



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Examination

May/June 2022

MARK SCHEME

Maximum Mark: 11

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 **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 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 <u>one</u> character whose costume you could exaggerate for comic effect, and say how you would do this. There are several opportunities for the costumes to be exaggerated for comic potential, including DARAGAN’s aviator costume, when he enters at line 286 and the way it represents a bird in flight. Allow any creative suggestions that can be supported by reference to the extract. <table><tr><td>A suggestion of a character whose costume could be exaggerated.</td><td>1 Mark</td></tr><tr><td>An appropriate way of doing this, which supports the suggestion.</td><td>1 Mark</td></tr></table>	A suggestion of a character whose costume could be exaggerated.	1 Mark	An appropriate way of doing this, which supports the suggestion.	1 Mark	2
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2	Read the passage between line 369 [‘Shut up, Ponchik, and listen’) and line 382 [‘face a charge of high treason’]. As an actor, playing DARAGAN, suggest how you would communicate each of the <u>three</u> points he makes to PONCHIK in this speech. In this speech, DARAGAN is authoritative, conspiratorial, and mistrusting. The speech is delivered with passion and urgency, and with a sense of PONCHIK being hectored by DARAGAN. <table><tr><td>An appropriate suggestion of a way of communicating one point of the speech.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion of a way of communicating a second point of the speech.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion of a way of communicating a third point of the speech.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a way of communicating one point of the speech.	1 Mark	An appropriate suggestion of a way of communicating a second point of the speech.	1 Mark	An appropriate suggestion of a way of communicating a third point of the speech.	1 Mark	3
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3	Read the passage from line 246 [‘(Mysteriously). Nice little old men,’] to line 279–280 [‘You have my blessing, Adam and Eve!’]. As an actor, how would you play YEFROSIMOV in this passage? YEFROSIMOV is described in the stage directions (line 43 and following) as ‘thin and clean-shaven’ and ‘wearing a well-cut suit’, and that ‘he startles all those who meet him by his curious tone and gestures’. YEFROSIMOV is a scientist completely involved in the moral and ethical implications of his science. He is motivated to look after and protect ADAM and EVA, into whose flat he has stumbled. There is a slightly manic element to the character, which depends on the stereotype of the mad boffin scientist. There is considerable scope for showing how aspects of this could be communicated in the passage. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play several facets of YEFROSIMOV’s character.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play YEFROSIMOV’s character.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of YEFROSIMOV’s character.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to play several facets of YEFROSIMOV’s character.	4–5 marks	Band 2	A broad explanation of how to play YEFROSIMOV’s character.	2–3 marks	Band 3	A general description of YEFROSIMOV’s character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 443 ['Hello Adam!'] to line 497 ['What?!']. How could the actors playing TULLER 1 and TULLER 2 create a sense of menace in this passage? TULLER 1 and TULLER 2 make a surprise entrance into the drama and start by congratulating ADAM and EVA on their wedding. Their arrival introduces an element of farce into the situation although there is a strong sense of menace as they try to trap the professor to arrest him. Candidates may refer to vocal tone, movement, physical proximity, physicality, timing, pitch, projection, volume, as appropriate. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to create a sense of menace supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to create a sense of menace supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the passage.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to create a sense of menace supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how to create a sense of menace supported by some reference to the passage.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read the passage from line 77, ('MARKIZOV <i>appears on the window-sill</i>') to line 132–3, ('You don't object?'). As a director, how would you bring to life the comedy of this passage? This passage starts with the quasi-absurd entrance on the window sill of MARKIZOV, an ex-member of a Trade Union. The antics then continue with the brick flying through the window and in the dialogue and physicality of YEFROSIMOV. The passage is fast moving and contains many elements of farce and situational comedy. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of how to create comedy supported by detailed reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to create comedy supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some comedy in the passage.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A practical understanding of how to create comedy supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to create comedy supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some comedy in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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6	Read the passage from line 498 [<i>‘ANYA enters and starts to clear the table’</i>] to the end of the extract. As a director, how would you create a sense of climax in this section? In this closing tragi-comic section of the extract there is an increasing sense of panic as several characters drop dead, noises are heard offstage, the accordion stops playing mid-phrase, and the radio slows down. Award credit where candidates identify that the climax occurs before the very end of the passage, followed by a reflective speech by YEFROSIMOV. <table> <tr> <td>Band 1</td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to create a sense of climax.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the passage and provides a range of practical ideas of how to create a sense of climax.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of the passage and provides some specific examples of how to create a sense of climax.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the passage and provides some simple suggestions</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of the passage and general comments.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Offers insight into the passage and provides a detailed and perceptive discussion of how to create a sense of climax.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas of how to create a sense of climax.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to create a sense of climax.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions	3–4 Marks	Band 5	Offers basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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7	Read the passage from line 117 ('But that hour would always come') to line 211 ('Goodnight, Tatomkhulu'). How could the actors work as an ensemble to create the setting of the village? Make close reference to specific lines from the extract in your answer. The passage offers an opportunity for the entire company to be involved in an ensemble delivery of the creation of the village described by BONGI. This should be a physical rendition, with a good use of physical energy and creative use of the performance space. <table border="1"> <tr> <td>Band 1</td><td>Shows insight into the passage and provides a detailed and perceptive discussion of how the actors could work as an ensemble to create the village setting.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows some insight into the passage and offers a range of practical ideas of how the actors could work as an ensemble to create the village setting.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the passage and provides some specific examples as to how the actors could work as an ensemble to create the village setting.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some simple suggestions as to how the actors could create the village setting.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows basic understanding of the passage and a general comment on ensemble work.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Shows insight into the passage and provides a detailed and perceptive discussion of how the actors could work as an ensemble to create the village setting.	9–10 Marks	Band 2	Shows some insight into the passage and offers a range of practical ideas of how the actors could work as an ensemble to create the village setting.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples as to how the actors could work as an ensemble to create the village setting.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some simple suggestions as to how the actors could create the village setting.	3–4 Marks	Band 5	Shows basic understanding of the passage and a general comment on ensemble work.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	Read the opening of the extract as far as line 109–10 (<i>‘...children pick up their bowls and begin to leave’</i>). How would you use sound, light and movement for dramatic effect in this passage? The drama relies on a multi-arts approach, which is typical of some African drama. This passage offers particular opportunities to consider how this would be achieved in performance. Allow credit for imaginative and practical solutions. <table><tr><td> <i>Shows a sophisticated practical understanding of sound, light and movement</i> - A comprehensive and effective discussion of how sound, light and movement could create dramatic effect. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of sound, light and movement</i> - An assured and mainly effective discussion of how sound, light and movement could create dramatic effect. - Practical suggestions, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of sound, light and movement</i> - A generalised explanation of how sound, light and movement could create dramatic effect. - Some practical suggestions, with some appropriate references to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of sound, light and movement</i> - An uneven explanation of how sound, light and movement could create dramatic effect. - A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited understanding of sound, light and movement</i> - A confused, incomplete or narrative description of how sound, light and movement could create dramatic effect. - Minimal suggestions of how to approach the extract. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of sound, light and movement</i> - A comprehensive and effective discussion of how sound, light and movement could create dramatic effect. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of sound, light and movement</i> - An assured and mainly effective discussion of how sound, light and movement could create dramatic effect. - Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of sound, light and movement</i> - A generalised explanation of how sound, light and movement could create dramatic effect. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of sound, light and movement</i> - An uneven explanation of how sound, light and movement could create dramatic effect. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of sound, light and movement</i> - A confused, incomplete or narrative description of how sound, light and movement could create dramatic effect. - Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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9	As an actor, how would you perform the role of ROELF? Each of the Scenes in <i>Like Doves We Rise</i> is inspired by a different character. ROELF is a victim of racism – a member of the ‘coloured’ multi-racial community of South Africa. The tone is set at the start of the scene as the cast circles ROELF, the way that they then gather around him, arguing passionately, and the confession at the end that MRS POPO beat him at school. Award credit for all creative suggestions as to how the role of ROELF could be performed. <table><tr><td> <i>Shows a sophisticated practical understanding of the character of ROELF</i> - A comprehensive and effective discussion of how the role could be played, showing sophisticated understanding of its relationship with other characters and their significance in the extract. - Excellent, practical suggestions, with sustained and detailed reference. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of the character of ROELF</i> - An assured and mainly effective discussion of how the role could be played, showing considerable understanding of the other characters. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references, applied effectively. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows some understanding of the character of ROELF</i> - A consistent understanding of the role from which some insights emerge. - A good level of detail with several appropriate references to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows an understanding of the character of ROELF</i> - A variable understanding of the role with occasional insights. - An inconsistent level of detail with occasional references to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows basic understanding of the character of ROELF</i> - A narrow understanding of the role based on generalised comment. - A focus on the more obvious aspects of the character with scant reference to the techniques required to play the role. </td><td> Band 5 1–3 Marks </td></tr><tr><td> <i>Shows irrelevant comments of the role</i> - A few partially formulated ideas about the role. - A superficial approach based mostly on description rather than reference to the extract. </td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of the character of ROELF</i> - A comprehensive and effective discussion of how the role could be played, showing sophisticated understanding of its relationship with other characters and their significance in the extract. - Excellent, practical suggestions, with sustained and detailed reference.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of the character of ROELF</i> - An assured and mainly effective discussion of how the role could be played, showing considerable understanding of the other characters. - Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references, applied effectively.	Band 2 10–12 Marks	<i>Shows some understanding of the character of ROELF</i> - A consistent understanding of the role from which some insights emerge. - A good level of detail with several appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows an understanding of the character of ROELF</i> - A variable understanding of the role with occasional insights. - An inconsistent level of detail with occasional references to the extract.	Band 4 4–6 Marks	<i>Shows basic understanding of the character of ROELF</i> - A narrow understanding of the role based on generalised comment. - A focus on the more obvious aspects of the character with scant reference to the techniques required to play the role.	Band 5 1–3 Marks	<i>Shows irrelevant comments of the role</i> - A few partially formulated ideas about the role. - A superficial approach based mostly on description rather than reference to the extract.	Band 6 0 Marks	15
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10	How did you make the character you played in your devised piece dramatically interesting? Candidates should focus on the devising process and the development of their character. They may mention ways in which they tried to make their character appeal to an audience, such as through physical characteristics or vocal qualities, and creating contrasts with other characters. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive discussion of the character in the devised piece, supported by a very well-chosen range of examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of the character in the devised piece, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of some specific aspects of the character in the devised piece, with some examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the character in the devised piece and a simple reflection on its dramatic potential.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the character in the devised piece.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	A detailed and perceptive discussion of the character in the devised piece, supported by a very well-chosen range of examples.	9–10 Marks	Band 2	A clear discussion of the character in the devised piece, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of some specific aspects of the character in the devised piece, with some examples.	5–6 Marks	Band 4	General comments about the character in the devised piece and a simple reflection on its dramatic potential.	3–4 Marks	Band 5	Identifies an aspect of the character in the devised piece.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate how successfully your group used a range of characters to tell the story of your devised piece. Make close reference to your devised piece to support your answer. The focus of the question is on the relationship between the creation of the characters and how successfully they were used in the devised piece. Allow credit for reflection and evaluation of the relationship between the two things. <table><tr><td> <i>Shows a sophisticated practical understanding of how to use the characters</i> - A comprehensive and detailed discussion of the characterisation of the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of how to use the characters</i> - An effective discussion of the characterisation of the piece. - Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to use the characters</i> - A competent understanding of the characterisation of the piece. - Some evaluation of the success of the devised piece with some reference to it. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to use the characters</i> - A variable understanding of the characterisation of the piece. - An attempt to evaluate the success of the devised piece with occasional appropriate references to it. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited understanding of how to use the characters</i> - A narrow understanding of the characterisation of the piece. - Minimal evaluation; little or no reference to the devised piece. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of how to use the characters</i> - A comprehensive and detailed discussion of the characterisation of the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to use the characters</i> - An effective discussion of the characterisation of the piece. - Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece.	Band 2 10–12 Marks	<i>Shows broad understanding of how to use the characters</i> - A competent understanding of the characterisation of the piece. - Some evaluation of the success of the devised piece with some reference to it.	Band 3 7–9 Marks	<i>Shows partial understanding of how to use the characters</i> - A variable understanding of the characterisation of the piece. - An attempt to evaluate the success of the devised piece with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Shows limited understanding of how to use the characters</i> - A narrow understanding of the characterisation of the piece. - Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
<i>Shows a sophisticated practical understanding of how to use the characters</i> - A comprehensive and detailed discussion of the characterisation of the piece. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks													
<i>Shows detailed practical understanding of how to use the characters</i> - An effective discussion of the characterisation of the piece. - Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece.	Band 2 10–12 Marks													
<i>Shows broad understanding of how to use the characters</i> - A competent understanding of the characterisation of the piece. - Some evaluation of the success of the devised piece with some reference to it.	Band 3 7–9 Marks													
<i>Shows partial understanding of how to use the characters</i> - A variable understanding of the characterisation of the piece. - An attempt to evaluate the success of the devised piece with occasional appropriate references to it.	Band 4 4–6 Marks													
<i>Shows limited understanding of how to use the characters</i> - A narrow understanding of the characterisation of the piece. - Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													