



# Cambridge IGCSE™

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**DRAMA**

**0411/13**

Paper 1 Written Examination

**May/June 2023**

MARK SCHEME

Maximum Mark: 80

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**Published**

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

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

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

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p><b>Read Scene Twenty-One from line 474 [<i>The CREATURE enters</i>] to line 486-487 [<i>The cottagers burn</i>]. Identify <u>one</u> appropriate acting technique and say how you would use it in this scene.</b></p> <p>This is a key moment in the play, which brings the extract to a dramatic conclusion. THE CREATURE reflects on how humans demonstrate anger and reverts to primal behaviour by setting fire to the cottage. Allow any appropriate technique that could be used to play the role in this scene.</p> <table border="1" data-bbox="304 551 1150 678"> <tr> <td data-bbox="304 551 1031 616">A suggestion of an appropriate acting technique.</td> <td data-bbox="1031 551 1150 616">1 Mark</td> </tr> <tr> <td data-bbox="304 616 1031 678">A statement as to how this technique would be used.</td> <td data-bbox="1031 616 1150 678">1 Mark</td> </tr> </table>	A suggestion of an appropriate acting technique.	1 Mark	A statement as to how this technique would be used.	1 Mark	2
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2	<p><b>Read the passage from line 180 [<i>DE LACEY's Cottage.</i>] to line 214 [<i>We've work to do!</i>]. Give <u>one</u> piece of different performance advice to <u>each</u> of the actors playing <b>AGATHA</b>, <b>DE LACEY</b> and <b>FELIX</b>.</b></p> <p>This is the first appearance of DE LACEY's family. We learn subsequently in lines 281-2 that he was blinded by a cannonball and is now dependent on his son FELIX and daughter-in-law AGATHA. FELIX and AGATHA are clearly in love and they have created a family relationship with DE LACEY that works for them.</p> <p>Allow credit for three appropriate suggestions: one per character. Each piece of advice must be different.</p> <p>Candidates are not expected to explain reasons for their suggestions.</p> <table border="1" data-bbox="304 1312 1326 1572"> <tr> <td data-bbox="304 1312 1203 1377">A piece of performance advice for the actor playing AGATHA.</td> <td data-bbox="1203 1312 1326 1377">1 Mark</td> </tr> <tr> <td data-bbox="304 1377 1203 1476">A different piece of performance advice for the actor playing DE LACEY.</td> <td data-bbox="1203 1377 1326 1476">1 Mark</td> </tr> <tr> <td data-bbox="304 1476 1203 1572">A different piece of performance advice for the actor playing FELIX.</td> <td data-bbox="1203 1476 1326 1572">1 Mark</td> </tr> </table>	A piece of performance advice for the actor playing AGATHA.	1 Mark	A different piece of performance advice for the actor playing DE LACEY.	1 Mark	A different piece of performance advice for the actor playing FELIX.	1 Mark	3
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3	<p><b>You have been cast in the role of DE LACEY. How would you play the role in Scene Sixteen [lines 248-312]?</b></p> <p>THE scene depicts DE LACEY’s kind-hearted attempts to educate and befriend THE CREATURE, whom he cannot see. Both DE LACEY and THE CREATURE are on the margins of society and the scene explores the growing relationship between them.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td> <td>A detailed discussion of how to play the role of DE LACEY.</td> <td>4–5 marks</td> </tr> <tr> <td><b>Band 2</b></td> <td>A broad explanation of how to play the role of DE LACEY.</td> <td>2–3 marks</td> </tr> <tr> <td><b>Band 3</b></td> <td>A general description of DE LACEY character.</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 to play the role of DE LACEY.	4–5 marks	<b>Band 2</b>	A broad explanation of how to play the role of DE LACEY.	2–3 marks	<b>Band 3</b>	A general description of DE LACEY character.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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4	<p><b>Read Scenes Nine <u>and</u> Ten from line 125 [<i>‘Night. A beggar ]</i> to line 178-179 [<i>‘The beggars collect up their belongings and exit hurriedly. ’</i>].</b></p> <p><b>How could the actors playing GUSTAV and KLAUS create dramatic impact by varying the pace of their performance in this passage?</b></p> <p>GUSTAV and KLAUS are beggars, on the margins of society. They have little food and the appearance of THE CREATURE terrifies them as they flail wildly to rid themselves of him. There are many opportunities in this scene to vary the vocal and physical pacing for dramatic effect.</p> <table border="1"> <tbody> <tr> <td><b>Band 1</b></td> <td>A detailed discussion of how to vary pace, supported by close reference to the passage.</td> <td>4–5 marks</td> </tr> <tr> <td><b>Band 2</b></td> <td>A broad explanation of how to vary pace, supported by some reference to the passage.</td> <td>2–3 marks</td> </tr> <tr> <td><b>Band 3</b></td> <td>A general description of pace in the passage.</td> <td>1 mark</td> </tr> <tr> <td><b>Band 4</b></td> <td>No creditable response.</td> <td>0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A detailed discussion of how to vary pace, supported by close reference to the passage.	4–5 marks	<b>Band 2</b>	A broad explanation of how to vary pace, supported by some reference to the passage.	2–3 marks	<b>Band 3</b>	A general description of pace in the passage.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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5	<p><b>Write about how you would use design elements to stage Scene Eighteen, line 313 [<i>Months later</i>] to line 346 [<i>Why are you sad?</i>].</b></p> <p>The scene is set in the woods and there are many indications in the text that could inspire the designs suggested. These include: time of day / a sense of evening light, the moon, woodland scenes, birds calling, the wind in the trees, costume, appropriate props etc. Allow credit for thought-out ideas that show a clear sense of purpose and close reference to the text.</p> <p>Annotated diagrams are acceptable.</p> <table border="1" data-bbox="304 618 1326 981"> <tbody> <tr> <td data-bbox="304 618 437 719"><b>Band 1</b></td> <td data-bbox="437 618 1158 719">A practical understanding of design supported by detailed reference to the scene.</td> <td data-bbox="1158 618 1326 719">4–5 marks</td> </tr> <tr> <td data-bbox="304 719 437 819"><b>Band 2</b></td> <td data-bbox="437 719 1158 819">Some understanding of design supported by one or two workable suggestions.</td> <td data-bbox="1158 719 1326 819">2–3 marks</td> </tr> <tr> <td data-bbox="304 819 437 920"><b>Band 3</b></td> <td data-bbox="437 819 1158 920">Generally identifies some design possibilities in the scene.</td> <td data-bbox="1158 819 1326 920">1 mark</td> </tr> <tr> <td data-bbox="304 920 437 981"><b>Band 4</b></td> <td data-bbox="437 920 1158 981">No creditable response.</td> <td data-bbox="1158 920 1326 981">0 marks</td> </tr> </tbody> </table>	<b>Band 1</b>	A practical understanding of design supported by detailed reference to the scene.	4–5 marks	<b>Band 2</b>	Some understanding of design supported by one or two workable suggestions.	2–3 marks	<b>Band 3</b>	Generally identifies some design possibilities in the scene.	1 mark	<b>Band 4</b>	No creditable response.	0 marks	5
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6	<p><b>How would you direct the opening of the extract as far as the end of Scene Five to create a sense of horror <u>and</u> sympathy for the audience?</b></p> <p>The passage shows the marginalisation of THE CREATURE, the emphasising of the grotesque, the physical power of the presence of THE CREATURE as well as his vulnerability. There is much potential for sound, light, physical movement to emphasise the grotesque elements of the drama but the focus should be on the use of these to create a sense of horror and sympathy in the audience.</p> <table border="1" data-bbox="304 584 1326 1274"> <tbody> <tr> <td data-bbox="304 584 435 714"><b>Band 1</b></td> <td data-bbox="435 584 1134 714">Offers insight into the passage and provides a detailed and perceptive discussion of how to create a sense of horror <u>and</u> sympathy for the audience.</td> <td data-bbox="1134 584 1326 714">9–10 Marks</td> </tr> <tr> <td data-bbox="304 714 435 844"><b>Band 2</b></td> <td data-bbox="435 714 1134 844">Offers some insight into the passage and provides a range of practical ideas about how to create a sense of horror <u>and</u> sympathy for the audience.</td> <td data-bbox="1134 714 1326 844">7–8 Marks</td> </tr> <tr> <td data-bbox="304 844 435 974"><b>Band 3</b></td> <td data-bbox="435 844 1134 974">Offers understanding of the passage and provides some specific examples of how to create a sense of horror <u>and</u> sympathy for the audience.</td> <td data-bbox="1134 844 1326 974">5–6 Marks</td> </tr> <tr> <td data-bbox="304 974 435 1104"><b>Band 4</b></td> <td data-bbox="435 974 1134 1104">Offers some understanding of the passage and provides some simple suggestions as to how to direct the scenes.</td> <td data-bbox="1134 974 1326 1104">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1104 435 1211"><b>Band 5</b></td> <td data-bbox="435 1104 1134 1211">Offers basic understanding of the scenes and general comments.</td> <td data-bbox="1134 1104 1326 1211">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1211 435 1274"><b>Band 6</b></td> <td data-bbox="435 1211 1134 1274">No creditable response.</td> <td data-bbox="1134 1211 1326 1274">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	Offers insight into the passage and provides a detailed and perceptive discussion of how to create a sense of horror <u>and</u> sympathy for the audience.	9–10 Marks	<b>Band 2</b>	Offers some insight into the passage and provides a range of practical ideas about how to create a sense of horror <u>and</u> sympathy for the audience.	7–8 Marks	<b>Band 3</b>	Offers understanding of the passage and provides some specific examples of how to create a sense of horror <u>and</u> sympathy for the audience.	5–6 Marks	<b>Band 4</b>	Offers some understanding of the passage and provides some simple suggestions as to how to direct the scenes.	3–4 Marks	<b>Band 5</b>	Offers basic understanding of the scenes and general comments.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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7	<p><b>As an actor, how would you approach playing the role of SŌTARŌ, the Father?</b></p> <p><b>Make close reference to specific lines from the extract in your answer</b> The role of the Father is central to disturbing the action of the play. His arrival after twenty years of absence is followed by his rejection by his family. The actor playing the role requires a clear understanding of how to play the role to avoid the extremes of sympathy or melodrama.</p> <table border="1" data-bbox="304 551 1326 1108"> <tbody> <tr> <td data-bbox="304 551 437 647"><b>Band 1</b></td> <td data-bbox="437 551 1158 647">Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.</td> <td data-bbox="1158 551 1326 647">9–10 Marks</td> </tr> <tr> <td data-bbox="304 647 437 743"><b>Band 2</b></td> <td data-bbox="437 647 1158 743">Shows insight into the role and offers a range of practical ideas of how to approach it.</td> <td data-bbox="1158 647 1326 743">7–8 Marks</td> </tr> <tr> <td data-bbox="304 743 437 840"><b>Band 3</b></td> <td data-bbox="437 743 1158 840">Shows understanding of the role and provides some specific examples of how to play it.</td> <td data-bbox="1158 743 1326 840">5–6 Marks</td> </tr> <tr> <td data-bbox="304 840 437 936"><b>Band 4</b></td> <td data-bbox="437 840 1158 936">Shows some understanding of the role and provides simple suggestions.</td> <td data-bbox="1158 840 1326 936">3–4 Marks</td> </tr> <tr> <td data-bbox="304 936 437 1032"><b>Band 5</b></td> <td data-bbox="437 936 1158 1032">Shows basic understanding of the role and a general comment on playing it.</td> <td data-bbox="1158 936 1326 1032">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1032 437 1108"><b>Band 6</b></td> <td data-bbox="437 1032 1158 1108">No creditable response.</td> <td data-bbox="1158 1032 1326 1108">0 Marks</td> </tr> </tbody> </table>	<b>Band 1</b>	Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.	9–10 Marks	<b>Band 2</b>	Shows insight into the role and offers a range of practical ideas of how to approach it.	7–8 Marks	<b>Band 3</b>	Shows understanding of the role and provides some specific examples of how to play it.	5–6 Marks	<b>Band 4</b>	Shows some understanding of the role and provides simple suggestions.	3–4 Marks	<b>Band 5</b>	Shows basic understanding of the role and a general comment on playing it.	1–2 Marks	<b>Band 6</b>	No creditable response.	0 Marks	10
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8	<p><b>How would you use a range of design elements to make a production of this play appealing to a present-day audience? Give reasons to support your ideas.</b></p> <p>Candidates are free to consider many alternatives in presenting their play. These may involve the use of technology as well as more traditional design options. However, the focus should be on how these elements would make the production to a present-day audience, rather than merely a list of ideas. Designs may develop the Japanese cultural references in the text or they may reinterpret the cultural context.</p> <p>Candidates should be given credit for responses that use props/dressing to support their answers</p> <table border="1" data-bbox="304 719 1326 2040"> <tbody> <tr> <td data-bbox="304 719 1118 976"> <p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to make the production appealing to a present-day audience.</li> <li>• Excellent, practical suggestions, applied with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1118 719 1326 976"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 976 1118 1234"> <p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to make the production appealing to a present-day audience.</li> <li>• Practical suggestions, with consistently appropriate reference to the extract.</li> </ul> </td> <td data-bbox="1118 976 1326 1234"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1234 1118 1491"> <p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to make the production appealing to a present-day audience.</li> <li>• Typically, this band should be used for candidates who respond only with a diagram</li> <li>• Some practical suggestions, with some appropriate references to the extract.</li> </ul> </td> <td data-bbox="1118 1234 1326 1491"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1491 1118 1749"> <p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to make the production appealing to a present-day audience.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> <li>• A response which lists set design ideas and / or suggestion for props / dressing only</li> </ul> </td> <td data-bbox="1118 1491 1326 1749"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1749 1118 1939"> <p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to make the production appealing to a present-day audience.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul> </td> <td data-bbox="1118 1749 1326 1939"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1939 1118 2040"> <p>No creditable response.</p> </td> <td data-bbox="1118 1939 1326 2040"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to make the production appealing to a present-day audience.</li> <li>• Excellent, practical suggestions, applied with sustained and detailed reference to the extract.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to make the production appealing to a present-day audience.</li> <li>• Practical suggestions, with consistently appropriate reference to the extract.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A generalised explanation of how to make the production appealing to a present-day audience.</li> <li>• Typically, this band should be used for candidates who respond only with a diagram</li> <li>• Some practical suggestions, with some appropriate references to the extract.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• An uneven explanation of how to make the production appealing to a present-day audience.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> <li>• A response which lists set design ideas and / or suggestion for props / dressing only</li> </ul>	<p><b>Band 4</b> 4–6 Marks</p>	<p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to make the production appealing to a present-day audience.</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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9	<p><b>As a director, how would you present the shifting family tensions within the play?</b></p> <p>Candidates should take a directorial focus rather than merely describing the play. There are many changes to attitudes and feelings between characters in the play and there is ample material from which to select.</p> <table border="1" data-bbox="304 483 1326 1630"> <tbody> <tr> <td data-bbox="304 483 1118 719"> <p><i>Shows a sophisticated practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the passage to present shifting family tensions.</li> <li>• Excellent, practical suggestions, with sustained and detailed reference to the extract.</li> </ul> </td> <td data-bbox="1118 483 1326 719"> <p><b>Band 1</b> 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 719 1118 954"> <p><i>Shows detailed practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to direct the passage to present shifting family tensions.</li> <li>• Practical suggestions, with consistently appropriate reference to the passage.</li> </ul> </td> <td data-bbox="1118 719 1326 954"> <p><b>Band 2</b> 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 954 1118 1167"> <p><i>Shows broad understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the passage to present shifting family tensions.</li> <li>• Some practical suggestions, with some appropriate reference to the extract.</li> </ul> </td> <td data-bbox="1118 954 1326 1167"> <p><b>Band 3</b> 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1167 1118 1379"> <p><i>Shows partial understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of how to direct the passage.</li> <li>• A narrow range of practical suggestions, with occasional reference to the extract.</li> </ul> </td> <td data-bbox="1118 1167 1326 1379"> <p><b>Band 4</b> 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1379 1118 1547"> <p><i>Shows limited understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to direct the passage.</li> <li>• Minimal suggestions of how to approach the extract.</li> </ul> </td> <td data-bbox="1118 1379 1326 1547"> <p><b>Band 5</b> 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1547 1118 1630"> <p>No creditable response.</p> </td> <td data-bbox="1118 1547 1326 1630"> <p><b>Band 6</b> 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Shows a sophisticated practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A comprehensive and effective discussion of how to direct the passage to present shifting family tensions.</li> <li>• Excellent, practical suggestions, with sustained and detailed reference to the extract.</li> </ul>	<p><b>Band 1</b> 13–15 Marks</p>	<p><i>Shows detailed practical understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• An assured and mainly effective discussion of how to direct the passage to present shifting family tensions.</li> <li>• Practical suggestions, with consistently appropriate reference to the passage.</li> </ul>	<p><b>Band 2</b> 10–12 Marks</p>	<p><i>Shows broad understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A competent explanation of how to direct the passage to present shifting family tensions.</li> <li>• Some practical suggestions, with some appropriate reference to the extract.</li> </ul>	<p><b>Band 3</b> 7–9 Marks</p>	<p><i>Shows partial understanding of how to direct the passage</i></p> <ul style="list-style-type: none"> <li>• A variable, sometimes unconvincing, explanation of how to direct the passage.</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 direct the passage</i></p> <ul style="list-style-type: none"> <li>• A confused, incomplete or narrative description of how to direct the passage.</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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