



Cambridge IGCSE™

DRAMA

0411/13

Paper 4 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.

Cambridge International is publishing the mark schemes for the October/November 2022 series for most Cambridge IGCSE™, Cambridge International A and AS Level 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	Read the passage from line 336 [‘My eyes are blood, my beard green’] to line 342 [‘Elephants piss with fear.’]. Suggest <u>one</u> way GHATOTKATCHA could physically demonstrate that he is a demon. Give a reason for your answer. Ghatotkatcha is a demon, so could move in a hunched, crouched position, arms bent and hands twisted like claws, or lie on the floor and slither like a snake. His physicality should match the gist of the words of the terrifying spectacle he presents by his words. <table><tr><td>An appropriately described piece of physicality.</td><td>1 Mark</td></tr><tr><td>An appropriate explanation of how this would show his demonic power.</td><td>1 Mark</td></tr></table>	An appropriately described piece of physicality.	1 Mark	An appropriate explanation of how this would show his demonic power.	1 Mark	2		
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2	Read the passage from line 16 [‘Abhimanyu, your mother and your young wife are looking for you’] to line 49 [‘If you succeed, you’ll be your father’s equal’]. As an actor, identify <u>three</u> different physical actions that DRAUPADI could use to emphasise her fear and concern for the boy Abhimanyu. DRAUPADI has attributes of caring, nurturing and protecting that drive her to try and stop the boy from going to fight. She knows he will lose, so implores, begs, holds his face close, weeps, shows physical pain from his stubbornness and could even drop on her knees. <table><tr><td>An appropriate suggestion of a physical action she could use to emphasise her fear and concern.</td><td>1 Mark</td></tr><tr><td>A second appropriate suggestion of a physical action she could use to emphasise her fear and concern.</td><td>1 Mark</td></tr><tr><td>A third appropriate suggestion of a physical action she could use to emphasise her fear and concern.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action she could use to emphasise her fear and concern.	1 Mark	A second appropriate suggestion of a physical action she could use to emphasise her fear and concern.	1 Mark	A third appropriate suggestion of a physical action she could use to emphasise her fear and concern.	1 Mark	3
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3	Read the passage from line 74 [<i>‘The battle begins’</i>] to line 112 [<i>‘He falls to the ground, dead.’</i>]. What advice would you give to the actor playing ABHIMANYU in this passage? This is a boy in a man’s war who uses defiant resistance, stubborn obstinacy, arrogance and ferocious brutality in the face of reality, pacing, light, young man’s foot movement in and out of danger and varying vocal skills to fight as long as possible. As it becomes clear to him that he is surrounded and so lost, his moves change to one of resigned acceptance of his fate. <table> <tr> <td>Band 1</td><td>Offers detailed advice on how to play the role of ABHIMANYU in this passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Offers broad advice on how to play ABHIMANYU in this passage with some specific examples.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Offers general advice on how to play ABHIMANYU.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	Offers detailed advice on how to play the role of ABHIMANYU in this passage.	4–5 marks	Band 2	Offers broad advice on how to play ABHIMANYU in this passage with some specific examples.	2–3 marks	Band 3	Offers general advice on how to play ABHIMANYU.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read from line 345 [<i>‘Karna is here. He prepares to fight.’</i>] to line 388 [<i>‘Ghatotkatcha, my son!’</i>] As a director, how would you direct the actors to make the death of GHATOTKATCHA dramatically effective? The main element is the death of Ghatotkatcha from his final battle and it requires staging of close combat. The demon describes how he changes shape dramatically and terrifyingly during the struggle until he sees the lance that pierces his heart, which then explodes. The actors need to use physicality, mime, proxemics, vocal skills, movement and gesture. <table> <tr> <td>Band 1</td><td>A detailed discussion of how a director would direct 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 how a director would direct actors.</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 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 how a director would direct actors.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Read from line 534 [‘The secret of this weapon has never been revealed.’] to line 572 [‘<i>They leave the battlefield.</i>’] As a designer, how would you use lighting and sound in this passage for dramatic impact? Victory is dependent on a belief that day has ended and the oath not kept, so a sense of magic must convey an unexpected eclipse of the sun. Some may see it like a nuclear explosion. There should be discussion about heightening dramatic impact over and above what is given in stage directions. There may be suggestions about coloured lights, flashing, strobe and sudden blackouts. Sound may come from live or recorded, sounds effects or instrumentation or underscoring. <table border="1"> <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 from line 198 ['Is it light?'] to lines 280–281 ['And the sun sets for the second time.'] As a director, how would you direct this passage to achieve the greatest dramatic impact? This is a series of skirmishes in the battle largely reported off stage. A director might show some on a side stage or symbolically in front of the cast, use a video insert or keep it as reported news with appropriate physical response from actors on stage. There should be some discussion of what makes dramatic impact. Action may be strengthened by drums and other percussion instruments of sound effects. Real or distorted as in a nightmare. Directorial approaches might include: • physicality over each skirmish • 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.</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.	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	Suggest appropriate costumes for ELLEN <u>and</u> BERNARD. Give reasons for your choices. Candidates may suggest appropriate early C19 period costumes for these two actors or suggest more modern designs with clear justification. ELLEN is young, female, quite independent and forthright. BERNARD is much older, perhaps old-fashioned in his dress, probably quite lazy. These aspects may be shown in the designs and could be explored in the reasons. Answers may be supported by a sketch but this should be labelled. <table border="1"> <tr> <td>Band 1</td><td>Offers insight into the two costume designs with clearly explained reasons.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the two costume designs with appropriate reasons.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of the two costume designs with some reasons.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the two costume designs with limited use of reasons.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of costume design with little or no supporting reasons. Offers a sketch with no further explanation or comment.</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 two costume designs with clearly explained reasons.	9–10 Marks	Band 2	Offers some insight into the two costume designs with appropriate reasons.	7–8 Marks	Band 3	Offers understanding of the two costume designs with some reasons.	5–6 Marks	Band 4	Offers some understanding of the two costume designs with limited use of reasons.	3–4 Marks	Band 5	Offers basic understanding of costume design with little or no supporting reasons. Offers a sketch with no further explanation or comment.	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 IRA in this extract? Make close reference to specific lines in your answer. IRA establishes his presence strongly from his entrance and responds powerfully to the various reactions he senses from the others present. He combines authority with courtesy at tense moments, but also becomes critical and confrontational at times. The actor has to manage the transitions from IRA to OTHELLO clearly and effectively. The actor's use of voice, posture, movement and gesture, facial expressions, space and proxemics should be discussed with support from specific lines. <table><tr><td> <i>Offers a sophisticated practical understanding of how to perform the role.</i> - A comprehensive and effective discussion of the character and possible approaches. - 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 perform the role.</i> - An assured and mainly effective discussion of the character and possible approaches. - 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 perform the role.</i> - A generalised explanation of the character and possible approaches. - 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 how to perform the role.</i> - An uneven explanation of the character and some simple approaches. - 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 the character. - 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 perform the role.</i> - A comprehensive and effective discussion of the character and possible approaches. - 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 perform the role.</i> - An assured and mainly effective discussion of the character and possible approaches. - Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to perform the role.</i> - A generalised explanation of the character and possible approaches. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to perform the role.</i> - An uneven explanation of the character and some simple approaches. - 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 the character. - 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 372 [‘O my fair warrior!’] to the end of the extract. How would you direct this passage to show the rising tensions between the characters? Make close reference to specific lines from the extract in your answer. In this passage IRA as OTHELLO displays a much more physical and truthful style of acting than the others, including physical contact with ELLEN as DESDEMONA, who reacts in character. CHARLES is outraged and probably jealous and the dialogue becomes terse and angry. A director will need to control positioning, pacing, timing and shifts of mood in showing the developing tensions. Other appropriate suggestions may be credited. <table><tr><td><i>Offers a sophisticated practical understanding of how to direct the passage</i> - A comprehensive and effective discussion of how to show rising tensions. - 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 passage</i> - An assured and mainly effective discussion of how to show rising tensions. - 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 passage</i> - A competent explanation of how to show rising tensions. - Several practical suggestions, with some appropriate reference to the passage </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 show rising tensions. - 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 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 passage</i> - A comprehensive and effective discussion of how to show rising tensions. - 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 passage</i> - An assured and mainly effective discussion of how to show rising tensions. - Practical suggestions, with consistently appropriate reference to the passage.	Band 2 10–12 Marks	<i>Offers broad understanding of how to direct the passage</i> - A competent explanation of how to show rising tensions. - Several practical suggestions, with some appropriate reference to the passage	Band 3 7–9 Marks	<i>Shows partial understanding of how to direct the passage</i> - A variable, sometimes unconvincing, explanation of how to show rising tensions. - 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 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 use the devising process to create effective drama in the available performing space? Support your answer with examples. Candidates need to engage with the concept of collaboration. They should describe the use of space and how they experimented within it to arrive at solutions. They should review how the stages of their devising process influenced their use of performance space to create effective drama. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the devising process and how the space was used to create drama, 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 and how the space was used to create drama, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of the devising process with some specific aspects of how the space was used to make drama with some supporting suggestions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about how the devising process and the space were used with a simple reflection on making drama.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the devising process/ or the drama created in the space.</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 and how the space was used to create drama, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of the devising process and how the space was used to create drama, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of the devising process with some specific aspects of how the space was used to make drama with some supporting suggestions.	5–6 Marks	Band 4	General comments about how the devising process and the space were used with a simple reflection on making drama.	3–4 Marks	Band 5	Identifies an aspect of the devising process/ or the drama created in the space.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate how successfully the physicality of your devised piece helped communicate the relationships between characters. Make close reference to your piece to support your evaluation. The focus of the question is on the way their physicality was created and performed to present a piece that held an audience. There are two aspects that should be covered: the success of physicality in the piece and how effective the resulting performance was. <table><tr><td> <i>Offers a sophisticated practical understanding of how physicalities communicated the relationships between characters.</i> • A comprehensive and detailed discussion of the physicality 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 physicalities communicated some aspects of relationship between characters.</i> • An effective discussion of the physicality 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 understanding of how physicalities communicated a several aspects of relationships between characters.</i> • A competent understanding of the physicality 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 the physicality and communication of relationships between characters.</i> • A variable understanding of the physicality 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 physicality and characters.</i> • A narrow understanding of the physicality 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 physicalities communicated the relationships between characters.</i> • A comprehensive and detailed discussion of the physicality 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 physicalities communicated some aspects of relationship between characters.</i> • An effective discussion of the physicality 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 understanding of how physicalities communicated a several aspects of relationships between characters.</i> • A competent understanding of the physicality 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 the physicality and communication of relationships between characters.</i> • A variable understanding of the physicality 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 physicality and characters.</i> • A narrow understanding of the physicality 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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<i>Offers broad understanding of how physicalities communicated a several aspects of relationships between characters.</i> • A competent understanding of the physicality 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 the physicality and communication of relationships between characters.</i> • A variable understanding of the physicality 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 physicality and characters.</i> • A narrow understanding of the physicality 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													