

# Cambridge IGCSE™

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**DRAMA**

**0411/13**

Paper 1 Written Paper

**October/November 2025**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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This document consists of **13** 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**

<b>Annotation</b>	<b>Meaning</b>
	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><b>Suggest one physical gesture an actor playing CASSIO could use and say why it would be appropriate.</b></p> <p>CASSIO is the love–sick dupe in IAGO’s machinations. He may look doe–eyed at DESDEMONA, he may look serious and obedient when being a soldier under orders or wild eyed when he is briefly drunk. His body language will reflect what happens to him at that moment. He is not devious, so does not hide truth.</p> <table border="1"> <tr> <td>Identifies a physical gesture that the actor playing CASSIO could use.</td> <td>1 Mark</td> </tr> <tr> <td>An explanation of why this gesture would be appropriate.</td> <td>1 Mark</td> </tr> </table>	Identifies a physical gesture that the actor playing CASSIO could use.	1 Mark	An explanation of why this gesture would be appropriate.	1 Mark	2
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2	<p><b>Read the passage from line 441 [Exit CASSIO. Enter OTHELLO and IAGO.] to line 468 [‘Exit DESDEMONA and EMILIA.’].</b></p> <p><b>As an actor, identify <u>three</u> different ways DESDEMONA could show her caring nature while she pleads for CASSIO.</b></p> <p>DESDEMONA is unaware of IAGO’s plot that CASSIO has fallen victim to. She is rather naïve and trusting. She believes she can heal the rift between CASSIO and OTHELLO and overcome her husband’s hostility with no damage to her own reputation.</p> <p>Her caring nature will show in her movements such as touching OTHELLO’s face and shoulders, her smiles and wide open eyes, her gentle voice but with an edge of determination to get what she wants: reconciliation.</p> <table border="1"> <tr> <td>An appropriate suggestion of a way in which DESDEMONA could show her caring nature.</td> <td>1 Mark</td> </tr> <tr> <td>A second appropriate, different, suggestion of a way in which DESDEMONA could show her caring nature.</td> <td>1 Mark</td> </tr> <tr> <td>A third appropriate, different suggestion of a way in which DESDEMONA could show her caring nature.</td> <td>1 Mark</td> </tr> </table>	An appropriate suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	A second appropriate, different, suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	A third appropriate, different suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	3
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3	<p><b>Read the passage from line 94 [Exit. Enter BRABANTIO and servants with flaming torches.] to line 109 ['...come with me'.]</b></p> <p><b>How would you play the role of BRABANTIO to show his reaction to the news about his daughter, DESDEMONA?</b></p> <p>BRABANTIO is a senior statesman in Venetian society, with the authority, status and power to command men and women. He has guarded his daughter's honour as she grew up and now he has a rage against OTHELLO, who has not only stolen her from him but is of a different race and is also betraying his military conventions.</p> <p>Candidates should mention his acting skills, including voice, gestures, movement, physicality, use of levels, non-verbal communication and all with a sense of barely-controlled fury and bewilderment.</p> <table border="1" data-bbox="306 786 1326 1115"> <tbody> <tr> <td data-bbox="306 786 440 887"><b>Band 1</b></td> <td data-bbox="440 786 1131 887">A detailed discussion of how to play the role of BRABANTIO to show his fatherly concern.</td> <td data-bbox="1131 786 1326 887">4–5 marks</td> </tr> <tr> <td data-bbox="306 887 440 987"><b>Band 2</b></td> <td data-bbox="440 887 1131 987">A broad explanation of how to play the role of BRABANTIO to show his fatherly concern.</td> <td data-bbox="1131 887 1326 987">2–3 marks</td> </tr> <tr> <td data-bbox="306 987 440 1048"><b>Band 3</b></td> <td data-bbox="440 987 1131 1048">A general description of the role of BRABANTIO.</td> <td data-bbox="1131 987 1326 1048">1 mark</td> </tr> <tr> <td data-bbox="306 1048 440 1115"><b>Band 4</b></td> <td data-bbox="440 1048 1131 1115">No creditable response.</td> <td data-bbox="1131 1048 1326 1115">0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A detailed discussion of how to play the role of BRABANTIO to show his fatherly concern.	4–5 marks	<b>Band 2</b>	A broad explanation of how to play the role of BRABANTIO to show his fatherly concern.	2–3 marks	<b>Band 3</b>	A general description of the role of BRABANTIO.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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4	<p><b>Read the passage from Line 373 ('What is the matter here?') to Line 401 ('Come, love, to bed').</b></p> <p><b>How would you direct the actor playing OTHELLO in this passage to bring out different aspects of his personality?</b></p> <p>This passage shows different aspects of OTHELLO's personality: his bewilderment, his coming to terms with CASSIO's behaviour, his desire to find out the truth of the situation, and his tenderness and concern for DESDEMONA.</p> <p>The director will encourage the actor to use the full range of acting skills, including voice, gesture, movement, physicality, non-verbal communication and proxemics.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td> <td>A detailed discussion of how a director would direct the actor, supported by close reference to the passage.</td> <td>4–5 marks</td> </tr> <tr> <td><b>Band 2</b></td> <td>An explanation of how a director would direct the actor, supported by some reference to the passage.</td> <td>2–3 marks</td> </tr> <tr> <td><b>Band 3</b></td> <td>A general description of the passage.</td> <td>1 mark</td> </tr> <tr> <td><b>Band 4</b></td> <td>No creditable response.</td> <td>0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A detailed discussion of how a director would direct the actor, supported by close reference to the passage.	4–5 marks	<b>Band 2</b>	An explanation of how a director would direct the actor, supported by some reference to the passage.	2–3 marks	<b>Band 3</b>	A general description of the passage.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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5	<p><b>Suggest a costume design for OTHELLO that would reflect his military rank and status. Give reasons for your choice.</b></p> <p>He may be taller than others, he may walk with a lithe swagger and carry his body and gestures differently. So, he will need a suitable costume that may conform to military conventions yet have some personalised elements that make it his own. He may sport a feathered head gear, carry an ornate cloak when not fighting, wear a bigger sword and be heavily booted or deliberately barefoot.</p> <p>There must be something out of the ordinary about him in every aspect of his costume.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td> <td>An appropriate costume design for OTHELLO, supported by detailed reference to the extract.</td> <td>4–5 marks</td> </tr> <tr> <td><b>Band 2</b></td> <td>An appropriate costume design for OTHELLO, supported by one or two workable suggestions.</td> <td>2–3 marks</td> </tr> <tr> <td><b>Band 3</b></td> <td>A general description of a costume for OTHELLO.</td> <td>1 mark</td> </tr> <tr> <td><b>Band 4</b></td> <td>No creditable response</td> <td>0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	An appropriate costume design for OTHELLO, supported by detailed reference to the extract.	4–5 marks	<b>Band 2</b>	An appropriate costume design for OTHELLO, supported by one or two workable suggestions.	2–3 marks	<b>Band 3</b>	A general description of a costume for OTHELLO.	1 mark	<b>Band 4</b>	No creditable response	0 marks	5
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6	<p><b>In Act 2, how would you direct the actor playing IAGO to communicate to the audience his character’s two-faced nature?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>Most characters express the opinion that IAGO is honest, a good man who can be trusted. This is not just in a military/fighting sense, but also in a personality clash–leadership tussle as he seeks by any means to achieve the promotion he believes he deserves.</p> <p>In directing IAGO, the director will have to be mindful of how other characters react to him, particularly while he is still ‘honest’. He shares his thinking with the audience and deviously twists every event and chance to his own advantage.</p> <p>Directorial approaches might also include:</p> <ul style="list-style-type: none"> <li>• the style of the play</li> <li>• the use of direct address</li> <li>• delivery of lines/dialogue</li> <li>• physicality, perhaps with a military demeanour</li> <li>• gestures, posture, gait, non–verbal communication</li> <li>• facial expressions</li> <li>• proxemics</li> <li>• levels, entrances and exits</li> </ul> <table border="1" data-bbox="306 1106 1318 1765"> <tbody> <tr> <td data-bbox="306 1106 459 1238"><b>Band 1</b></td> <td data-bbox="459 1106 1129 1238">Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing IAGO.</td> <td data-bbox="1129 1106 1318 1238">9–10 Marks</td> </tr> <tr> <td data-bbox="306 1238 459 1370"><b>Band 2</b></td> <td data-bbox="459 1238 1129 1370">Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing IAGO.</td> <td data-bbox="1129 1238 1318 1370">7–8 Marks</td> </tr> <tr> <td data-bbox="306 1370 459 1503"><b>Band 3</b></td> <td data-bbox="459 1370 1129 1503">Shows understanding of how to direct the passage and provides some specific examples of how to direct IAGO.</td> <td data-bbox="1129 1370 1318 1503">5–6 Marks</td> </tr> <tr> <td data-bbox="306 1503 459 1601"><b>Band 4</b></td> <td data-bbox="459 1503 1129 1601">Shows some understanding of the passage and provides some simple suggestions.</td> <td data-bbox="1129 1503 1318 1601">3–4 Marks</td> </tr> <tr> <td data-bbox="306 1601 459 1702"><b>Band 5</b></td> <td data-bbox="459 1601 1129 1702">Shows basic understanding of the passage and general comments.</td> <td data-bbox="1129 1601 1318 1702">1–2 Marks</td> </tr> <tr> <td data-bbox="306 1702 459 1765"><b>Band 6</b></td> <td data-bbox="459 1702 1129 1765">No creditable response</td> <td data-bbox="1129 1702 1318 1765">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing IAGO.	9–10 Marks	<b>Band 2</b>	Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing IAGO.	7–8 Marks	<b>Band 3</b>	Shows understanding of how to direct the passage and provides some specific examples of how to direct IAGO.	5–6 Marks	<b>Band 4</b>	Shows some understanding of the passage and provides some simple suggestions.	3–4 Marks	<b>Band 5</b>	Shows basic understanding of the passage and general comments.	1–2 Marks	<b>Band 6</b>	No creditable response	0 Marks	10
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7	<p><b>As an actor playing MAY in this extract, how would you show that she is rather weary and fed up with life?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>Stage directions describe MAY as weary, and she seems to be drawn to the park only to feed the cat as a substitute for having a meaningful human relationship. When she talks of herself, it is from a downbeat, self-critical and uninspiring attitude as if the cat is the only thing keeping a hold on her will to live.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• physicality, movement that is old, downbeat</li> <li>• proxemics, in relation to LEONA</li> <li>• gesture, mime, non-verbal communication,</li> <li>• facial expression, use of body</li> <li>• hostility gradually softening towards LEONA</li> <li>• vocal tones and modulation</li> <li>• dramatic use of silence</li> <li>• use of eye contact/avoidance of eye contact</li> <li>• use of props</li> </ul> <table border="1" data-bbox="308 1003 1318 1666"> <tbody> <tr> <td data-bbox="308 1003 448 1137"><b>Band 1</b></td> <td data-bbox="448 1003 1126 1137">Shows detailed and perceptive insight into how to play the role of MAY, with close reference to the extract.</td> <td data-bbox="1126 1003 1318 1137">9–10 Marks</td> </tr> <tr> <td data-bbox="308 1137 448 1238"><b>Band 2</b></td> <td data-bbox="448 1137 1126 1238">Shows understanding of how to play the role of MAY, with reference to the extract.</td> <td data-bbox="1126 1137 1318 1238">7–8 Marks</td> </tr> <tr> <td data-bbox="308 1238 448 1339"><b>Band 3</b></td> <td data-bbox="448 1238 1126 1339">Shows broad understanding of how to play the role of MAY, with some reference to the extract.</td> <td data-bbox="1126 1238 1318 1339">5–6 Marks</td> </tr> <tr> <td data-bbox="308 1339 448 1473"><b>Band 4</b></td> <td data-bbox="448 1339 1126 1473">Shows moments of understanding of how to play the role of MAY, with occasional reference to the extract.</td> <td data-bbox="1126 1339 1318 1473">3–4 Marks</td> </tr> <tr> <td data-bbox="308 1473 448 1608"><b>Band 5</b></td> <td data-bbox="448 1473 1126 1608">Shows limited understanding of how to play the role of MAY with little or no reference to the extract.</td> <td data-bbox="1126 1473 1318 1608">1–2 Marks</td> </tr> <tr> <td data-bbox="308 1608 448 1666"><b>Band 6</b></td> <td data-bbox="448 1608 1126 1666">No creditable response.</td> <td data-bbox="1126 1608 1318 1666">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	Shows detailed and perceptive insight into how to play the role of MAY, with close reference to the extract.	9–10 Marks	<b>Band 2</b>	Shows understanding of how to play the role of MAY, with reference to the extract.	7–8 Marks	<b>Band 3</b>	Shows broad understanding of how to play the role of MAY, with some reference to the extract.	5–6 Marks	<b>Band 4</b>	Shows moments of understanding of how to play the role of MAY, with occasional reference to the extract.	3–4 Marks	<b>Band 5</b>	Shows limited understanding of how to play the role of MAY with little or no reference to the extract.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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8	<p><b>How would you direct the extract to show how the relationship changes between the two women as it moves from hostility to gradual acceptance?</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>The cat is the thing that binds them, at the outset in a slightly hostile interaction to gradually giving way to acceptance that they care about the cat, whatever name it has.</p> <p>The director will need to bring out the not entirely friendly relationship between the women as perhaps they come from different backgrounds and social classes.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• highlighting the proxemics and movement around the bench</li> <li>• character interactions and use of voice</li> <li>• positioning and movement of actors</li> <li>• relationship between the actors</li> <li>• dramatic use of silence</li> <li>• use of eye contact/avoidance of eye contact</li> <li>• use of props</li> <li>• use of lighting/shadow/effects.</li> </ul>	15

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8	<p><i>Offers a sophisticated practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the extract.</li> <li>• Excellent, practical suggestions to show the changing relationship between the women, with appropriate reference to the extract.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	
	<p><i>Offers detailed practical understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to direct the extract.</li> <li>• Practical suggestions to show the changing relationship between the women, with appropriate reference to the extract.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	
	<p><i>Offers broad understanding of how to direct the extract</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the extract.</li> <li>• Several practical suggestions to show the changing relationship between the women, with some appropriate reference to the extract.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	
	<p><i>Offers some understanding of how to direct the extract.</i></p> <ul style="list-style-type: none"> <li>• Offer some suggestions for showing the changing relationship, with some appropriate reference to the extract.</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	
	<ul style="list-style-type: none"> <li>• Offers basic understanding and general comment on how to direct the extract.</li> </ul>	<p><b>Band 5</b> 1–3 Marks</p>	
	<p>No creditable response.</p>	<p><b>Band 6</b> 0 Marks</p>	

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9	<p><b>How would you use design elements if you were putting on a production of this extract?</b></p> <p><b>Make close reference to specific lines from the extract in your answer. You may include a labelled sketch if you wish.</b></p> <p>Candidates are expected to recognise the design challenges of the extract. The extract calls for an outdoor setting in a park, which may be interpreted as the candidate wishes, as may all other design elements of the production.</p> <table border="1" data-bbox="308 584 1326 1805"> <tbody> <tr> <td data-bbox="308 584 1121 824"> <p><i>Offers a sophisticated practical understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to use design elements.</li> <li>• Excellent, practical suggestions of how to use design elements, with detailed reference to the extract.</li> </ul> </td> <td data-bbox="1121 584 1326 824"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 824 1121 1064"> <p><i>Offers detailed practical understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to use design elements.</li> <li>• Helpful suggestions of how to use design elements, with appropriate reference to the extract.</li> </ul> </td> <td data-bbox="1121 824 1326 1064"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1064 1121 1263"> <p><i>Shows broad understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to use design elements.</li> <li>• Broad practical suggestions of how to use design elements, with some reference to the extract.</li> </ul> </td> <td data-bbox="1121 1064 1326 1263"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1263 1121 1503"> <p><i>Shows partial understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of how to use design elements.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul> </td> <td data-bbox="1121 1263 1326 1503"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1503 1121 1702"> <p><i>Shows limited understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to use design elements.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul> </td> <td data-bbox="1121 1503 1326 1702"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1702 1121 1805"> <p>No creditable response.</p> </td> <td data-bbox="1121 1702 1326 1805"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated practical understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to use design elements.</li> <li>• Excellent, practical suggestions of how to use design elements, with detailed reference to the extract.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Offers detailed practical understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to use design elements.</li> <li>• Helpful suggestions of how to use design elements, with appropriate reference to the extract.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Shows broad understanding of how to use design elements</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to use design elements.</li> <li>• Broad practical suggestions of how to use design elements, with some reference to the extract.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Shows partial understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of how to use design elements.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	<p><i>Shows limited understanding of how to use design elements.</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to use design elements.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul>	<p><b>Band 5</b> 1–3 Marks</p>	<p>No creditable response.</p>	<p><b>Band 6</b> 0 Marks</p>	15
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11	<p><b>Evaluate the effectiveness of your group’s use of drama skills in communicating a meaningful performance to an audience.</b></p> <p><b>Make close reference to your piece to support your evaluation.</b></p> <p>The focus of the question is on the effectiveness of their use of drama skills in the actual performance of their devised piece. A range of drama skills should be discussed.</p> <p>There may be reference to the devising process itself, but the main aim is to assess their performance.</p> <table border="1" data-bbox="308 651 1321 1968"> <tbody> <tr> <td data-bbox="308 651 1114 958"> <p><i>Offers a sophisticated evaluation of how effectively their drama skills were used</i></p> <ul style="list-style-type: none"> <li>A comprehensive and detailed discussion of the use of drama skills in communicating meaning in the performance of the piece.</li> <li>Excellent, practical evaluation of the effectiveness of drama skills in performance, sustained and detailed reference to it.</li> </ul> </td> <td data-bbox="1114 651 1321 958"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="308 958 1114 1294"> <p><i>Offers detailed practical understanding of use of drama skills in their performance to an audience.</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the use of drama skills in communicating meaning in the performance of the piece.</li> <li>Well–formulated practical evaluation of the effectiveness of drama skills in performance, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td> <td data-bbox="1114 958 1321 1294"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="308 1294 1114 1532"> <p><i>Shows broad understanding of use of drama skills in their performance to an audience.</i></p> <ul style="list-style-type: none"> <li>A competent understanding of the use of drama skills in communicating meaning.</li> <li>Some evaluation of the effectiveness of drama skills in performance, with some reference to it.</li> </ul> </td> <td data-bbox="1114 1294 1321 1532"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="308 1532 1114 1704"> <p><i>Shows partial understanding of drama skills.</i></p> <ul style="list-style-type: none"> <li>A variable understanding of the use of drama skills.</li> <li>An attempt to evaluate the effectiveness of drama skills, with occasional appropriate references to it.</li> </ul> </td> <td data-bbox="1114 1532 1321 1704"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="308 1704 1114 1877"> <p><i>Shows limited understanding of drama skills.</i></p> <ul style="list-style-type: none"> <li>A narrow understanding of the use of drama skills.</li> <li>Minimal evaluation; little or no reference to the devised piece in performance.</li> </ul> </td> <td data-bbox="1114 1704 1321 1877"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="308 1877 1114 1968"> <p>No creditable response.</p> </td> <td data-bbox="1114 1877 1321 1968"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Offers a sophisticated evaluation of how effectively their drama skills were used</i></p> <ul style="list-style-type: none"> <li>A comprehensive and detailed discussion of the use of drama skills in communicating meaning in the performance of the piece.</li> <li>Excellent, practical evaluation of the effectiveness of drama skills in performance, sustained and detailed reference to it.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Offers detailed practical understanding of use of drama skills in their performance to an audience.</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the use of drama skills in communicating meaning in the performance of the piece.</li> <li>Well–formulated practical evaluation of the effectiveness of drama skills in performance, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Shows broad understanding of use of drama skills in their performance to an audience.</i></p> <ul style="list-style-type: none"> <li>A competent understanding of the use of drama skills in communicating meaning.</li> <li>Some evaluation of the effectiveness of drama skills in performance, with some reference to it.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Shows partial understanding of drama skills.</i></p> <ul style="list-style-type: none"> <li>A variable understanding of the use of drama skills.</li> <li>An attempt to evaluate the effectiveness of drama skills, with occasional appropriate references to it.</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	<p><i>Shows limited understanding of drama skills.</i></p> <ul style="list-style-type: none"> <li>A narrow understanding of the use of drama skills.</li> <li>Minimal evaluation; little or no reference to the devised piece in performance.</li> </ul>	<p><b>Band 5</b> 1–3 Marks</p>	<p>No creditable response.</p>	<p><b>Band 6</b> 0 Marks</p>	15
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