestions with some appropriate reference to the extract. 	Band 3 7–9 Marks	<p><i>Shows some practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A variable explanation of how to approach the challenges of creating set design. • A few practical suggestions with occasional reference to the extract. • Use this band as a ceiling for challenges without solutions 	Band 4 4–6 Marks	<p><i>Shows limited practical understanding of design challenges</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of one or more aspects of set design. • Minimal suggestions as to how to approach the extract. 	Band 5 1–3 Marks	<p>No creditable response.</p>	Band 6 0 Marks	15
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9	<p>As a director, what approach would you take to portraying the creatures in the extract? Make close reference to specific lines from the extract to justify your choices.</p> <p>Some of the magic of the dramatisation of the novel relies on the interaction with creatures (fox and squirrel, robin, ugly grey dog, mouse). Allow credit for imaginative solutions, perhaps including puppetry, animatronics, human actors, mime artists, costume, lighting effects, soundscape etc. Allow any workable suggestions that can be justified from the text.</p> <table border="1" data-bbox="298 624 1327 1739"> <tr> <td data-bbox="298 624 1176 855"> <p><i>Shows a sophisticated practical understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A comprehensive and effective explanation of how to direct the extract. • Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td data-bbox="1176 624 1327 855"> Band 1 13–15 Marks </td></tr> <tr> <td data-bbox="298 855 1176 1095"> <p><i>Shows detailed practical understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of how to direct the extract. • Practical suggestions, with consistently appropriate reference to the extract. </td><td data-bbox="1176 855 1327 1095"> Band 2 10–12 Marks </td></tr> <tr> <td data-bbox="298 1095 1176 1259"> <p><i>Shows broad understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract. • Some practical suggestions, with some appropriate reference to the extract. </td><td data-bbox="1176 1095 1327 1259"> Band 3 7–9 Marks </td></tr> <tr> <td data-bbox="298 1259 1176 1468"> <p><i>Shows partial understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A variable explanation of how to direct the extract. • A narrow range of practical suggestions, with little or no reference to the extract. Use this band as a ceiling if no reference to specific lines. </td><td data-bbox="1176 1259 1327 1468"> Band 4 4–6 Marks </td></tr> <tr> <td data-bbox="298 1468 1176 1641"> <p><i>Shows limited understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A confused, incomplete, or narrative description of how to direct the extract. • No reference to the extract. </td><td data-bbox="1176 1468 1327 1641"> Band 5 1–3 Marks </td></tr> <tr> <td data-bbox="298 1641 1176 1739">No creditable response.</td><td data-bbox="1176 1641 1327 1739"> Band 6 0 Marks </td></tr> </table>	<p><i>Shows a sophisticated practical understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A comprehensive and effective explanation of how to direct the extract. • Excellent, practical suggestions, with sustained and detailed reference to the extract. 	Band 1 13–15 Marks	<p><i>Shows detailed practical understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • An assured and mainly effective explanation of how to direct the extract. • Practical suggestions, with consistently appropriate reference to the extract. 	Band 2 10–12 Marks	<p><i>Shows broad understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract. • Some practical suggestions, with some appropriate reference to the extract. 	Band 3 7–9 Marks	<p><i>Shows partial understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A variable explanation of how to direct the extract. • A narrow range of practical suggestions, with little or no reference to the extract. Use this band as a ceiling if no reference to specific lines. 	Band 4 4–6 Marks	<p><i>Shows limited understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A confused, incomplete, or narrative description of how to direct the extract. • No reference to the extract. 	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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<p><i>Shows limited understanding of how to portray the creatures</i></p> <ul style="list-style-type: none"> • A confused, incomplete, or narrative description of how to direct the extract. • No reference to the extract. 	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													

Question	Answer	Marks																		
10	<p>Explain the challenges that you faced in creating well-developed characters from your stimulus and how you addressed these challenges.</p> <p>The focus of this question is on the <u>devising process</u>.</p> <p>There are many challenges in creating three-dimensional characters from an image or an idea on paper. This question focuses on the way in which the group rose to these challenges and the type of characters they created. Candidates do not have to cover every character in the piece – some characters may not be well developed. Some may write only about their own character and there is no penalty for so doing.</p> <p>Candidates may cover the way in which they achieved coherence in building the role/s and discuss the challenges in creating believable characters with complex motivations that appear like real people.</p> <p>Allow credit for both discussing challenges and offering solutions.</p> <table border="1"> <tbody> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the challenges and how they addressed them; a wide range of appropriate examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear explanation of the challenges and how they addressed them; a range of appropriate examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of some challenges and how they addressed them; some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Comments on the challenges involved; a few simple examples.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies one or two challenges and/or examples.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </tbody> </table>	Band 1	A detailed and perceptive explanation of the challenges and how they addressed them; a wide range of appropriate examples.	9–10 Marks	Band 2	A clear explanation of the challenges and how they addressed them; a range of appropriate examples.	7–8 Marks	Band 3	An explanation of some challenges and how they addressed them; some supporting examples.	5–6 Marks	Band 4	Comments on the challenges involved; a few simple examples.	3–4 Marks	Band 5	Identifies one or two challenges and/or examples.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	<p>How effective were you in bringing out the relationships between characters when you performed your devised piece?</p> <p>The focus of this question is on the <u>performance of the devised piece</u>.</p> <p>Candidates are expected to focus on the way in which they brought out the relationships between the characters in their devised piece when they performed it to an audience.</p> <p>Allow credit for clear discussion of how these tensions were created and resolved in performance.</p> <table border="1"> <tr> <td> <p><i>Sophisticated evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed evaluation of the character relationships. • Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece. </td><td> Band 1 13–15 Marks </td></tr> <tr> <td> <p><i>Detailed evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • An effective evaluation of the use of character relationships. • Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece. </td><td> Band 2 10–12 Marks </td></tr> <tr> <td> <p><i>Competent evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • An adequate evaluation of the use of character relationships. • Competent practical evaluation of performance; some appropriate reference to the devised piece. </td><td> Band 3 7–9 Marks </td></tr> <tr> <td> <p><i>Limited evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • A limited evaluation of the use of character relationships. • An attempt at evaluation of performance i.e. analysis with implied evaluative comment. Occasional reference to the devised piece. </td><td> Band 4 4–6 Marks </td></tr> <tr> <td> <p><i>Reviews the use of characterisation</i></p> <ul style="list-style-type: none"> • A review of the character relationships. Use this band as a ceiling if no evaluative comment. • Minimal evaluation of performance; little or no reference to the devised piece. </td><td> Band 5 1–3 Marks </td></tr> <tr> <td>No creditable response.</td><td></td><td> Band 6 0 Marks </td></tr> </table>	<p><i>Sophisticated evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed evaluation of the character relationships. • Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece. 	Band 1 13–15 Marks	<p><i>Detailed evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • An effective evaluation of the use of character relationships. • Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece. 	Band 2 10–12 Marks	<p><i>Competent evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • An adequate evaluation of the use of character relationships. • Competent practical evaluation of performance; some appropriate reference to the devised piece. 	Band 3 7–9 Marks	<p><i>Limited evaluation of how effectively character relationships were brought out</i></p> <ul style="list-style-type: none"> • A limited evaluation of the use of character relationships. • An attempt at evaluation of performance i.e. analysis with implied evaluative comment. Occasional reference to the devised piece. 	Band 4 4–6 Marks	<p><i>Reviews the use of characterisation</i></p> <ul style="list-style-type: none"> • A review of the character relationships. Use this band as a ceiling if no evaluative comment. • Minimal evaluation of performance; little or no reference to the devised piece. 	Band 5 1–3 Marks	No creditable response.		Band 6 0 Marks
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