



Cambridge IGCSE™

DRAMA

0411/13

Paper 1 Written Examination

May/June 2020

MARK SCHEME

Maximum Mark: 80

Published

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

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

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

This document consists of **18** 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	Identify a point in the extract where a sound effect could be used. Say why it would be effective at that point. There are many opportunities for the use of sound effects in the extract. Many of these are associated with crowd scenes, chases and arguments, but allow any reasonable suggestion that can be justified from the text. <table><tr><td>A suggestion of an appropriate sound effect for a particular point in the extract.</td><td>1 Mark</td></tr><tr><td>A reason why this would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate sound effect for a particular point in the extract.	1 Mark	A reason why this would be effective.	1 Mark	2
A suggestion of an appropriate sound effect for a particular point in the extract.	1 Mark					
A reason why this would be effective.	1 Mark					

Question	Answer	Marks				
2	What impression would you want the actor playing CHARANDAS to create between line 23 ('Got you!') and line 58 ('I'll give you a reward')? Suggest <u>one</u> way to do this. CHARANDAS is a trickster, a likeable rogue. The first appearance of CHARANDAS sets the tone for the whole play, as he is caught by the HAVALDAR stealing. Allow any suggestions that can be justified from the identified section of text. <table><tr><td>A suggestion about the intended impression.</td><td>1 Mark</td></tr><tr><td>An explanation of one way in which this could be achieved.</td><td>1 Mark</td></tr></table>	A suggestion about the intended impression.	1 Mark	An explanation of one way in which this could be achieved.	1 Mark	2
A suggestion about the intended impression.	1 Mark					
An explanation of one way in which this could be achieved.	1 Mark					

Question	Answer	Marks						
3	What atmosphere would you want to create between line 630 ('Esteemed minister, may God bless you') and line 666 (<i>He leads the Minister off. The HAVALDAR follows.</i>)? Give <u>two</u> ways in which you would create this atmosphere. The recently-appointed minister arrives and there is a sudden change of atmosphere. The GURU is wary of the minister, seeing him as an authority figure, but CHARANDAS claims to be an old friend of his. The extract juxtaposes elements of farce with the apparent dignity of a ministerial visit. <table><tr><td>An appropriate suggestion as to the atmosphere they wish to create.</td><td>1 Mark</td></tr><tr><td>A way that this could be achieved.</td><td>1 Mark</td></tr><tr><td>A second way as to how this could be achieved.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to the atmosphere they wish to create.	1 Mark	A way that this could be achieved.	1 Mark	A second way as to how this could be achieved.	1 Mark	3
An appropriate suggestion as to the atmosphere they wish to create.	1 Mark							
A way that this could be achieved.	1 Mark							
A second way as to how this could be achieved.	1 Mark							

Question	Answer	Marks								
4	Look at the passage between line 477 ('That's a fortune') and lines 513–514 ('...<i>jumps over his prostrate body and exits.</i>'). Identify <u>two</u> aspects of the character of CHARANDAS in this passage and explain how you would communicate these to an audience. This builds on the character aspects that we have already seen of CHARANDAS: a wily trickster and thief. However, it is taken to a new level here as he proves that religious authority is no deterrent to him since he is prepared to steal back the stolen goods he has apparently 'donated' to the house of God. <table><tr><td>A suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation to support how this could be communicated.</td><td>1 Mark</td></tr></table> and/or <table><tr><td>A second suggestion of an aspect of character.</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation to support how this could be communicated.</td><td>1 Mark</td></tr></table>	A suggestion of an aspect of character.	1 Mark	A valid explanation to support how this could be communicated.	1 Mark	A second suggestion of an aspect of character.	1 Mark	A valid explanation to support how this could be communicated.	1 Mark	4
A suggestion of an aspect of character.	1 Mark									
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Question	Answer	Marks								
5	You are playing the part of WOMAN. Identify <u>two</u> aspects of the role you would emphasise in the passage between line 137 ('What a load of jewellery!') and line 198 ('You outcast!'). Identify <u>two</u> aspects of the role that you would bring out in performance and explain how you would do this. In this encounter, CHARANDAS attempts to trick a woman out of her precious jewellery. There is a shifting dynamic. First, she cries and attempts to shame him into handing the jewels back, but then there is a sudden change and she beats him up. There is potential to bring out both serious and comic elements in this passage. <table><tr><td>Identification of one aspect to emphasise</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table> and/or <table><tr><td>Identification of a second aspect to emphasise</td><td>1 Mark</td></tr></table> and <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one aspect to emphasise	1 Mark	A valid explanation as to why this was chosen.	1 Mark	Identification of a second aspect to emphasise	1 Mark	A valid explanation as to why this was chosen.	1 Mark	4
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A valid explanation as to why this was chosen.	1 Mark									

Question	Answer	Marks										
6	You are directing the extract between lines 1026-7 ('My life is empty without you, Charandas.') and line 1090 ('...hung, drawn and quartered'). What pacing would you suggest? The passage allows for a range of pacing approaches according to the changing mood. Allow any suggestion that fits with the text. <table><tr><td>Identifies an aspect of the pacing of the passage.</td><td>1 mark</td></tr><tr><td>General comments about the pacing of the passage and a single reason as to what to do.</td><td>2 marks</td></tr><tr><td>Some specific examples about pacing of the passage and one or two reasons as to what to do.</td><td>3 marks</td></tr><tr><td>A range of examples about the pacing of the passage and some appropriate supporting reasons.</td><td>4 marks</td></tr><tr><td>A range of examples about the pacing of the passage, with developed and perceptive reasons.</td><td>5 marks</td></tr></table>	Identifies an aspect of the pacing of the passage.	1 mark	General comments about the pacing of the passage and a single reason as to what to do.	2 marks	Some specific examples about pacing of the passage and one or two reasons as to what to do.	3 marks	A range of examples about the pacing of the passage and some appropriate supporting reasons.	4 marks	A range of examples about the pacing of the passage, with developed and perceptive reasons.	5 marks	5
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Question	Answer	Marks										
7	What was the most important message of your devised piece? Explain some of the ways in which you communicated this. The question invites candidates to identify the most significant way they went about dramatising the theme of their piece. <table><tr><td>Identifies the most important message of the piece.</td><td>1 mark</td></tr><tr><td>General comments about the most important message and a simple suggestion as to how it was communicated.</td><td>2 marks</td></tr><tr><td>Some specific comments about the most important message and a suggestion as to how it was communicated.</td><td>3 marks</td></tr><tr><td>A clear discussion with some examples as to how the most important message of the piece was communicated.</td><td>4 marks</td></tr><tr><td>Detailed and perceptive examples of how the most important message of the piece was communicated.</td><td>5 marks</td></tr></table>	Identifies the most important message of the piece.	1 mark	General comments about the most important message and a simple suggestion as to how it was communicated.	2 marks	Some specific comments about the most important message and a suggestion as to how it was communicated.	3 marks	A clear discussion with some examples as to how the most important message of the piece was communicated.	4 marks	Detailed and perceptive examples of how the most important message of the piece was communicated.	5 marks	5
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Question	Answer	Marks										
8	What use did you make of contrasts in your devised piece? Give examples to support your answer. Candidates may refer to any aspect of contrast (mood, pacing, design, sound, light). <table><tr><td>Identifies an aspect of use of contrasts.</td><td>1 mark</td></tr><tr><td>General comments about use of contrasts and a simple reflection on its effectiveness.</td><td>2 marks</td></tr><tr><td>Some specific examples about use of contrasts, with some indications of its effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the use of contrasts, with relevant examples of its effectiveness.</td><td>4 marks</td></tr><tr><td>Detailed and perceptive examples of the effectiveness of contrasts in the devised piece.</td><td>5 marks</td></tr></table>	Identifies an aspect of use of contrasts.	1 mark	General comments about use of contrasts and a simple reflection on its effectiveness.	2 marks	Some specific examples about use of contrasts, with some indications of its effectiveness.	3 marks	A range of examples demonstrating the use of contrasts, with relevant examples of its effectiveness.	4 marks	Detailed and perceptive examples of the effectiveness of contrasts in the devised piece.	5 marks	5
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Detailed and perceptive examples of the effectiveness of contrasts in the devised piece.	5 marks											

SECTION B

Question	Answer		Marks														
9	You have been given the role of the GURU. Discuss the most significant aspects of his character and how you would bring them out in performance.		25														
<table><tr><td>23–25</td><td><i>Shows a sophisticated practical understanding of how to approach the role</i> - A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract. - Excellent, practical suggestions with sustained and detailed reference to the extract. </td><td rowspan="3">Upper band – application</td></tr><tr><td>20–22</td><td><i>Shows a perceptive practical understanding of how to approach the role</i> - An assured discussion of how the role could be played, showing perceptive understanding of it. - Insightful practical suggestions with frequent and well-selected references to the extract. </td></tr><tr><td>17–19</td><td><i>Shows detailed practical understanding of how to approach the role</i> - An effective discussion of how the role could be played, showing detailed understanding of it. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. </td></tr><tr><td>14–16</td><td><i>Shows secure understanding of how to approach the role</i> - A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it. - A good level of detail with some appropriate references to the extract. </td><td rowspan="3">Middle band – understanding</td></tr><tr><td>11–13</td><td><i>Shows some understanding of how to approach the role</i> - Variable understanding of the role, some of which is viable. There may be limited examples of how to play it. - A focus on the more obvious aspects of the character. </td></tr><tr><td>8–10</td><td><i>Shows undeveloped/superficial understanding of how to approach the role</i> - A few partially formulated ideas about the role. - A superficial approach based mostly on description; occasional reference to the extract. </td></tr></table>				23–25	<i>Shows a sophisticated practical understanding of how to approach the role</i> - A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract. - Excellent, practical suggestions with sustained and detailed reference to the extract.	Upper band – application	20–22	<i>Shows a perceptive practical understanding of how to approach the role</i> - An assured discussion of how the role could be played, showing perceptive understanding of it. - Insightful practical suggestions with frequent and well-selected references to the extract.	17–19	<i>Shows detailed practical understanding of how to approach the role</i> - An effective discussion of how the role could be played, showing detailed understanding of it. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.	14–16	<i>Shows secure understanding of how to approach the role</i> - A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it. - A good level of detail with some appropriate references to the extract.	Middle band – understanding	11–13	<i>Shows some understanding of how to approach the role</i> - Variable understanding of the role, some of which is viable. There may be limited examples of how to play it. - A focus on the more obvious aspects of the character.	8–10	<i>Shows undeveloped/superficial understanding of how to approach the role</i> - A few partially formulated ideas about the role. - A superficial approach based mostly on description; occasional reference to the extract.
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Question	Answer			Marks
9	5–7	<i>Identifies one or two examples of how to approach the role</i> - Rudimentary suggestions based on isolated references to the extract. - The response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> The response shows little understanding of the role.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
10	Consider the dramatic function of the songs in the extract and explain how, as a director, you would stage them in a performance. A good answer is likely to spend some time considering the dramatic function of the songs in the extract and offer a detailed explanation of how the proposed staging would enhance the impact of these songs.		25
	23–25 <i>Shows a sophisticated practical understanding of the function of the songs and offers creative approaches to staging</i> - Comprehensive discussion of the way that a director might stage the songs - Excellent ideas with sustained and detailed reference to the extract.	Upper band – application	
	20–22 <i>Shows a perceptive practical understanding of the function of the songs and offers perceptive approaches to staging</i> - Assured discussion of the way that a director might stage the songs - Insightful ideas with frequent and well-selected references to the extract.		
	17–19 <i>Shows detailed practical understanding of the function of the songs, with mostly good ideas as to their staging</i> - Effective discussion of the way that a director might stage the songs - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.		
	14–16 <i>Shows secure understanding of the function of the songs, and some appropriate ideas for staging</i> - A consistent discussion of the way that a director might stage the songs - A good level of detail with some appropriate references to the extract.	Middle band – understanding	
	11–13 <i>Shows some understanding of aspects of the songs, and some ideas as to their staging</i> - Variable understanding of the way that a director might stage the songs; there may be limited suggestions of how ideas can be realised. - A focus on the more obvious aspects of the extract.		
	8–10 <i>Shows undeveloped/superficial understanding of the songs</i> - A few partially formulated ideas about the director's intention. - A superficial approach based mostly on description with occasional reference to the extract.		

Question	Answer			Marks
10	5–7	<i>Identifies one or two examples of how the director could approach the songs</i> - Rudimentary suggestions based on isolated references to the songs. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of how to direct the extract.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	Explain your approach to creating visual design for this extract, giving examples as to why it would be appropriate.		25
23–25		<i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i> - Comprehensive explanation of design elements showing sophisticated understanding of how they could be used. - Excellent, practical suggestions with sustained and detailed reference to the extract.	Upper band – application
20–22		<i>Shows a perceptive practical understanding of design elements and offers creative solutions</i> - An assured explanation of design elements showing perceptive understanding of how they could be used. - Insightful practical suggestions with frequent and well-selected references to the extract.	
17–19		<i>Shows a detailed practical understanding of design elements and offers solutions</i> - An effective explanation of design elements showing detailed understanding of how they could be used. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.	
14–16		<i>Shows secure understanding of design elements and offers some solutions</i> - A consistent understanding of the design elements which is mostly viable; there may be some suggestions of how they could be used - A good level of detail with some appropriate references to the extract.	Middle band – understanding
11–13		<i>Shows some understanding of design elements</i> - Variable understanding of design elements some of which are viable; there may be limited suggestions of how they could be used - A focus on the more obvious aspects of the extract.	
8–10		<i>Shows undeveloped/superficial understanding of design elements</i> - A few partially formulated ideas about design elements. - A superficial approach to design elements based mostly on description with little reference to the extract.	

Question	Answer			Marks
11	5–7	<i>Identifies one or two examples of design elements</i> - Rudimentary suggestions based on isolated references to the extract. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> - Shows little understanding of design elements. - Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
12	How did you create a particular mood in your devised piece? Give examples to support your answer.		25
23–25		<i>Shows a sophisticated practical understanding of the devised piece</i> - A comprehensive discussion of how the mood was created - Excellent, practical evaluation of the mood of the piece, with sustained and detailed reference to specific examples.	Upper band – evaluation
20–22		<i>Shows a perceptive practical understanding of the devised piece.</i> - An assured discussion of how the mood was created - Insightful practical evaluation of the mood of the piece, with frequent and well-selected references to specific examples.	
17–19		<i>Shows detailed practical understanding of the devised piece.</i> - An effective discussion of how the mood was created - Well-formulated practical evaluation of the mood of the piece, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	
14–16		<i>Shows secure understanding of the devised piece.</i> - A consistent understanding of how the mood was created - A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.	Middle band – understanding
11–13		<i>Shows some understanding of the devised piece.</i> - Variable understanding of how the mood was created - A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.	
8–10		<i>Shows undeveloped/superficial understanding of the devised piece.</i> - A few partially formulated ideas of how the mood was created - A superficial approach based mostly on description; occasional reference to the devised piece.	

Question	Answer			Marks
12	5–7	<i>Identifies one or two examples of the devised piece</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of the ideas in the piece.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
13	If you have the chance to change one aspect of design in your piece, what would it be and why?		25
23–25		<i>Shows a sophisticated practical understanding of how to adapt the play</i> - Comprehensive discussion of the aspect of design in the piece - Excellent evaluation of the effectiveness of the devised piece.	Upper band – evaluation
20–22		<i>Shows a perceptive practical understanding of how to adapt the play</i> - An assured discussion of the aspect of design in the piece - Insightful evaluation of the effectiveness of the devised piece.	
17–19		<i>Shows detailed practical understanding of how to adapt the play</i> - An effective discussion of the aspect of design in the piece - Well-formulated evaluation of the effectiveness of the devised piece.	
14–16		<i>Shows secure understanding of how to adapt the play</i> - A consistent understanding of the aspect of design in the piece - A good level of detail of the effectiveness of the devised piece.	Middle band – understanding
11–13		<i>Shows some understanding of aspects of how to adapt the play</i> - Variable understanding of the aspect of design in the piece - A focus on the most obvious aspects of the devised piece.	
8–10		<i>Shows undeveloped/superficial understanding of aspects of how to adapt the play</i> - A few partially formulated ideas about the aspect of design in the piece. - A superficial approach based mostly on description with occasional reference to the devised piece.	

Question	Answer			Marks
13	5–7	<i>Identifies one or two examples from the devised piece</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of the purpose of the devised piece.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
14	How did movement contribute to the effectiveness of your devised piece? Give examples in support of your answer.		25
23–25		<i>Shows a sophisticated practical understanding of the devised piece</i> - Comprehensive discussion of how movement was used showing sophisticated understanding. - Excellent, practical evaluation with sustained and detailed reference to the devised piece.	Upper band – evaluation
20–22		<i>Shows a perceptive practical understanding of the devised piece</i> - An assured discussion of how movement was used, showing perceptive understanding. - Insightful practical evaluation with frequent and well-selected references to the devised piece.	
17–19		<i>Shows a detailed practical understanding of the devised piece</i> - An effective discussion of how movement was used, showing detailed understanding. - Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	
14–16		<i>Shows secure understanding of the devised piece</i> - A consistent understanding of how movement was used, which is mostly viable; there may be some suggestions of how it would be effective. - A good level of detail with some appropriate references to the devised piece.	Middle band – understanding
11–13		<i>Shows some understanding of the devised piece</i> - Variable understanding of how movement was used, some of which is viable; there may be limited suggestions of how it would be effective. - A focus on the more obvious aspects of the devised piece.	
8–10		<i>Shows undeveloped/superficial understanding of the devised piece</i> - A few partially formulated ideas about how movement was used. - A superficial approach to staging based mostly on description with little reference to the devised piece.	

Question	Answer			Marks
14	5–7	<i>Identifies one or two examples</i> - Rudimentary suggestions based on isolated references to the devised piece. - Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> - Shows little understanding of how movement was used - Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		