



Cambridge IGCSE™

DRAMA

0411/13

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.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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. Although Bulgakov's stage directions only give indications concerning AMETISTOV's costume, there are several opportunities for this, or any of the other, costumes to be exaggerated for comic potential, 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 254 [<i>Oh, so that's it, is it?</i>] and line 263 [<i>... Zoya, my sweet. [Starts to go.]</i>] As an actor, identify <u>three</u> aspects of AMETISTOV's character that you would emphasise when performing this passage. AMETISTOV is ZOYA's cousin but at this point she feels little love for him since she is planning to elope with Pavel Fyodorovich OBOLONSKY and the arrival of her shambolic cousin looks set to upset things. Possible aspects that could be mentioned include: his self-righteousness; his sense of entitlement; emotional bullying; wounded pride; manipulation of her emotions, etc. <table><tr><td>An appropriate suggestion as to an aspect that could be emphasised.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion as to a second aspect that could be emphasised.</td><td>1 Mark</td></tr><tr><td>An appropriate suggestion as to a third aspect that could be emphasised.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to an aspect that could be emphasised.	1 Mark	An appropriate suggestion as to a second aspect that could be emphasised.	1 Mark	An appropriate suggestion as to a third aspect that could be emphasised.	1 Mark	3
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3	Read the passage from line 80 ['The meeting passed a resolution'] to line 129 ['Agreed'.] As an actor, how would you play BELTOFF in this passage? ZOYA describes BELTOFF as 'a rude, coarse man'. BELTOFF is a blunt, literalistic and controlling character who is keen to show the authority he has by virtue of his role as Chairman of the House Committee. He emphasises his position and takes advantage of it to try to manipulate MANYUSHKA and he is consequently rebuked by ZOYA. He then attempts to exert his power over ZOYA to coerce her to give up some rooms in her apartment. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play several facets of BELTOFF's character.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play BELTOFF's character.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of BELTOFF'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 BELTOFF's character.	4–5 marks	Band 2	A broad explanation of how to play BELTOFF's character.	2–3 marks	Band 3	A general description of BELTOFF's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from the opening of the extract as far as line 62 ['You may go, Manyushka']. What contrasts of vocal projection could the actors playing MANYUSHKA and ZOYA create in this passage? This is the opening of the play, which starts with a sense of chaos – loud, busy, fast-moving – but which is also good-humoured. ZOYA is the central figure in the drama and MANYUSHKA is her maid. This passage offers potential for contrasts in vocal projection. The encounter is high-octane, with ZOYA singing happily at the news she has received permission to open the studio and MANYUSHKA bursting in to announce the arrival of BELTOFF, an ex-military man and Chairman of the House Committee. Allow credit for making creative suggestions about how the actors could achieve these contrasts to shape the drama. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to create contrasts of vocal projection, 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 handle contrasts of vocal projection, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to create contrasts of vocal projection.</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 contrasts of vocal projection, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how to handle contrasts of vocal projection, supported by some reference to the passage.	2–3 marks	Band 3	A general description of how to create contrasts of vocal projection.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read the passage from line 410 [Good evening'] to the end of the extract. As a director, how would you bring to life the comedy of this passage? The passage has many comic lines, asides, under-the-breath comments and pompous statements. Allow credit for creative suggestions as to how these could be shaped to create maximum dramatic intensity. <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 157, ('Pavel, I've finally got official permission to open the studio') to line 234 ('Exit Manyushka'). As a director, how would you direct the actors to bring out the changing dynamics of this passage? Candidates may interpret changing dynamics as referring to variations in levels of energy, physical movement, pace or emotional intensity. This passage falls into three episodes, and candidates should tailor their answers to reflect this. In the first, Pavel Fyodorovich OBOLÓNSKY (a former count) discusses with ZÓYA a plan for them to leave Russia and go to Paris together. In the second episode, ZÓYA's cousin AMETÍSTOV arrives, craving a beer after his journey and almost immediately bumps into MANYÚSHKA who is returning from fetching beer for OBOLÓNSKY. Finally, the three characters encounter each other. <table><tr><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to bring out the changing dynamics.</td><td>9–10 Marks</td></tr><tr><td>Offers some insight into the passage and provides a range of practical ideas of how to direct it to bring out the changing dynamics.</td><td>7–8 Marks</td></tr><tr><td>Offers understanding of the passage and provides some specific examples of how to direct it to bring out the changing dynamics.</td><td>5–6 Marks</td></tr><tr><td>Offers some understanding of the passage and provides a simple suggestion of how to direct it.</td><td>3–4 Marks</td></tr><tr><td>Offers basic understanding of the passage and a general comment on how to direct it.</td><td>1–2 Marks</td></tr><tr><td>No creditable response.</td><td>0 Marks</td></tr></table>	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to bring out the changing dynamics.	9–10 Marks	Offers some insight into the passage and provides a range of practical ideas of how to direct it to bring out the changing dynamics.	7–8 Marks	Offers understanding of the passage and provides some specific examples of how to direct it to bring out the changing dynamics.	5–6 Marks	Offers some understanding of the passage and provides a simple suggestion of how to direct it.	3–4 Marks	Offers basic understanding of the passage and a general comment on how to direct it.	1–2 Marks	No creditable response.	0 Marks	10
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SECTION B

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7	As a solo actor, how would you address the challenges of ‘enacting a collage of different characters’ in Scene 2 (City of Bees) from the beginning to line 313? Make close reference to specific lines from the extract in your answer. The script refers to a ‘collage of characters’ and the play offers an opportunity for a solo actor to create a sense of ensemble delivery. Candidates may refer to body language, voice, movement, gesture, physicality, props, as appropriate. <table border="1"> <tr> <td>Band 1</td><td>Shows insight into the passage and provides a detailed and perceptive discussion of how the actor could create a sense of ensemble.</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 actor could create a sense of ensemble.</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 actor could create a sense of ensemble.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides 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 actor could create a sense of ensemble.	9–10 Marks	Band 2	Shows some insight into the passage, and offers a range of practical ideas of how the actor could create a sense of ensemble.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples as to how the actor could create a sense of ensemble.	5–6 Marks	Band 4	Shows some understanding of the passage and provides 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 a designer, what practical solutions could you offer in staging the extract? The extract offers considerable scope for creative responses by the designer. Candidates may identify the possible alternatives for staging and the distinctive contribution of a range of design elements. Allow credit for all creative solutions. <table><tr><td> <i>Shows sophisticated practical solutions</i> • A comprehensive and effective discussion of appropriate design elements. • 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 solutions</i> • An assured and mainly effective discussion of appropriate design elements. • 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 practical possibilities</i> • A generalised explanation of design elements. • 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 practical possibilities</i> • An uneven explanation of design elements. • 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 practical possibilities</i> • A confused, incomplete or narrative description of design elements. • 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 sophisticated practical solutions</i> • A comprehensive and effective discussion of appropriate design elements. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical solutions</i> • An assured and mainly effective discussion of appropriate design elements. • Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of practical possibilities</i> • A generalised explanation of design elements. • Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of practical possibilities</i> • An uneven explanation of design elements. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of practical possibilities</i> • A confused, incomplete or narrative description of design elements. • 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 a director, how would you establish the changing moods of the drama in Scene 1? You should include: • use of songs • use of performance space • physicality, pacing, projection Scene 1 contains a range of moods: pre-birth, birth, anxiety of the small child, celebration of the birth through rhythmic praising, the joy of the child anticipating going to the city, eagerness of the child anticipating Christmas, embarrassment/confusion when she describes seeing the white man for the first time. Singing is very significant in this style of drama and there are important directorial decisions that need to be made about how to use it. <table><tr><td> <i>Shows a sophisticated practical understanding of how to direct the passage</i> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions, 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 how to direct the passage</i> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions, with consistently appropriate reference to the passage. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to direct the passage</i> • A competent explanation of how to direct the passage. • Some practical suggestions, with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to direct the passage</i> • A variable, sometimes unconvincing, explanation of how to direct the passage. • 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 how to direct the passage</i> • A confused, incomplete or narrative description of how to direct the passage. • 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 how to direct the passage</i> • A comprehensive and effective discussion of how to direct the passage. • Excellent, practical suggestions, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to direct the passage</i> • An assured and mainly effective discussion of how to direct the passage. • Practical suggestions, with consistently appropriate reference to the passage.	Band 2 10–12 Marks	<i>Shows broad understanding of how to direct the passage</i> • A competent explanation of how to direct the passage. • Some practical suggestions, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to direct the passage</i> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of how to direct the passage</i> • A confused, incomplete or narrative description of how to direct the passage. • 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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SECTION C

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10	Explain how you developed the dramatic potential of the stimulus for your devised piece. Candidates need to engage with the concept of dramatic potential. They should explain the nature of the stimulus and review how the devising process was used to create the devised piece. <table border="1" data-bbox="331 551 1302 1245"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the dramatic potential of the stimulus 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 dramatic potential of the stimulus, 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 dramatic potential of the stimulus with some supporting suggestions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the dramatic stimulus and a simple reflection on its potential.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the dramatic stimulus.</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 dramatic potential of the stimulus supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of the dramatic potential of the stimulus, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of some specific aspects of dramatic potential of the stimulus with some supporting suggestions.	5–6 Marks	Band 4	General comments about the dramatic stimulus and a simple reflection on its potential.	3–4 Marks	Band 5	Identifies an aspect of the dramatic stimulus.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	How successfully did your devised piece build on the dramatic potential of your stimulus? Make close reference to your final performance to support your answer. The focus of the question is on the relationship between stimulus and its realisation. There are two aspects that should be covered: the success of the candidates in maximising the dramatic potential of the stimulus, and how effectively they demonstrated this in the final performance. <table><tr><td> <i>Shows a sophisticated practical evaluation of the devised piece</i> - A comprehensive and detailed discussion of the final performance. - 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 evaluation of the devised piece</i> - An effective discussion of the final performance. - 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 practical evaluation of the devised piece</i> - A competent understanding of the final performance. - 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 evaluation of the devised piece</i> - A variable understanding of the final performance. - 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 evaluation of the devised piece</i> - A narrow understanding of the final performance. - 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 evaluation of the devised piece</i> - A comprehensive and detailed discussion of the final performance. - 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 evaluation of the devised piece</i> - An effective discussion of the final performance. - 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 practical evaluation of the devised piece</i> - A competent understanding of the final performance. - Some evaluation of the success of the devised piece with some reference to it.	Band 3 7–9 Marks	<i>Shows partial evaluation of the devised piece</i> - A variable understanding of the final performance. - An attempt to evaluate the success of the devised piece with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Shows limited evaluation of the devised piece</i> - A narrow understanding of the final performance. - 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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