



Cambridge IGCSE™

DRAMA

0411/12

Paper 1 Written Examination

May/June 2022

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 **11** 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 effect. Bulgakov's stage directions contain many descriptions of costume, and these could be exaggerated either in design or through their use in performance. <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 294 [<i>‘Suddenly falls on her knees ...’</i>] and line 304 [<i>‘I won’t say a word...’</i>]. As an actor playing MADELEINE, identify <u>three</u> approaches you would use in this passage to persuade MOLIÈRE to change his mind. In this speech, MADELEINE tries to talk Molière out of marrying ARAMANDE, whom he believes to be MADELEINE’s sister but who is really her daughter. MADELEINE reminds MOLIÈRE that she has ‘looked after’ him for twenty years. She also reminds MOLIÈRE that he is much older than ARMANDE and also that there are other ways of satisfying his physical needs than by marrying her. MADELEINE attempts a number of methods to persuade MOLIÈRE: flattery, emotional warmth, promises, alternatives etc. <table><tr><td>An appropriate suggestion as to an approach that could be used.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion as to a second approach that could be used.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion as to a third approach that could be used.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to an approach that could be used.	1 Mark	An appropriate suggestion as to a second approach that could be used.	1 Mark	An appropriate suggestion as to a third approach that could be used.	1 Mark	3
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3	Read the passage from line 10 [<i>‘throws off cloak...’</i>] to line 58 [<i>‘[shouts.] King!!’</i>] As an actor, how would you play MOLIERE in this passage? MOLIERE is a vain, larger-than-life character, who is well aware of his abilities as an actor. He is well experienced at appearing diffident, while at the same time commanding the stage. This combination of feigned diffidence and self-assurance could be emphasised when performing this speech. MOLIERE introduces the company of actors to the audience at a Royal performance. His great range of acting skills mean that he is able to improvise with confidence and flatter the King, resulting in rapturous applause. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play several facets of MOLIERE’s character.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play MOLIERE’s character.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of MOLIERE’s character or a general description of how to play MOLIERE’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 MOLIERE’s character.	4–5 marks	Band 2	A broad explanation of how to play MOLIERE’s character.	2–3 marks	Band 3	A general description of MOLIERE’s character or a general description of how to play MOLIERE’s character	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 163 [<i>‘Stop!’</i>] to line 176 [<i>‘It’s monstrous, monstrous...’</i>]. What changes of physical proximity could the actors playing LAGRANGE and ARMANDE use in this passage? This passage depicts an encounter between the seventeen-year old ARMANDE and the male actor, LAGRANGE, who is keeping a chronicle of the company. The passage offers potential for many changes in physical proximity, some of which are identified in the stage directions. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to vary physical proximity 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 vary physical proximity supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of physical proximity between the actors 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 detailed discussion of how to vary physical proximity supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how to vary physical proximity supported by some reference to the passage.	2–3 marks	Band 3	A general description of physical proximity between the actors in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read the passage from line 177 ['Aha!'] to line 218 [<i>The knock becomes a loud hammering.</i>]. As a director, how would you bring to life the comedy of this passage? There are many comic moments in the passage: BOUTON's interruption of the romantic moment between MOLIÈRE and ARMANDE; ARMANDE being unable to kiss MOLIÈRE because of the nose; the situational comedy created by a potential mixed-age marriage. Allow credit for discussion of timing, tone of voice, facial expression, physical comedy etc. <table> <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	As a director, how would you advise the actor playing LOUIS to show the status of the role throughout Act Two, Scene One? The passage creates drama by showing the relationship between the King and the individuals with whom he interacts on a one-to-one level. MOLIÈRE is especially favoured as he is allowed to join the King for food. There are many possibilities for the director to offer advice, including: proxemics, physicality, levels, facial expression, tone of voice, occupying the stage space, etc. <table> <tr> <td>Band 1</td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to show the status of the role.</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 show the status of the role.</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 show the status of the role</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 show the status of the role.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas of how to show the status of the role.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to show the status of the role	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 from the opening of the play to line 102 ['Hey! Hey!']. How could the actors use songs, movement and story-telling skills to create an effective opening to the piece? The passage offers an opportunity for the entire company to be involved in an ensemble delivery of the passage. There are many opportunities for the company to use songs, movement and story-telling in creating an effective opening. <table> <tr> <td>Band 1</td><td>Shows insight into the passage and provides a detailed and perceptive discussion of how the actors could use songs, movement and story-telling skills.</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 use songs, movement and story-telling skills.</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 use songs, movement and story-telling skills.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides a few simple suggestions.</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 use songs, movement and story-telling skills.	9–10 Marks	Band 2	Shows some insight into the passage and offers a range of practical ideas of how the actors could use songs, movement and story-telling skills.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples as to how the actors could use songs, movement and story-telling skills.	5–6 Marks	Band 4	Shows some understanding of the passage and provides a few simple suggestions.	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	As an actor, how would you perform the role of BONGI from line 117 [‘But that hour would always come...’] to the end of Scene One? Make close reference to specific lines from the extract in your answer. The question has a specific focus on performing the role of BONGI and this may include discussion of how to manage the switch to CHILD BONGI at various points. <table><tr><td> <i>Shows a sophisticated practical understanding of the character of BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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 BONGI</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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9	Read Scene Two from line 335 [‘A train whistles..’] to the end. How would you use physicality, sound and ensemble skills to show the horrors of MRS POPO’s school? There are many opportunities to explore all three areas to show the cruelty and bullying of the school and the fear created by MRS POPO. <table><tr><td> <i>Shows a sophisticated practical understanding of physicality, sound and ensemble skills</i> • A comprehensive and effective discussion of how physicality, sound and ensemble skills could show the horrors of the school. • 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 physicality, sound and ensemble skills</i> • An assured and mainly effective discussion of how physicality, sound and ensemble skills could show the horrors of the school. • 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 physicality, sound and ensemble skills</i> • A generalised explanation of how physicality, sound and ensemble skills could show the horrors of the school. • 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 physicality, sound and ensemble skills</i> • An uneven explanation of how physicality, sound and ensemble skills could show the horrors of the school. • 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 physicality, sound and ensemble skills</i> • A confused, incomplete or narrative description of how physicality, sound and ensemble skills could show the horrors of the school. • 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 physicality, sound and ensemble skills</i> • A comprehensive and effective discussion of how physicality, sound and ensemble skills could show the horrors of the school. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of physicality, sound and ensemble skills</i> • An assured and mainly effective discussion of how physicality, sound and ensemble skills could show the horrors of the school. • Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of physicality, sound and ensemble skills</i> • A generalised explanation of how physicality, sound and ensemble skills could show the horrors of the school. • Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of physicality, sound and ensemble skills</i> • An uneven explanation of how physicality, sound and ensemble skills could show the horrors of the school. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of physicality, sound and ensemble skills</i> • A confused, incomplete or narrative description of how physicality, sound and ensemble skills could show the horrors of the school. • 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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10	Explain how you used the devising process to create moments of dramatic tension in your devised piece. Candidates need to engage with the concept of dramatic tension. They should identify moments of dramatic tension and review how the devising process was used to weave these moments into the piece. <table border="1" data-bbox="233 483 1398 1043"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the devising process supported by a range of carefully considered examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of the devising process, 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 devising process with some supporting suggestions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process and a simple reflection on its use.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the devising process.</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 explanation of the devising process supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of the devising process, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of some specific aspects of the devising process with some supporting suggestions.	5–6 Marks	Band 4	General comments about the devising process and a simple reflection on its use.	3–4 Marks	Band 5	Identifies an aspect of the devising process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	How effectively did you bring together the elements of your scenario into a dramatic structure in your devised piece? The focus of the question is on the relationship between the elements of the scenario and their use in the devised piece. There are two aspects that should be covered: the success of the piece in bringing together these elements, and how effective this resulting structure was. <table><tr><td> <i>Shows a sophisticated practical understanding of how to structure the piece</i> - A comprehensive and detailed discussion of the structure 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 structure the piece</i> - An effective discussion of the structure 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 structure the piece</i> - A competent understanding of the structure 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 structure the piece</i> - A variable understanding of the structure 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 structure the piece</i> - A narrow understanding of how to structure 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 structure the piece</i> - A comprehensive and detailed discussion of the structure 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 structure the piece</i> - An effective discussion of the structure 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 structure the piece</i> - A competent understanding of the structure 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 structure the piece</i> - A variable understanding of the structure 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 structure the piece</i> - A narrow understanding of how to structure 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
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<i>Shows detailed practical understanding of how to structure the piece</i> - An effective discussion of the structure 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 structure the piece</i> - A competent understanding of the structure 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 structure the piece</i> - A variable understanding of the structure 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 structure the piece</i> - A narrow understanding of how to structure the piece. - Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													