

Cambridge IGCSE™

DRAMA**0411/11**

Paper 1 Written Examination

May/June 2024**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 **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 descriptions 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> physical action you would use to play HILARY and say why it would be appropriate. HILARY is the eldest of the three sisters and has ‘chosen’ to stay in Sorrento to look after their father. There is a sense of her being cowed down and intimidated by the so-called success of the others. <table><tr><td>Identifies one physical action for HILARY.</td><td>1 Mark</td></tr><tr><td>An explanation of why that physical action is appropriate.</td><td>1 Mark</td></tr></table>	Identifies one physical action for HILARY.	1 Mark	An explanation of why that physical action is appropriate.	1 Mark	2		
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2	Read Scene Two from line 58–59 [‘<i>In the shallows</i>] What’s up?’] to line 94 [‘I loved him, too.’]. As an actor, identify <u>three</u> different physical actions EDWIN could use in this passage to show his relationship with MEG. EDWIN and MEG are husband and wife. EDWIN is English (a publisher) and MEG is Australian (a novelist), the middle Moynihan sister. The scene shows a slightly fractured, certainly tense relationship between them. She is at her childhood home; he is an outsider in the family. The actor playing EDWIN could use mime, gesture, facial expressions, sitting/standing and proxemics to vary distance between them to convey meaning to the audience. <table><tr><td>An appropriate suggestion of how EDWIN could show his relationship with MEG.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of how EDWIN could show his relationship with MEG.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of how EDWIN could show his relationship with MEG.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of how EDWIN could show his relationship with MEG.	1 Mark	A second appropriate suggestion of how EDWIN could show his relationship with MEG.	1 Mark	A third appropriate suggestion of how EDWIN could show his relationship with MEG.	1 Mark	3
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Question	Answer	Marks												
3	How would you play the role of TROY in Scene Three <u>and</u> Scene Eight? The actor playing TROY needs to reflect the attitude of a teenager faced with a confusing adult world following the deaths of both his grandfather and father. TROY has a sense of humour and is not afraid to speak to adults to make sense of what they are saying. Suggestions could include: physicality, mime, gesture, facial expressions, use of space, non-verbal communication and proxemics. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of TROY in these scenes.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of TROY in these scenes.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play TROY in these scenes.</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 the role of TROY in these scenes.	4–5 marks	Band 2	A broad explanation of how to play the role of TROY in these scenes.	2–3 marks	Band 3	A general description of how to play TROY in these scenes.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the whole of Scene Seven. How would you direct the actors to show the contrasting relationships among the sisters in this scene? Actors should be encouraged by the director to use the full range of physical and vocal skills. The tensions are brought out by gestures, facial expressions, non-verbal communication, mime, vocal tones and proxemics which allow a directorial vision to be implemented. There is an undercurrent of anger, resentments, frustrations and sibling rivalries throughout this scene. Their issues include: • selling or keeping the family/childhood home, where Hilary will live with her son Troy • how much HILARY sacrificed to look after their father • the other sisters escaping from Sorrento and making new lives or staying put. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actors, supported by close reference to the scene.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to direct the actors, supported by some reference to the scene.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the scene.</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 direct the actors, supported by close reference to the scene.	4–5 marks	Band 2	An explanation of how to direct the actors, supported by some reference to the scene.	2–3 marks	Band 3	A general description of the scene.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read the whole of Scene Nine. How would you use costume <u>and</u> props for dramatic effect in this scene? In this passage there are no specific instructions given on costume and props, so candidates may come up with plausible suggestions of their own. The action takes place on the beach and it is the summer season. The actors could wear casual clothes for an Australian summer, perhaps sun hats, sandals or other casual footwear, sunglasses. Props may include a fan, reading material, a drink etc. The costume could heighten the differences between Marge the older and Hilary, the younger. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of how to use costume and props, 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 use costume and props, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate costume or prop.</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 use costume and props, supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to use costume and props, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate costume or prop.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read the whole of Scene Eleven. How would you direct this passage to show the dramatic tensions during lunch? Directorial approaches might include: • physicality, including proximity and spaces between characters • mime, non-verbal communication • the surroundings, real or mimed food and drink, props • voices, empathy/hostility • pauses, pace and timbre of delivery • lights and effects It is an uncomfortable meal with tensions emerging between different characters. There is a veneer of social politeness which fails to cover up deep-seated tensions, memories, blame and frustration with others. <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the scene and provides a detailed and perceptive discussion of practical ideas and how to show dramatic tensions.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into how to direct the scene and provides a range of practical ideas of how to show dramatic tensions.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of how to direct the scene and provides some specific examples of how to achieve dramatic tensions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the scene and provides some simple suggestions</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of the scene 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 how to direct the scene and provides a detailed and perceptive discussion of practical ideas and how to show dramatic tensions.	9–10 Marks	Band 2	Offers some insight into how to direct the scene and provides a range of practical ideas of how to show dramatic tensions.	7–8 Marks	Band 3	Offers understanding of how to direct the scene and provides some specific examples of how to achieve dramatic tensions.	5–6 Marks	Band 4	Offers some understanding of the scene and provides some simple suggestions	3–4 Marks	Band 5	Offers basic understanding of the scene and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
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7	How would you direct the extract to make it engaging for an audience? Make close reference to specific lines from the extract in your answer. There are many ways in which a director could approach the extract. Candidates may refer to: - the proxemics and movement around the park - character interaction and use of voice - positioning and movement of actors - relationship with the actors - dramatic use of silence - use of eye contact / avoidance of eye contact - use of props - use of lighting/shadow/effects. <table><tr><td><i>Offers a detailed practical understanding of how to direct the extract</i> - A comprehensive and effective discussion of how to direct the extract. - Excellent practical suggestions, with sustained and detailed reference to the extract. </td><td>Band 1 9–10 Marks</td></tr><tr><td><i>Offers practical understanding of how to direct the extract</i> - An assured and mainly effective discussion of how to direct the extract. - Practical suggestions with consistently appropriate reference to the extract. </td><td>Band 2 7–8 Marks</td></tr><tr><td><i>Offers broad understanding of how to direct the extract</i> - A competent explanation of how to direct the extract. - Several practical suggestions, with some appropriate reference to the extract. </td><td>Band 3 5–6 Marks</td></tr><tr><td><i>Offers partial understanding of how to direct the extract</i> - some understanding of how to direct the extract. </td><td>Band 4 3–4 Marks</td></tr><tr><td><i>Offers limited understanding of how to direct the extract.</i> - offers basic understanding of how to direct the extract. </td><td>Band 5 1–2 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Offers a detailed practical understanding of how to direct the extract</i> - A comprehensive and effective discussion of how to direct the extract. - Excellent practical suggestions, with sustained and detailed reference to the extract.	Band 1 9–10 Marks	<i>Offers practical understanding of how to direct the extract</i> - An assured and mainly effective discussion of how to direct the extract. - Practical suggestions with consistently appropriate reference to the extract.	Band 2 7–8 Marks	<i>Offers broad understanding of how to direct the extract</i> - A competent explanation of how to direct the extract. - Several practical suggestions, with some appropriate reference to the extract.	Band 3 5–6 Marks	<i>Offers partial understanding of how to direct the extract</i> some understanding of how to direct the extract.	Band 4 3–4 Marks	<i>Offers limited understanding of how to direct the extract.</i> offers basic understanding of how to direct the extract.	Band 5 1–2 Marks	No creditable response.	Band 6 0 Marks	10
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Question	Answer	Marks								
8	As an actor playing THE POET in this passage, how would you show the contrasts in his reactions to the OLD WOMAN? Make close reference to specific lines in your answer. The POET is not consistent in his response to the old woman, and once he is caught up in the magic of the flashback scenes he is totally smitten by her younger self rather than the old creature she is now. There is a certain loftiness, otherworldliness in a poet, even an unsuccessful one, but when he is dying he is reduced in status and authority and is fearful and regretful. Candidates may refer to: • physicality, movement • specific waltz movement • proxemics, in relation to the old woman • gesture, mime and non-verbal communication, • facial expression, use of body • vocal tones and modulation • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props <table><tr><td> <i>Offers a detailed practical understanding of how to play THE POET to show contrasting reactions.</i> • A comprehensive and effective discussion of how to play the character in his contrasting reactions to the old woman. • Excellent practical suggestions, applied with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers practical understanding of how to play THE POET to show contrasting reactions.</i> • An assured and mainly effective discussion of how to play the character in his contrasting reactions to the old woman. • Confident practical suggestions with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of how to play THE POET to show some contrasting reactions.</i> • A generalised explanation of how to play the character with some contrasting reactions to the old woman. • Some practical suggestions with some appropriate references to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial understanding of how to play THE POET.</i> • An uneven explanation of how to play the character. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr></table>	<i>Offers a detailed practical understanding of how to play THE POET to show contrasting reactions.</i> • A comprehensive and effective discussion of how to play the character in his contrasting reactions to the old woman. • Excellent practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers practical understanding of how to play THE POET to show contrasting reactions.</i> • An assured and mainly effective discussion of how to play the character in his contrasting reactions to the old woman. • Confident practical suggestions with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to play THE POET to show some contrasting reactions.</i> • A generalised explanation of how to play the character with some contrasting reactions to the old woman. • Some practical suggestions with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of how to play THE POET.</i> • An uneven explanation of how to play the character. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	15
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Question	Answer		Marks
8	<i>Offers limited understanding of how to play THE POET.</i>	Band 5 1–3 Marks	
	- A confused, incomplete or narrative description of how to play the character. - Minimal suggestions of how to approach the extract.		
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks								
9	Suggest a suitable set design for the extract, which would include the park and the ballroom scenes. You may include a labelled sketch if you wish. Make close reference to specific lines from the passage in your answer. The park occupies most of the extract, but the appearance of the ballroom and the dances from the past are different. Candidates should suggest a way of having the past scene in view when needed – on a revolve, trucks, video images or a set to the side. They should refer to set design, but may mention other design elements including lighting, sound effects, amplified vocal noises and props, but these are not directly part of the question. Only credit such references where they directly impact upon the set design. Where only one aspect of the set (i.e. park OR ballroom) is mentioned, Band 4 should be viewed as the ceiling. Candidates may draw sketches of their design outline for the chosen space. These should be credited, if appropriate. <table><tr><td> <i>Offers a detailed practical understanding of how to use set design for two different areas.</i> - A comprehensive and effective discussion of how to use set designs. - Excellent practical suggestions of how to use set design in two different settings, with detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers practical understanding of how to use set design for two different areas.</i> - An assured and mainly effective discussion of how to use set design. - Several practical suggestions of how to use set design in two different settings, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of how to use set design for two different areas.</i> - A competent explanation of how to use set design. - Some practical suggestions of how to use set design, in two different settings, with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial understanding of how to use set design.</i> - A variable, sometimes unconvincing, explanation of how to use set design. - A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr></table>	<i>Offers a detailed practical understanding of how to use set design for two different areas.</i> - A comprehensive and effective discussion of how to use set designs. - Excellent practical suggestions of how to use set design in two different settings, with detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers practical understanding of how to use set design for two different areas.</i> - An assured and mainly effective discussion of how to use set design. - Several practical suggestions of how to use set design in two different settings, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to use set design for two different areas.</i> - A competent explanation of how to use set design. - Some practical suggestions of how to use set design, in two different settings, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of how to use set design.</i> - A variable, sometimes unconvincing, explanation of how to use set design. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	15
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10	How did you build in spatial contrasts during the process of creating your devised piece? Give examples to support your answer. The focus of the question is on the devising process and the way that spatial contrasts were built into the piece as it was put together. They should identify how they created spatial contrasts and review how the stages of their devising process were utilised by the group to achieve this. <table><tr><td>A detailed explanation of how spatial contrasts were used during the devising process, supported by a range of carefully considered examples.</td><td>Band 1 9–10 Marks</td></tr><tr><td>A clear explanation of how spatial contrasts were used during the devising process, supported by a range of relevant examples.</td><td>Band 2 7–8 Marks</td></tr><tr><td>A variable explanation of how spatial contrasts were used during the devising process, with some supporting examples.</td><td>Band 3 5–6 Marks</td></tr><tr><td>General comments about the devising process with some reference to spatial contrasts.</td><td>Band 4 3–4 Marks</td></tr><tr><td>Identifies an aspect of the devising process.</td><td>Band 5 1–2 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	A detailed explanation of how spatial contrasts were used during the devising process, supported by a range of carefully considered examples.	Band 1 9–10 Marks	A clear explanation of how spatial contrasts were used during the devising process, supported by a range of relevant examples.	Band 2 7–8 Marks	A variable explanation of how spatial contrasts were used during the devising process, with some supporting examples.	Band 3 5–6 Marks	General comments about the devising process with some reference to spatial contrasts.	Band 4 3–4 Marks	Identifies an aspect of the devising process.	Band 5 1–2 Marks	No creditable response.	Band 6 0 Marks	10
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11	Evaluate the effectiveness of movement <u>and</u> voice in the performance of your devised piece. Make close reference to your piece to support your evaluation. The focus of the question is on the way they used both movement and voice in the actual performance of their devised piece, and how successful they were. <table><tr><td> <i>Offers a detailed practical evaluation of how movement and voice were used in their performance.</i> - A comprehensive and detailed evaluation of the use of movement and voice. - 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>Offers practical evaluation of how movement and voice were used in their performance.</i> - An effective evaluation of the use of movement and voice. - 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>Offers broad understanding of how movement and voice were used.</i> - A competent understanding of the use of movement and voice. - Some evaluation of the success of the devised piece in performance with some reference to it. </td><td>Band 3 7–9 Marks</td></tr><tr><td> <i>Offers partial understanding of how movement and voice were used.</i> - A variable understanding of the use of movement and voice. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it. </td><td>Band 4 4–6 Marks</td></tr><tr><td> <i>Offers limited understanding of how movement and/or voice were used.</i> - A narrow understanding of the use of movement and/or voice. - Minimal evaluation; little or no reference to the devised piece in performance. </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Offers a detailed practical evaluation of how movement and voice were used in their performance.</i> - A comprehensive and detailed evaluation of the use of movement and voice. - Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Offers practical evaluation of how movement and voice were used in their performance.</i> - An effective evaluation of the use of movement and voice. - 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>Offers broad understanding of how movement and voice were used.</i> - A competent understanding of the use of movement and voice. - Some evaluation of the success of the devised piece in performance with some reference to it.	Band 3 7–9 Marks	<i>Offers partial understanding of how movement and voice were used.</i> - A variable understanding of the use of movement and voice. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Offers limited understanding of how movement and/or voice were used.</i> - A narrow understanding of the use of movement and/or voice. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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<i>Offers broad understanding of how movement and voice were used.</i> - A competent understanding of the use of movement and voice. - Some evaluation of the success of the devised piece in performance with some reference to it.	Band 3 7–9 Marks													
<i>Offers partial understanding of how movement and voice were used.</i> - A variable understanding of the use of movement and voice. - An attempt to evaluate the success of the devised piece in performance with occasional appropriate references to it.	Band 4 4–6 Marks													
<i>Offers limited understanding of how movement and/or voice were used.</i> - A narrow understanding of the use of movement and/or voice. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													