



Cambridge IGCSE™

DRAMA

0411/12

Paper 1 Written Paper

October/November 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	Read from the beginning to line 22 [‘Her laugh cut me to the heart. All that’]. Suggest <u>one</u> move DURYODHANA could make in this passage. Give a reason for your answer. The stage direction says that Duryodhana bursts on the stage in fury. That anger informs his physicality through his next speeches. He moves in agitation, he is restless, he waves his arms about, he twists his face to add to the gestures and body language, he moves around others. Candidates may also suggest moves in invisible palace, the wall, the water. <table><tr><td>A piece of appropriate physicality.</td><td>1 Mark</td></tr><tr><td>An appropriate reason for this move.</td><td>1 Mark</td></tr></table>	A piece of appropriate physicality.	1 Mark	An appropriate reason for this move.	1 Mark	2		
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2	Read the passage from line 94 [‘Why do you wish to see me in secret?’] to line 126 [‘Let each one go to his limit’]. As an actor, identify <u>three</u> different physical actions that KRISHNA could use to emphasise his gentleness and compassion. Krishna urges Bhishma, who is 80 years old, to refrain from interfering in the dice game. Krishna might circle Bhishma, put an arm round his shoulder, put their faces close together, gently sit the old man down, walks away/walks towards, stares into distance as if seeing future and alters the proxemics constantly. <table><tr><td>An appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.	1 Mark	A second appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.	1 Mark	A third appropriate suggestion of a physical action he could use to emphasise his gentleness and compassion.	1 Mark	3
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Question	Answer	Marks												
3	Read the passage from line 231 ['Duhsasana, quick, bring Draupadi here'] to line 264 ['Bhishma, answer me!'] What advice would you give to the actor playing DRAUPADI in this passage? This passage presents Drapaudi's reaction to being lost in a dice game and she's to be a slave. The humiliation of being dragged by the hair with no move to rescue her from her family is the crowning tragedy of the scene. She could use facial expressions, changing voice pitches, physicality as she struggles but is held, attempting to cover up the blood, outbursts of disbelieving anger help to convey the character. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of DRAUPADI 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 DRAUPADI in this passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play DRAUPADI.</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 DRAUPADI in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of DRAUPADI in this passage.	2–3 marks	Band 3	A general description of how to play DRAUPADI.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read from line 281 ['And Draupadi as well'] to line 330 ['They all shiver.'] How would you direct the actors to make this passage dramatically effective? Candidates need to focus on practical solutions. Good answers will engage with the challenges of the 'undressing'. Draupadi should be the centre of the action; others revolving around her. Her tormentors attempt to strip her naked but the length of material prevents it, her spirited resistance to further humiliation forcing her to choose another husband, her vowing to seek revenge and her asking for no favours for herself from the king. There should be some sympathy for her plight, that she is a toy for men's games. Krishna is instrumental in protecting her. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how a director would direct the actors, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how a director would direct actors supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of directing.</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 a director would direct the actors, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how a director would direct actors supported by some reference to the passage.	2–3 marks	Band 3	A general description of directing.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read from line 495 [<i>'The cry of a Rakshasa is heard coming closer'</i>] to lines 532–3 [<i>'bring him back with the dark.'</i>] How would you use lighting and sound for dramatic effect in this passage? Candidates have freedom to suggest lighting and sound in an appropriate style in this climactic fight. There is scope for exploiting multiple sound and lighting opportunities from lamps to creating shadows and pools of light, changing colours and moods and creating atmosphere and contrasts from the secret meeting up to the humiliation of Draupadi. The sound could be live, electronic, recorded or underscoring the dialogue and effects. <table> <tr> <td>Band 1</td><td>A practical understanding of how to use lighting and sound, 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 lighting and sound, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate lighting and sound.</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 lighting and sound, supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of how to use lighting and sound, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate lighting and sound.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read the passage from line 351 [<i>'The Pandavas and DRAUPADI pick up their clothes and leave.'</i>] to line 434 [<i>'what will you live off in the woods?'</i>] How would you direct this passage to achieve the greatest impact? The final dice game has an air of inevitability about it. Previously Sakuni has won every throw (with or without cheating). Nonetheless, the director might choose to make this throw more exciting and increase dramatic impact by the expectation in some characters that he might lose one, especially as the stakes are rising each time. Directorial approaches might include: • physicality over the game itself • sound effects, performers' reactions • movement • slow motion • lights and effects • levels • proxemics of characters <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to achieve dramatic impact.</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 achieve dramatic impact.</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 achieve dramatic impact through directing.</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 and perceptive discussion of how to achieve dramatic impact.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to achieve dramatic impact.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to achieve dramatic impact through directing.	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

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7	Suggest appropriate costumes for CONNIE and PIERRE. Give reasons for your choices. CONNIE is the black servant who has very little in this scene in terms of lines. She is described as wearing a ‘crisp uniform’. Candidates may suggest an appropriate costume of the period or perhaps more modern that would show her position in contrast to the members of the company. PIERRE is the French theatre manager or director described in the stage directions as ‘very dapper’. His costume is likely to reflect his status and theatricality. <table border="1" data-bbox="320 685 1313 1279"> <tr> <td>Band 1</td><td>Offers insight into the design challenges and suggests appropriate practical solutions.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the design challenges and suggest mainly appropriate practical solutions.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of design challenges and suggests broadly practical solutions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of design challenges and suggests simple suggestions or solutions.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of design challenges and offers few or no solutions.</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 design challenges and suggests appropriate practical solutions.	9–10 Marks	Band 2	Offers some insight into the design challenges and suggest mainly appropriate practical solutions.	7–8 Marks	Band 3	Offers understanding of design challenges and suggests broadly practical solutions.	5–6 Marks	Band 4	Offers some understanding of design challenges and suggests simple suggestions or solutions.	3–4 Marks	Band 5	Offers basic understanding of design challenges and offers few or no solutions.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	As an actor what approach would you take to playing ELLEN in this extract? Make close reference to specific lines from the extract in your answer. ELLEN is a young but confident and sometimes outspoken actress who responds to IRA much more positively than most of the men. In this scene she adjusts her acting techniques in response to his suggestions and displays a fluidity and naturalness which they lack. <table><tr><td><i>Offers a sophisticated practical understanding of acting techniques and dramatic impact</i> - A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. - 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 acting techniques and dramatic impact</i> - An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. - 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 several acting techniques and dramatic impact</i> - A generalised explanation of how some acting techniques may create dramatic impact. - 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 some acting techniques and their impact</i> - An uneven explanation of how some acting techniques may suggest dramatic impact. - 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 acting techniques and their effect</i> * A confused, incomplete or narrative description of acting techniques and dramatic impact. - 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 acting techniques and dramatic impact</i> - A comprehensive and effective discussion of how acting techniques can highlight dramatic impact. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of acting techniques and dramatic impact</i> - An assured and mainly effective discussion of how acting techniques can highlight dramatic impact. - Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of several acting techniques and dramatic impact</i> - A generalised explanation of how some acting techniques may create dramatic impact. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of some acting techniques and their impact</i> - An uneven explanation of how some acting techniques may suggest dramatic impact. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers limited understanding of acting techniques and their effect</i> * A confused, incomplete or narrative description of acting techniques and dramatic impact. 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	Read from line 333 [‘Act two scene one’] to line 437 [‘Take your position please.’]. How would you direct this passage to show IRA’s impact on the company? Make close reference to specific lines from the extract in your answer. In this section the actors start to rehearse a scene from <i>Othello</i> and IRA challenges many of the stage conventions of the day. This leads to objections from CHARLES who is clearly disturbed by IRA’s presence and closeness to ELLEN. A director will need to work on the mannered acting style required and also show how the interaction between IRA and ELLEN is more fluent and natural. • positioning and movement of actors • dramatic use of facial and body language • use of eye contact / avoidance of eye contact • use of props in a confined space • use of lighting/shadow. • delivery of specific lines Other appropriate suggestions may be credited. <table><tr><td><i>Offers a sophisticated practical understanding of how to direct the actors to show IRA’s impact on the company</i> • A comprehensive and effective discussion of how to direct the passage • Excellent, practical suggestions, with sustained and detailed reference to the passage. </td><td>Band 1 13–15 Marks</td></tr><tr><td><i>Offers detailed practical understanding of how to direct the actors to show IRA’s impact on the company</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>Offers broad understanding of how to direct the actors to show IRA’s impact on the company</i> • A competent explanation of how to direct the passage. • Several practical suggestions, with some appropriate reference to the passage. </td><td>Band 3 7–9 Marks</td></tr><tr><td><i>Offers partial understanding of how to direct the actors</i> • A variable, sometimes unconvincing, explanation of how to direct passage. • A narrow range of practical suggestions, with occasional reference to the passage. </td><td>Band 4 4–6 Marks</td></tr><tr><td><i>Offers limited understanding of how to direct the actors</i> • A confused, incomplete or narrative description of how to direct the passage. • Minimal suggestions of how to approach the passage. </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 direct the actors to show IRA’s impact on the company</i> • A comprehensive and effective discussion of how to direct the passage • Excellent, practical suggestions, with sustained and detailed reference to the passage.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to direct the actors to show IRA’s impact on the company</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>Offers broad understanding of how to direct the actors to show IRA’s impact on the company</i> • A competent explanation of how to direct the passage. • Several practical suggestions, with some appropriate reference to the passage.	Band 3 7–9 Marks	<i>Offers partial understanding of how to direct the actors</i> • A variable, sometimes unconvincing, explanation of how to direct passage. • A narrow range of practical suggestions, with occasional reference to the passage.	Band 4 4–6 Marks	<i>Offers limited understanding of how to direct the actors</i> • A confused, incomplete or narrative description of how to direct the passage. • Minimal suggestions of how to approach the passage.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

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10	How did your group follow the devising process to go from initial ideas to final performance? Support your answer with examples. Candidates should describe the journey from stimulus to performance. They should review how the stages of their devising process were used by the group to reach their final performance. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the devising process from 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 devising process from 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 from the stimulus with some supporting suggestions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process from the stimulus and a simple reflection on the process they employed.</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 from the stimulus supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of the devising process from the stimulus, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of some specific aspects from the stimulus with some supporting suggestions.	5–6 Marks	Band 4	General comments about the devising process from the stimulus and a simple reflection on the process they employed.	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	Evaluate how successfully the action of your devised piece held the audience’s interest when you performed it. Make close reference to your piece to support your evaluation. Candidates should evaluate the success of the action in performance. The focus of the question is on the piece performed and the way it held an audience. There are two aspects that should be covered: the success of the action in the piece and how effective the resulting performance was. <table><tr><td><i>Offers a sophisticated practical understanding of how the devised piece held the audience’s interest.</i> - A comprehensive and detailed discussion of the action in 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>Offers detailed practical understanding of how the devised piece held the audience’s interest</i> * An effective discussion of the action in 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>Offers broad awareness of how to present to an audience</i> - A competent understanding of the action in the piece. - 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 to share with an audience</i> - A variable understanding of the action in the piece. - 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 to communicate a story to others</i> - A narrow understanding of the action in the piece. - 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 understanding of how the devised piece held the audience’s interest.</i> - A comprehensive and detailed discussion of the action in 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>Offers detailed practical understanding of how the devised piece held the audience’s interest</i> * An effective discussion of the action in 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>Offers broad awareness of how to present to an audience</i> - A competent understanding of the action in the piece. - 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 to share with an audience</i> - A variable understanding of the action in the piece. - 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 to communicate a story to others</i> - A narrow understanding of the action in the piece. - 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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