

Cambridge IGCSE™

DRAMA**0411/12**

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 **12** 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 BRUCE and say why it would be appropriate. Bruce is a larger than life, blustery character who always speaks his own mind, regardless of others. He moves with a swagger, showing confidence and a successful mind set acquired over many years. <table><tr><td>Identifies one physical action for BRUCE.</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 BRUCE.	1 Mark	An explanation of why that physical action is appropriate.	1 Mark	2
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2	Read the passage from line 108 [‘Don’t worry’] to the end of Scene One. As an actor, identify <u>three</u> different ways TESS could show her relationship with her father in this passage. Tess is Bruce’s secret daughter who is nursing a hurt going back most of her life. Like her father, she’s direct and forceful. She might move, sit, stand, reach for the money, look around the café, stare at him or use gestures, eye movements and non-verbal communication to show that she is his daughter, but one no longer willing to be put upon by him. <table><tr><td>An appropriate suggestion of one way TESS could show her relationship with her father.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of one way TESS could show her relationship with her father.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of one way TESS could show her relationship with her father.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of one way TESS could show her relationship with her father.	1 Mark	A second appropriate suggestion of one way TESS could show her relationship with her father.	1 Mark	A third appropriate suggestion of one way TESS could show her relationship with her father.	1 Mark	3
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3	Read the passage from line 314 ['Finished your homework, Shell?'] to line 358 ['My teachers all hate me']. How would you play the role of RACHEL in this passage? In this passage RACHEL appears as the aggressive, moody, angry teenager her parents have already described. She is particularly impatient with her father but neither parent escapes her tongue, her sense of injustice and her frustrations. She moves as a teenager: uncoordinated, restless, fidgety, anxious to get away, incandescent at the parents' 'stupidity' with eye movement, facial expressions and non-verbal expression, proxemics and use of space. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of RACHEL in this passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of RACHEL in this passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the role of RACHEL in this 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 play the role of RACHEL in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of RACHEL in this passage.	2–3 marks	Band 3	A general description of the role of RACHEL in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 198 ['The <i>living, dining area of an affluent suburban home.</i>'] to line 253 ['the mother who didn't give it.'] How would you direct the actors to show the marital relationship between CRAIG and JULIE in this passage? This passage shows the tense and resentful relationship between husband and wife, Craig and Julie. Craig is worried about losing his job and rails at Julie for her treatment of their daughter, Rachel, who has bad teenage angst. Craig blames Julie for how the girl behaves. Julie is worried that she is to blame and tries to justify and support the girl, difficult as that is. Julie is Bruce's only acknowledged daughter and expects to receive a large inheritance. Craig has his eye on the future cash pile to get him out of the difficulties he is in but his loathing of his father-in-law is evident. Actors will be encouraged by the director to use the full range of physical and vocal skills. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actors that shows the marital relationship.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to direct the actors.</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 direct the actors that shows the marital relationship.	4–5 marks	Band 2	An explanation of how to direct the actors.	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 552 [‘RACHEL comes into the room.’] to the end of the extract. How would you use set <u>and</u> stage furniture for dramatic tension in this passage? Scene Three is set in the living room of Craig and Julie’s house. The house is comfortable but not wealthy. The candidate may interpret the set as they wish. In this passage the tension is ramped up with Bruce, his daughter Julie and son-in-law Craig replaying a familiar battleground of comments, partially hidden true feelings and old conflicts. Allow credit for any way in which dramatic tension is enhanced by use of set and furniture. <table> <tr> <td>Band 1</td><td>A practical understanding of how to use set and furniture for dramatic tension.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use set and furniture, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate set or furniture.</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 set and furniture for dramatic tension.	4–5 marks	Band 2	Some understanding of how to use set and furniture, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate set or furniture.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read the passage from the start of Scene Three as far as line 551 ['No, don't. Kids shouldn't have to be forced to be polite.'] As a director how would you use movement <u>and</u> space to show the tense relationships among BRUCE, JULIE and CRAIG? Directorial approaches might include: • physicality, proximity, movement, levels and space to reflect the relationship between the characters • mime, non-verbal communication • the surroundings • empathy, hostility • pauses, stillness, pace The characters are wary of each other, with Julie feeling caught in the middle between their daughter and her father. Craig has earlier criticised Bruce enough to make Julie angry and upset. He is a hypocrite when Bruce is actually sitting in front of him. Bruce is torn between his natural tendency of wanting to be in charge and having to accept that today's child-rearing, business practices and attitudes have changed since his day. <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the passage and provides a detailed discussion of how to use movement and space that shows the tense relationship among Bruce, Julie and Craig.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into how to direct the passage and provides a range of practical ideas of how to use movement and space that shows the tense relationship among Bruce, Julie and Craig.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of how to direct the passage and provides some specific examples of how to use movement and space.</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 how to direct the passage and provides a detailed discussion of how to use movement and space that shows the tense relationship among Bruce, Julie and Craig.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to use movement and space that shows the tense relationship among Bruce, Julie and Craig.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to use movement and space.	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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SECTION B

Question	Answer	Marks												
7	How would you direct the extract to show JITSUKO’s contrasting attitudes to HANAKO and YOSHIO? Make close reference to specific lines from the extract in your answer. Hanako is Jitsuko’s captive, a substitute for never having been loved by a man. Yoshio is the man the girl has been waiting for and driven herself mad over. Jitsuko tries to persuade the girl to travel to avoid the man calling after reading the newspaper story. He is Jitsuko’s enemy, a threat to her hold over the girl. She is hostile and unhelpful towards him. Candidates may also refer to: • proxemics and movement • character interaction and relationship between the actors • use of voice and use of silence • use/avoidance of eye contact • use of props • use of lighting/shadow/effects. <table><tr><td><i>Offers a sophisticated practical understanding of how to direct the extract</i> • An 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 detailed practical understanding of how to direct the extract</i> • A 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 some directing techniques. </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 sophisticated practical understanding of how to direct the extract</i> • An 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 detailed practical understanding of how to direct the extract</i> • A 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 some directing techniques.	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 JITSUKO, how would you show her power over HANAKO in their relationship? Make close reference to specific lines from the extract in your answer. Jitsuko has manipulative power and authority and shows how she controls events and people. She clearly is in charge as the girl goes ‘mad’ and becomes dependent on the older woman. Jitsuko tries to keep her from Yushio when he turns up. Her dominance emerges in surreptitious body language and in directly ordering people about. Candidates may refer to: • physicality, movement • proxemics • gesture, mime, non-verbal communication • facial expression • vocal tones and modulation • dramatic use of silence • use/avoidance of eye contact • use of props • use of lighting/shadow • significance of autumn decoration on the fan <table><tr><td> <i>Offers a sophisticated practical understanding of how to play JITSUKO to show her power in the relationship.</i> • An effective discussion of how to play the character to show power over HANAKO. • 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 detailed practical understanding of how to play JITSUKO to show her power in the relationship.</i> • A mainly effective discussion of how to play the character to show power over HANAKO. • 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 JITSUKO to show her power.</i> • A generalised explanation of how to play the character to show power. • 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 JITSUKO.</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 sophisticated practical understanding of how to play JITSUKO to show her power in the relationship.</i> • An effective discussion of how to play the character to show power over HANAKO. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to play JITSUKO to show her power in the relationship.</i> • A mainly effective discussion of how to play the character to show power over HANAKO. • Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to play JITSUKO to show her power.</i> • A generalised explanation of how to play the character to show power. • Some practical suggestions with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of how to play JITSUKO.</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 JITSUKO.</i> - A confused, incomplete or narrative description of how to play the character. - Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks	
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks												
9	Suggest a design for the set <u>and</u> lighting for the extract which would enhance the atmosphere. Make close reference to specific lines from the extract in your answer. It is set in a domestic environment, perhaps very small and with a bedroom off. Lighting might change for Hanako addressing the audience, cutting the newspaper, being persuaded to go on a journey, and when Yoshio appears. <table><tr><td> <i>Offers a sophisticated practical understanding of how to use set and lighting to enhance the atmosphere.</i> • An effective discussion of how to use set and lighting. • Excellent practical suggestions of how to use set and lighting to enhance the atmosphere with detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to use set and lighting to enhance the atmosphere.</i> • A mainly effective discussion of how to use set and lighting. • Practical suggestions of how to use set and lighting to enhance the atmosphere, 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 and lighting to enhance the atmosphere.</i> • A competent explanation of how to use set and lighting. • Several practical suggestions of how to use set and lighting, 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 and lighting.</i> • A variable, sometimes unconvincing, explanation of how to use set and lighting. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of how to use set and lighting.</i> • A confused, incomplete or narrative description of how to use set and lighting. • 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>Offers a sophisticated practical understanding of how to use set and lighting to enhance the atmosphere.</i> • An effective discussion of how to use set and lighting. • Excellent practical suggestions of how to use set and lighting to enhance the atmosphere with detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to use set and lighting to enhance the atmosphere.</i> • A mainly effective discussion of how to use set and lighting. • Practical suggestions of how to use set and lighting to enhance the atmosphere, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to use set and lighting to enhance the atmosphere.</i> • A competent explanation of how to use set and lighting. • Several practical suggestions of how to use set and lighting, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of how to use set and lighting.</i> • A variable, sometimes unconvincing, explanation of how to use set and lighting. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers limited understanding of how to use set and lighting.</i> • A confused, incomplete or narrative description of how to use set and lighting. • 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

Question	Answer	Marks												
10	How did you build in physical 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 physical contrasts were built into the piece as it was put together. They should identify how they created physical contrasts and review how the stages of their devising process were utilised by the group. <table><tr><td>A detailed explanation of how physical 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 physical 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 physical contrasts were used during the devising process, with some supporting examples. <i>5 marks is the ceiling for candidates who have only referenced the devising process OR physical contrasts.</i></td><td>Band 3 5–6 Marks</td></tr><tr><td>General comments about the devising process with some reference to physical 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 physical 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 physical contrasts were used during the devising process, supported by a range of relevant examples.	Band 2 7–8 Marks	A variable explanation of how physical contrasts were used during the devising process, with some supporting examples. <i>5 marks is the ceiling for candidates who have only referenced the devising process OR physical contrasts.</i>	Band 3 5–6 Marks	General comments about the devising process with some reference to physical 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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Question	Answer	Marks												
11	Evaluate the effectiveness of design elements (for example sound, light, set, costume) 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 design elements in the actual performance of their devised piece, and how successful they were. <table><tr><td> <i>Offers a sophisticated practical evaluation of how design elements were used in their performance.</i> • A detailed evaluation of the use of design elements. • 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 detailed practical evaluation of how design elements were used in their performance.</i> • An effective evaluation of the use of design elements. • 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 design elements were used.</i> • A competent understanding of the use of design elements. • 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 design elements were used.</i> • A variable understanding of the use of design elements. • 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 design elements were used.</i> • A narrow understanding of the use of design elements. • 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 sophisticated practical evaluation of how design elements were used in their performance.</i> • A detailed evaluation of the use of design elements. • Excellent practical evaluation of the success of the devised piece with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Offers detailed practical evaluation of how design elements were used in their performance.</i> • An effective evaluation of the use of design elements. • 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 design elements were used.</i> • A competent understanding of the use of design elements. • 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 design elements were used.</i> • A variable understanding of the use of design elements. • 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 design elements were used.</i> • A narrow understanding of the use of design elements. • 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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