



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Examination

May/June 2021

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.

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This document consists of **17** 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.

SECTION A

Question	Answer	Marks				
1	What atmosphere would you want to create at the start of Scene Four? Identify <u>one</u> way you could achieve this. This scene is set in the (unidentified, but probably Whitehall) Palace where King Charles II lives. The stage directions refer to ‘huge fanfare with pomp, ceremony and golden regalia’, so the atmosphere could be described in these terms. The dialogue between CHARLES, ARLINGTON and LADY CASTLEMAINE is exaggerated and could be used to create a flamboyant atmosphere. Allow any suggestion that can be supported from the text. <table><tr><td>A suggestion of an appropriate atmosphere.</td><td>1 Mark</td></tr><tr><td>Identification of a way of doing this.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate atmosphere.	1 Mark	Identification of a way of doing this.	1 Mark	2
A suggestion of an appropriate atmosphere.	1 Mark					
Identification of a way of doing this.	1 Mark					

Question	Answer	Marks				
2	Give <u>two</u> examples of how the Company could use movement in performing the song at the end of Scene One. The song is performed by the Company rather than an individual. It is a rumbustious, rollicking song that offers plenty of scope for highly-charged, energetic movement including foot-stamping, bottle-clinking, clapping etc. Allow credit for any suggestions appropriate to the play at the point suggested by the candidate. <table><tr><td>An appropriate suggestion about how movement could be used.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion about how movement could be used.</td><td>1 Mark</td></tr></table>	An appropriate suggestion about how movement could be used.	1 Mark	A second appropriate suggestion about how movement could be used.	1 Mark	2
An appropriate suggestion about how movement could be used.	1 Mark					
A second appropriate suggestion about how movement could be used.	1 Mark					

Question	Answer	Marks						
3	Read the passage from line 503 ('Where have you been? I missed you') to line 524 ('I'll meet you in your chamber'). Suggest three ways the actor playing LADY CASTLEMAINE could vary her body language in this passage. LADY CASTLEMAINE is CHARLES' most ambitious mistress and is keen to exert her power over him. She uses her charm and magnetism to persuade CHARLES to put to death his Chief Minister, Clarendon (who does not appear in the play). Her attempt to persuade can be emphasised through her body language with CHARLES. Allow credit for up to three different suggestions as to how this could be achieved. <table><tr><td>An appropriate suggestion as to how to vary the actors' body language.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion as to how to vary the actors' body language.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion as to how to vary the actors' body language.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to how to vary the actors' body language.	1 Mark	A second appropriate suggestion as to how to vary the actors' body language.	1 Mark	A third appropriate suggestion as to how to vary the actors' body language.	1 Mark	3
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Question	Answer	Marks								
4	Read the passage from the start of Scene Two, as far as line 165 ('<i>She drops out of the act immediately</i>'). For <u>each</u> of the characters in the passage, give <u>one</u> piece of acting advice and say why this advice would be helpful. In the passage, the leading actor in the King's Company, CHARLES HART, is teaching NELL GWYNN acting techniques. Allow any point of advice that could be sustained from the passage. He increasingly provokes her to project her lines and there is a growing sense of irony as her skill develops. Allow any reasonable suggestion that can be supported from the extract. <table><tr><td>A relevant piece of advice.</td><td>1 Mark</td></tr></table> and <table><tr><td>A clear explanation as to why this would be effective.</td><td>1 Mark</td></tr></table> and/or <table><tr><td>A second relevant piece of advice.</td><td>1 Mark</td></tr></table> and <table><tr><td>A clear explanation as to why this would be effective.</td><td>1 Mark</td></tr></table>	A relevant piece of advice.	1 Mark	A clear explanation as to why this would be effective.	1 Mark	A second relevant piece of advice.	1 Mark	A clear explanation as to why this would be effective.	1 Mark	4
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Question	Answer	Marks								
5	You have been cast in the role of DRYDEN, and are preparing to play the passage between line 668 (<i>'He holds the scrumpled piece of paper...'</i>) to line 754 (<i>'Boom!'</i>). Identify <u>two</u> points where your timing would be important and say why. DRYDEN is a nervy playwright and is awkward in his interaction with others. This means that his timing is often gauche, which reflects his confusion. This, coupled with his excitement and/or nerves mean that he often blurts things out or interjects inappropriately. <table><tr><td>Identification of one point where timing would be important</td><td>1 Mark</td></tr></table> and <table><tr><td>A clear explanation as to why point would be significant</td><td>1 Mark</td></tr></table> and/or <table><tr><td>Identification of a second point where timing would be important</td><td>1 Mark</td></tr></table> and <table><tr><td>A clear explanation as to why point would be significant</td><td>1 Mark</td></tr></table>	Identification of one point where timing would be important	1 Mark	A clear explanation as to why point would be significant	1 Mark	Identification of a second point where timing would be important	1 Mark	A clear explanation as to why point would be significant	1 Mark	4
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Question	Answer	Marks										
6	You are directing a rehearsal of Scene Ten. What approach would you take to reveal the developing relationship between NELL and KING CHARLES? This scene follows immediately from the previous scene where NELL has diverted her performance towards CHARLES as he arrives at the royal box. This is of immense irritation to her acting partner HART and he storms her into the dressing room, moments before CHARLES himself arrives. The scene is then a <i>pas de deux</i> between NELL and CHARLES as she trifles with him. <table><tr><td>A range of dramatically effective suggestions about how to direct the scene, supported by well-chosen examples.</td><td>5 marks</td></tr><tr><td>A range of appropriate suggestions about how to direct the scene, with some well-chosen examples.</td><td>4 marks</td></tr><tr><td>Two or three examples about the approach to the passage with suggestions as to how to make them work.</td><td>3 marks</td></tr><tr><td>General comments about the approach to the passage with broad reference to what happens.</td><td>2 marks</td></tr><tr><td>Identifies a single idea for directing the passage.</td><td>1 mark</td></tr></table>	A range of dramatically effective suggestions about how to direct the scene, supported by well-chosen examples.	5 marks	A range of appropriate suggestions about how to direct the scene, with some well-chosen examples.	4 marks	Two or three examples about the approach to the passage with suggestions as to how to make them work.	3 marks	General comments about the approach to the passage with broad reference to what happens.	2 marks	Identifies a single idea for directing the passage.	1 mark	5
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Question	Answer	Marks										
7	Which character in your devised piece was the most dramatically effective, and why? There is a possibility that some candidates will simply write about the plot of the piece, and mention which character was the most significant. However, the question asks for an assessment of the significance of the character, and why. <table><tr><td>Detailed discussion of the character with sustained examples of why it was dramatically effective.</td><td>5 marks</td></tr><tr><td>A clear description of the character, with some discussion of its dramatic effectiveness.</td><td>4 marks</td></tr><tr><td>A description of a few aspects of the character with one or two suggestions about effectiveness.</td><td>3 marks</td></tr><tr><td>General comments about a character in the piece and a simple description of that character.</td><td>2 marks</td></tr><tr><td>Identifies a character in the piece.</td><td>1 mark</td></tr></table>	Detailed discussion of the character with sustained examples of why it was dramatically effective.	5 marks	A clear description of the character, with some discussion of its dramatic effectiveness.	4 marks	A description of a few aspects of the character with one or two suggestions about effectiveness.	3 marks	General comments about a character in the piece and a simple description of that character.	2 marks	Identifies a character in the piece.	1 mark	5
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Identifies a character in the piece.	1 mark											

Question	Answer	Marks										
8	Which section of your devised piece do you think had the most effect on your audience, and why do you think this was? <table><tr><td>Detailed description and perceptive discussion of how effectively a section of the piece connected with the audience.</td><td>5 marks</td></tr><tr><td>A clear description of a section of the devised piece, with discussion of several aspects of its effectiveness.</td><td>4 marks</td></tr><tr><td>A description of a section of the devised piece, with some commentary about one or two aspects that were effective.</td><td>3 marks</td></tr><tr><td>General comments about a section of the devised piece and a single comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>Identifies a section of the devised piece.</td><td>1 mark</td></tr></table>	Detailed description and perceptive discussion of how effectively a section of the piece connected with the audience.	5 marks	A clear description of a section of the devised piece, with discussion of several aspects of its effectiveness.	4 marks	A description of a section of the devised piece, with some commentary about one or two aspects that were effective.	3 marks	General comments about a section of the devised piece and a single comment about its effectiveness.	2 marks	Identifies a section of the devised piece.	1 mark	5
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Identifies a section of the devised piece.	1 mark											

SECTION B

Question	Answer	Marks							
9	As an actor playing the part of EDWARD KYNASTON, what would be your character's motivation and how would you show this in your portrayal of the role? EDWARD KYNASTON is a male actor who has made his career playing female roles. With the proposed introduction of women actors to play female roles, KYNASTON feels under threat and is keen to demonstrate that he is a credible actor, arguing that audiences are captivated by his portrayals of women. He appears mainly in Scene 3 and Scene 5. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of how to approach the role</i> - A comprehensive discussion of the character's motivation, showing sophisticated understanding of how to show it in performance. - 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 the character's motivation, showing perceptive understanding of how to show it in performance. - 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 the character's motivation, showing detailed understanding of how to show it in performance. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references 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 the character's motivation, showing sophisticated understanding of how to show it in performance. - 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 the character's motivation, showing perceptive understanding of how to show it in performance. - 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 the character's motivation, showing detailed understanding of how to show it in performance. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.	25
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17–19	<i>Shows detailed practical understanding of how to approach the role</i> - An effective discussion of the character's motivation, showing detailed understanding of how to show it in performance. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.								

Question	Answer			Marks
9	14–16	<i>Shows secure understanding of how to approach the role</i> • A consistent understanding of the character’s motivation, which is mostly viable. There may be some examples of how to show it in performance. • 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 character’s motivation, some of which is viable. There may be limited examples of how to show it in performance. • 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 character’s motivation • A superficial approach based mostly on description; occasional reference to the extract.		
	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	As the director of this extract, how would you approach the staging of the ‘play-within-a-play’ in Scene 5 and Scene 9?		25
	23–25	<i>Shows a sophisticated practical understanding of the scenes and offers creative solutions</i> - Comprehensive discussion of the way that a director might stage the scenes - Excellent ideas with sustained and detailed reference to the extract.	Upper band–application
	20–22	<i>Shows a perceptive practical understanding of the scenes and offers creative solutions</i> - Assured discussion of the way that a director might stage the scenes - Insightful ideas with frequent and well-selected references to the extract.	
	17–19	<i>Shows detailed practical understanding of the scenes</i> - Effective discussion of the way that a director might stage the scenes - 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 scenes</i> - A consistent discussion of the way that a director might stage the scenes - 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 scenes</i> - Variable understanding of the way that a director might stage the scenes - 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 scenes</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 scenes</i> - Rudimentary suggestions based on isolated references to the scenes - Response is predominantly narrative.	Lower band– identification	
	2–4	<i>Simplistic response</i> Shows little understanding of how to direct the scenes.		
	0–1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
11	Explain your approach to creating costume design for this extract, giving examples as to why it would be effective. There are many possible approaches to creating costume for the extract. These might be inspired by the period, or reflect a postmodern approach. Allow credit for any discussion of how costume design could be interpreted or reimagined. Award credit for reference to how these suggestions would be effective. <table border="1"> <tr> <td>23–25</td><td> <i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i> - Comprehensive discussion of costume design showing sophisticated understanding of how it could be used - 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 costume design and its challenges</i> - An assured discussion of costume design showing perceptive understanding of how it could be used - Insightful practical suggestions with frequent and well-selected references to the extract. </td></tr> <tr> <td>17–19</td><td> <i>Shows a detailed practical understanding of costume design</i> - An effective discussion of costume design showing detailed understanding of how it could be used - 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 costume design</i> - A consistent understanding of costume design which is mostly viable; there may be some suggestions of how it could be used - 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 costume design</i> - Variable understanding of costume design, some of which is viable; there may be limited suggestions of how it could be used - A focus on the more obvious aspects of the extract. </td></tr> <tr> <td>8–10</td><td> <i>Shows undeveloped/superficial understanding of costume design</i> - A few partially formulated ideas about costume design. - A superficial approach to design elements based mostly on description with little reference to the extract. </td></tr> </table>	23–25	<i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i> - Comprehensive discussion of costume design showing sophisticated understanding of how it 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 costume design and its challenges</i> - An assured discussion of costume design showing perceptive understanding of how it could be used - Insightful practical suggestions with frequent and well-selected references to the extract.	17–19	<i>Shows a detailed practical understanding of costume design</i> - An effective discussion of costume design showing detailed understanding of how it 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 costume design</i> - A consistent understanding of costume design which is mostly viable; there may be some suggestions of how it 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 costume design</i> - Variable understanding of costume design, some of which is viable; there may be limited suggestions of how it could be used - A focus on the more obvious aspects of the extract.	8–10	<i>Shows undeveloped/superficial understanding of costume design</i> - A few partially formulated ideas about costume design. - A superficial approach to design elements based mostly on description with little reference to the extract.	25
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Question	Answer			Marks
11	5–7	<i>Identifies one or two examples of costume design</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 costume design. - 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	What approaches to staging were most important in devising your piece, and why?		25
	23–25 Shows a sophisticated practical understanding of the devised piece - A comprehensive discussion of what ideas were most important, and why - Excellent, practical evaluation of the approaches taken, with sustained and detailed reference to specific examples.	Upper band–evaluation	
	20–22 Shows a perceptive practical understanding of the devised piece. - An assured discussion of what ideas were most important, and why - Insightful practical evaluation of the approaches taken, with frequent and well-selected references to specific examples.		
	17–19 Shows detailed practical understanding of the devised piece. - An effective discussion of what ideas were most important, and why - Well-formulated practical evaluation of the approaches taken, although there may be scope for further refinement; consistent and appropriate references to the devised piece.		
	14–16 Shows secure understanding of the devised piece. - A consistent understanding of what ideas were most important - A good level of detail of the approaches taken. There may be some evaluative comment.	Middle band–understanding	
	11–13 Shows some understanding of the devised piece. - Variable understanding of what ideas were most important - A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.		
	8–10 Shows undeveloped/superficial understanding of the devised piece. - A few partially formulated ideas of what ideas were most important - 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	Evaluate the strengths and weaknesses of a recent performance of your devised piece.		25
23–25		<i>Shows a sophisticated practical understanding of the devised piece</i> - Comprehensive discussion of the strengths and weaknesses of the piece - Excellent evaluation of the effectiveness of the devised piece.	Upper band–evaluation
20–22		<i>Shows a perceptive practical understanding of the devised piece</i> - An assured discussion of the strengths and weaknesses of the piece - Insightful evaluation of the effectiveness of the devised piece.	
17–19		<i>Shows detailed practical understanding of the devised piece</i> - An effective discussion of the strengths and weaknesses of the piece - Well-formulated evaluation of the effectiveness of the devised piece.	
14–16		<i>Shows secure understanding of the devised piece</i> - A consistent understanding of the strengths and weaknesses of 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 the devised piece</i> - Variable understanding of the strengths and weaknesses of the piece - A focus on the most obvious aspects of the devised piece.	
8–10		<i>Shows undeveloped/superficial understanding of the devised piece</i> - A few partially formulated ideas about the devised piece - A superficial approach based mostly on description with occasional reference to the devised piece.	
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 purpose of the devised piece.	

Question	Answer			Marks
13	0–1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
14	Discuss the structure of your devised piece and say how effective it was in communicating the message of the piece.		25
	23–25	<i>Shows a sophisticated practical understanding of the devised piece</i> - Comprehensive discussion of the structure of the piece - 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 the structure of the piece - 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 the structure of the piece - 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 the structure of the piece - 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 the structure of the piece - 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 the structure of the piece - A superficial approach to structure based mostly on description with little reference to the devised piece.	
	5–7	<i>Identifies one or two examples of the devised piece</i> - Rudimentary suggestions based on isolated references to the structure of the devised piece - Response is predominantly narrative.	Lower band – identification
	2–4	<i>Simplistic response</i> - Shows little understanding of the structure of the piece - Response may be typified by a single reference only with no supporting detail.	
	0–1	No answer/insufficient response to meet the criteria in the band above.	