



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Paper

October/November 2022

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 October/November 2022 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **11** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level 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	Suggest <u>two</u> features of the costume you would wear to play GANESHA. Ganesha is a key figure introduced early on, and is described as someone with an elephant’s head and man’s body who comes strutting, his mask reflecting the God-like qualities of the character and may be comic. Suggestions could include a cumbersome, full head or symbolic 2D mask held up, and another aspect of costume. Additional appropriate costume should reflect his status. Only one mark can be awarded for the mask/head. <table><tr><td>One feature of the costume for GANESHA.</td><td>1 Mark</td></tr><tr><td>One other feature of the costume for GANESHA.</td><td>1 Mark</td></tr></table>	One feature of the costume for GANESHA.	1 Mark	One other feature of the costume for GANESHA.	1 Mark	2		
One feature of the costume for GANESHA.	1 Mark							
One other feature of the costume for GANESHA.	1 Mark							
2	Read the passage between line 167–8 [<i>‘the KING OF THE FISHERMEN appears’</i>] and line 204 [<i>‘He said that?’</i>]. As an actor, identify <u>three</u> different physical actions the KING OF THE FISHERMEN could use to emphasise his power and authority. There are several potential moments of movement and physicality which would emphasise power and authority. He looks at Santanu critically, is anxious to extract a promise before agreeing to the marriage, calls bluff as he walks away, shows fears caused by doubts, spreads hands to indicate impossible dilemma he is in, surprise/suspicion that Bhishma will give up all his rights, debates closely (proxemics) with Bhishma and deploys facial incredulity in making Bhishma repeat his oath. <table><tr><td>An appropriate suggestion of a physical action he could use to emphasise his power and authority.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of a physical action he could use to emphasise his power and authority.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of a physical action he could use to emphasise his power and authority.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	A second appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	A third appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark	3
An appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark							
A second appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark							
A third appropriate suggestion of a physical action he could use to emphasise his power and authority.	1 Mark							

Question	Answer	Marks												
3	Read the passage from line 235 [‘Listen to me Bhishma’] to lines 278 – 279 [‘Never forget me, Bhishma. I am your death’]. What advice would you give to the actor playing AMBA in this passage? In this passage AMBA goes from being one of the chosen brides of Bhishma to being sent from him to her fiancé, being rejected by him and sent back to Bhishma who rejects her also saying she should go back to her father. She vows to devote her life to finding someone who can find a way to kill him. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play several facets of the role of AMBA in this passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of AMBA in this passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the role of AMBA in this passage.</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 several facets of the role of AMBA in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of AMBA in this passage.	2–3 marks	Band 3	A general description of the role of AMBA in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
Band 1	A detailed discussion of how to play several facets of the role of AMBA in this passage.	4–5 marks												
Band 2	A broad explanation of how to play the role of AMBA in this passage.	2–3 marks												
Band 3	A general description of the role of AMBA in this passage.	1 mark												
Band 4	No creditable response.	0 marks												
4	Read lines 306–308 [‘Vyasa, you are forgetting someone who can make the princesses fertile.’] to line 363 [‘We skip twenty years’]. How would you direct the actors to make this passage dramatically effective? Satyavati is seeking to manipulate events so that her son Vyasa becomes father to the next generation through the princesses left unable to procreate because of the death of their husband. The insemination of the princesses is barely touched on, even symbolically. The section explains why Dhritarashtra is to be born blind. <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 passage.</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 passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the passage.</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 passage.	4–5 marks	Band 2	An explanation of how a director would direct the actors, supported by some reference to the passage.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
Band 1	A detailed discussion of how a director would direct the actors, supported by close reference to the passage.	4–5 marks												
Band 2	An explanation of how a director would direct the actors, supported by some reference to the passage.	2–3 marks												
Band 3	A general description of the passage.	1 mark												
Band 4	No creditable response.	0 marks												

Question	Answer	Marks												
5	Read from lines 445 [‘Don’t hesitate. Say your mantra.’] to line 461 [‘A last flame burns.’] How would you use lighting and sound for dramatic effect in this passage? The stage directions describe a ‘ferocious’ ceremony/ritual. Candidates have freedom to suggest lighting and sound in a style that may be appropriate to the context. Suggestions should be justified with reference to the text and create a sense of ‘the elaborate and ferocious ceremony.’ <table> <tr> <td>Band 1</td><td>A practical understanding of how to use lighting and sound, 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 lighting and sound, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate lighting or sound.</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 lighting and sound, supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to use lighting and sound, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate lighting or sound.	1 mark	Band 4	No creditable response	0 marks	5
Band 1	A practical understanding of how to use lighting and sound, supported by detailed reference to the passage.	4–5 marks												
Band 2	Some understanding of how to use lighting and sound, supported by one or two workable suggestions.	2–3 marks												
Band 3	Generally identifies some appropriate lighting or sound.	1 mark												
Band 4	No creditable response	0 marks												

Question	Answer	Marks																		
6	Read from line 526 [‘When Gandhari was pregnant, she bore her fruit for two years’] to the end of the extract. How would you direct this passage to achieve the greatest impact? Dramatic impact is achieved through the unusual delivery of a large ball to represent a baby. It has potential to be simply basic comedy, but may be handled as a serious presentation of the ball that became the hundred sons, the Kauravas. The suggestion that the child is sacrificed should change the atmosphere in a beat to more serious in keeping with the recurring theme of destruction. Directorial approaches might include: • physicality over the birth of the ball • sound effects, performers’ reactions • choral voices, coordinated movement • slow motion, other ritualistic movements • lights and effects • contrast of final section, peaceful and luminous <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the passage 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 the passage 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 the passage 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 the passage and provides some simple suggestions</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of the passage 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 the passage 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 the passage and provides a range of practical ideas of how to achieve dramatic impact.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to achieve dramatic impact.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions	3–4 Marks	Band 5	Offers basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
Band 1	Offers insight into how to direct the passage 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 the passage and provides a range of practical ideas of how to achieve dramatic impact.	7–8 Marks																		
Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to achieve dramatic impact.	5–6 Marks																		
Band 4	Offers some understanding of the passage and provides some simple suggestions	3–4 Marks																		
Band 5	Offers basic understanding of the passage and general comments.	1–2 Marks																		
Band 6	No creditable response	0 Marks																		

SECTION B

Question	Answer	Marks																		
7	As a designer, how would you costume any <u>two</u> characters to show their difference in status? Candidates may include labelled sketches which should be credited. They may discuss fabrics or ways costumes reveal status. Joan, possibly the most popular choice, is described as ‘dressed in man’s clothes throughout’ although candidates may choose to present her as the simple peasant girl dressed as such with nowhere to hide weapons or money. Her parents might be similar. The Lords and bishops, by contrast, will be well dressed and shod, carrying weapons and protective chainmail, or draped in clerical clothes. The original stage direction that the costumes are ‘vaguely medieval’ should guide candidates. <table border="1"> <tr> <td>Band 1</td><td>Offers insight into the way costumes could emphasise different statuses in the selected characters.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the way costumes could emphasise different statuses in the selected characters.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of the way costumes could illustrate status with some sense of contrast.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of costume design with some sense of contrast between characters.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of some costume designs.</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 the way costumes could emphasise different statuses in the selected characters.	9–10 Marks	Band 2	Offers some insight into the way costumes could emphasise different statuses in the selected characters.	7–8 Marks	Band 3	Offers understanding of the way costumes could illustrate status with some sense of contrast.	5–6 Marks	Band 4	Offers some understanding of costume design with some sense of contrast between characters.	3–4 Marks	Band 5	Offers basic understanding of some costume designs.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
Band 1	Offers insight into the way costumes could emphasise different statuses in the selected characters.	9–10 Marks																		
Band 2	Offers some insight into the way costumes could emphasise different statuses in the selected characters.	7–8 Marks																		
Band 3	Offers understanding of the way costumes could illustrate status with some sense of contrast.	5–6 Marks																		
Band 4	Offers some understanding of costume design with some sense of contrast between characters.	3–4 Marks																		
Band 5	Offers basic understanding of some costume designs.	1–2 Marks																		
Band 6	No creditable response.	0 Marks																		

Question	Answer	Marks												
8	Read from line 146 [(smiling gently) I was meeting] to lines 240– 241 [‘listen to this without a murmur, my lords?’]. As an actor, what techniques would you use to play JOAN in this passage to highlight its dramatic impact? Make close reference to specific lines from the passage in your answer. The full range of dramatic elements is available to the actor playing Joan. The actor’s use of voice, posture, movement and gesture, facial expressions, proxemics, should be discussed with support from specific lines. <table><tr><td> <i>Offers a sophisticated practical understanding of acting techniques and dramatic impact</i> - A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. - 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 acting techniques and dramatic impact</i> - An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. - Confident practical suggestions, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of several acting techniques and dramatic impact</i> - A generalised explanation of how some acting techniques may create dramatic impact. - 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 some acting techniques and their impact</i> - An uneven explanation of how some acting techniques may suggest dramatic impact. - 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 acting techniques and their effect</i> * A confused, incomplete or narrative description of acting techniques and dramatic impact. - 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 acting techniques and dramatic impact</i> - A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of acting techniques and dramatic impact</i> - An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. - Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of several acting techniques and dramatic impact</i> - A generalised explanation of how some acting techniques may create dramatic impact. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of some acting techniques and their impact</i> - An uneven explanation of how some acting techniques may suggest dramatic impact. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers limited understanding of acting techniques and their effect</i> * A confused, incomplete or narrative description of acting techniques and dramatic impact. Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
<i>Offers a sophisticated practical understanding of acting techniques and dramatic impact</i> - A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks													
<i>Offers detailed practical understanding of acting techniques and dramatic impact</i> - An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. - Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks													
<i>Shows broad understanding of several acting techniques and dramatic impact</i> - A generalised explanation of how some acting techniques may create dramatic impact. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks													
<i>Offers partial understanding of some acting techniques and their impact</i> - An uneven explanation of how some acting techniques may suggest dramatic impact. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks													
<i>Offers limited understanding of acting techniques and their effect</i> * A confused, incomplete or narrative description of acting techniques and dramatic impact. Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													

Question	Answer	Marks								
9	Read from line 289 [‘Where had we got to?’] to line 393 [‘He strides off’]. How would you direct this passage to show the rising tension between the characters? Make close reference to specific lines from the passage in your answer. Joan is a 15 year old, innocent girl yet possesses the absolute conviction that God and the Saints have spoken and continue to speak to her. This empowers her with an inner force that must come across to others and the audience. Neither her father nor the English lords responsible for her captivity and forthcoming trial understand this. The father wishes to beat her with his belt but only threatens it (or the beating is implied from the comments by Cauchon and Warwick). There should be discussion of how to show the rising tension between the characters. Candidates may also refer to: • the conviction of Joan compared with older men • character interaction and use of voice • positioning and movement of actors • dramatic use of silence • use of eye contact/avoidance of eye contact • use of props • use of lighting/shadow. Other appropriate suggestions may be credited. <table><tr><td><i>Offers a sophisticated practical understanding of how to direct the passage</i> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions to show the rising tension, with sustained and detailed reference to the passage. </td><td>Band 1 13–15 Marks</td></tr><tr><td><i>Offers detailed practical understanding of how to direct the passage</i> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions to show the rising tension, with consistently appropriate reference to the passage. </td><td>Band 2 10–12 Marks</td></tr><tr><td><i>Offers broad understanding of how to direct the passage</i> • A competent explanation of how to direct the passage. • Several practical suggestions to show the rising tension, with some appropriate reference to the passage. </td><td>Band 3 7–9 Marks</td></tr><tr><td><i>Offers partial understanding of how to direct the passage</i> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the passage. </td><td>Band 4 4–6 Marks</td></tr></table>	<i>Offers a sophisticated practical understanding of how to direct the passage</i> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions to show the rising tension, with sustained and detailed reference to the passage.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to direct the passage</i> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions to show the rising tension, with consistently appropriate reference to the passage.	Band 2 10–12 Marks	<i>Offers broad understanding of how to direct the passage</i> • A competent explanation of how to direct the passage. • Several practical suggestions to show the rising tension, with some appropriate reference to the passage.	Band 3 7–9 Marks	<i>Offers partial understanding of how to direct the passage</i> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the passage.	Band 4 4–6 Marks	15
<i>Offers a sophisticated practical understanding of how to direct the passage</i> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions to show the rising tension, with sustained and detailed reference to the passage.	Band 1 13–15 Marks									
<i>Offers detailed practical understanding of how to direct the passage</i> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions to show the rising tension, with consistently appropriate reference to the passage.	Band 2 10–12 Marks									
<i>Offers broad understanding of how to direct the passage</i> • A competent explanation of how to direct the passage. • Several practical suggestions to show the rising tension, with some appropriate reference to the passage.	Band 3 7–9 Marks									
<i>Offers partial understanding of how to direct the passage</i> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the passage.	Band 4 4–6 Marks									

Question	Answer	Marks
9	<i>Offers limited understanding of how to direct the passage</i> - A confused, incomplete or narrative description of how to direct the passage. - Minimal suggestions of how to approach the passage.	Band 5 1–3 Marks
	No creditable response.	Band 6 0 Marks

SECTION C

Question	Answer	Marks																		
10	Explain how you created moments of dramatic conflict in your piece during the devising process. Support your answer with examples. Candidates need to engage with the concept of collaboration. They should identify moments of dramatic tension and review how the stages of their devising process were used by the group as a whole to weave these moments into the piece. <table> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how the devising process was used to create moments of dramatic conflict, supported by a range of carefully considered examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of how the devising process was used to create moments of dramatic conflict, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>A variable explanation of how the devising process was used to create moments of dramatic conflict, with some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process with some reference to dramatic conflict.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the devising process.</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	A detailed and perceptive explanation of how the devising process was used to create moments of dramatic conflict, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of how the devising process was used to create moments of dramatic conflict, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the devising process was used to create moments of dramatic conflict, with some supporting examples.	5–6 Marks	Band 4	General comments about the devising process with some reference to dramatic conflict.	3–4 Marks	Band 5	Identifies an aspect of the devising process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
Band 1	A detailed and perceptive explanation of how the devising process was used to create moments of dramatic conflict, supported by a range of carefully considered examples.	9–10 Marks																		
Band 2	A clear discussion of how the devising process was used to create moments of dramatic conflict, supported by a range of relevant examples.	7–8 Marks																		
Band 3	A variable explanation of how the devising process was used to create moments of dramatic conflict, with some supporting examples.	5–6 Marks																		
Band 4	General comments about the devising process with some reference to dramatic conflict.	3–4 Marks																		
Band 5	Identifies an aspect of the devising process.	1–2 Marks																		
Band 6	No creditable response.	0 Marks																		

Question	Answer	Marks												
11	Evaluate how successfully the dialogue of your devised piece revealed the tensions between characters. Make close reference to your piece to support your evaluation. The focus of the question is on the way the dialogue revealed the tension between characters and how it was performed to present a piece that held an audience. There are two aspects that should be covered: the success of the dialogue in the piece and how effective the resulting performance was. <table><tr><td> <i>Offers a sophisticated practical analysis of how to create sustainable, credible characters and dialogue.</i> - A comprehensive and detailed discussion of the characters' dialogue in the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to create sustainable, credible characters and dialogue.</i> - An effective discussion of the characters' dialogue in the piece. - 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> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of how to create workable characters and dialogue.</i> - A competent understanding of the characters' dialogue in the piece. - Some evaluation of the success of the devised piece in performance with some reference to it. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial understanding of how to make fairly credible characters and dialogue.</i> - A variable understanding of the characters' dialogue in the piece. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of how to share a character to others</i> - A narrow understanding of the characters' dialogue in the piece. - Minimal evaluation; little or no reference to the devised piece in performance. </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 analysis of how to create sustainable, credible characters and dialogue.</i> - A comprehensive and detailed discussion of the characters' dialogue in the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to create sustainable, credible characters and dialogue.</i> - An effective discussion of the characters' dialogue in the piece. - 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.	Band 2 10–12 Marks	<i>Offers broad understanding of how to create workable characters and dialogue.</i> - A competent understanding of the characters' dialogue in the piece. - Some evaluation of the success of the devised piece in performance with some reference to it.	Band 3 7–9 Marks	<i>Offers partial understanding of how to make fairly credible characters and dialogue.</i> - A variable understanding of the characters' dialogue in the piece. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Offers limited understanding of how to share a character to others</i> - A narrow understanding of the characters' dialogue in the piece. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
<i>Offers a sophisticated practical analysis of how to create sustainable, credible characters and dialogue.</i> - A comprehensive and detailed discussion of the characters' dialogue in the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks													
<i>Offers detailed practical understanding of how to create sustainable, credible characters and dialogue.</i> - An effective discussion of the characters' dialogue in the piece. - 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.	Band 2 10–12 Marks													
<i>Offers broad understanding of how to create workable characters and dialogue.</i> - A competent understanding of the characters' dialogue in the piece. - Some evaluation of the success of the devised piece in performance with some reference to it.	Band 3 7–9 Marks													
<i>Offers partial understanding of how to make fairly credible characters and dialogue.</i> - A variable understanding of the characters' dialogue in the piece. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it.	Band 4 4–6 Marks													
<i>Offers limited understanding of how to share a character to others</i> - A narrow understanding of the characters' dialogue in the piece. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													