



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Paper

October/November 2023

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 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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	Suggest a costume for the actor playing the role of VIOLET when she enters at line 5. Why would this be appropriate? VIOLET is described as ‘an elderly maid’ and so would likely to be dressed in the type of clothes appropriate to a general domestic at the period of history represented by the play. Allow any suggestions of costume that reflect this. <table><tr><td>A suggestion of an appropriate costume.</td><td>1 Mark</td></tr><tr><td>A statement as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate costume.	1 Mark	A statement as to why this would be appropriate.	1 Mark	2
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2	Read from line 142 [‘Kate!’] to line 187 [‘I didn’t do it – really I didn’t –’]. Give <u>three</u> different pieces of performance advice to the actor playing the role of RONNIE. RONNIE is in conversation with his elder sister, CATHERINE, explaining in a highly emotional manner what has happened to him at Osborne. Allow any three appropriate pieces of performance advice for the actor playing RONNIE. <table><tr><td>A piece of performance advice for the actor playing RONNIE.</td><td>1 Mark</td></tr><tr><td>A second piece of performance advice for the actor playing RONNIE.</td><td>1 Mark</td></tr><tr><td>A third piece of performance advice for the actor playing RONNIE.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing RONNIE.	1 Mark	A second piece of performance advice for the actor playing RONNIE.	1 Mark	A third piece of performance advice for the actor playing RONNIE.	1 Mark	3
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3	Read the passage from line 439 [‘He brought this letter for you – Arthur.’] to lines 458-459 [‘... a gong in the hall outside.’]. How would you play the role of GRACE in this passage? This is a moment of heightened emotion for GRACE as she becomes the mouthpiece through which ARTHUR WINSLOW hears the letter about RONNIE read out loud <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of GRACE.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of GRACE.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of GRACE’s character.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to play the role of GRACE.	4–5 marks	Band 2	A broad explanation of how to play the role of GRACE.	2–3 marks	Band 3	A general description of GRACE’s character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 16 [‘Well, now. I understand you wish to marry my daughter.’] to line 69 [‘Splendid.’]. How could the actors playing JOHN WATHERSTONE and ARTHUR WINSLOW emphasise the imbalance of power between them in this passage? JOHN WATHERSTONE approaches ARTHUR WINSLOW to seek permission to marry his daughter, CATHERINE. JOHN is very nervous but ARTHUR is equally on edge about the financial arrangements. ARTHUR uses the conversation to satisfy himself that JOHN is financially capable of looking after CATHERINE. Allow credit for any appropriate examples drawn from the passage. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to emphasise the imbalance of power.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to emphasise the imbalance of power supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A simple description of the power relationships in the passage.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to emphasise the imbalance of power.	4–5 marks	Band 2	A broad explanation of how to emphasise the imbalance of power supported by some reference to the passage.	2–3 marks	Band 3	A simple description of the power relationships in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Give an explanation of <u>one</u> design decision you would take between the opening of the extract and line 75 [... which he throws open.]. Allow any design decision (costume, set, lighting, sound etc.) that can be supported from the passage. Award credit for thought-out ideas that show a clear sense of purpose and close reference to the text. Annotated diagrams are acceptable. <table> <tr> <td>Band 1</td><td>A practical understanding of design supported by detailed reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of design supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some design possibilities in the passage.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A practical understanding of design supported by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of design supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some design possibilities in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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6	How would you direct the passage between line 487 [‘Come in.’] and the end of the extract to emphasise ARTHUR WINSLOW’s relationship with his son RONNIE. This is the climax of the scene as ARTHUR WINSLOW confronts RONNIE as to whether he has stolen the postal order. It requires an immense amount of control and effective pacing as ARTHUR probes RONNIE, staring deep into his eyes. The upshot is that ARTHUR rings the Royal Naval College at Osborne, leaving the audience in suspense. Allow credit for any suggestions that emphasises the deep relationship between ARTHUR WINSLOW and RONNIE. <table border="1"> <tr> <td>Band 1</td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the passage.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the passage and provides a range of practical ideas about how to direct the passage.</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 direct the passage.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the passage and provides some simple suggestions as to how to direct the passage.</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 the passage and provides a detailed and perceptive discussion of how to direct the passage.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas about how to direct the passage.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to direct the passage.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions as to how to direct the passage.	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																				
7	What aspects of the character of HADIA would you emphasise if you were playing the role? Make close reference to specific lines from the extract in your answer. HADIA is portrayed in the play as frustrated and volatile, wanting to get married but to the person of her choice. The play centres on the way she relates to the other two characters, GASIR and USTAZ IDRIS, both of whom present unusual ways of relating to her. We see a development in HADIA's character in Scene 16 where she has sat down with GASIR in a restaurant but is frustrated at his inability to express himself verbally. Despite this, Scene Sixteen ends with HADIA announcing a further meeting. Allow credit for discussion that explains how this could be emphasised. <table border="1"> <tr> <td>Band 1</td><td>Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows some insight into the role, and offers a range of practical ideas of how to approach it.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the role and provides some specific examples of how to play it. Use this band as a ceiling where there is no applied practical content.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the role and provides a simple suggestion of how to play it.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows basic understanding of the role and a general comment on playing it.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Shows insight into the role and provides a detailed and perceptive discussion of how to approach it.	9–10 Marks	Band 2	Shows some insight into the role, and offers a range of practical ideas of how to approach it.	7–8 Marks	Band 3	Shows understanding of the role and provides some specific examples of how to play it. Use this band as a ceiling where there is no applied practical content.	5–6 Marks	Band 4	Shows some understanding of the role and provides a simple suggestion of how to play it.	3–4 Marks	Band 5	Shows basic understanding of the role and a general comment on playing it.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	Explain the set design that you would create for a production of this play. The stage directions at the opening indicate that two locations are required: the writer’s house and a changeable space where all other locations are situated. Candidates need to refer to both locations to achieve higher than Band 3. <table><tr><td><i>Shows a sophisticated practical understanding of design considerations</i> - A comprehensive and effective discussion of how to create an appropriate set design. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td>Band 1 13–15 Marks</td></tr><tr><td><i>Shows detailed practical understanding of design considerations</i> - An assured and mainly effective discussion of how to create an appropriate set design. - Practical suggestions, with consistently appropriate reference to the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td><i>Shows broad understanding of design considerations</i> - A generalised explanation of how to create an appropriate set design. - 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 design considerations</i> - An uneven explanation of how to approach set design. - 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 design considerations</i> - A confused, incomplete or narrative description of set design considerations. - Minimal suggestions of how to approach the extract. </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Shows a sophisticated practical understanding of design considerations</i> - A comprehensive and effective discussion of how to create an appropriate set design. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of design considerations</i> - An assured and mainly effective discussion of how to create an appropriate set design. - Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of design considerations</i> - A generalised explanation of how to create an appropriate set design. - Some practical suggestions, with some appropriate references to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of design considerations</i> - An uneven explanation of how to approach set design. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of design considerations</i> - A confused, incomplete or narrative description of set design considerations. - Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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9	As a director, where and how would you create points of dramatic tension in this extract? Candidates should take a directorial focus rather than merely describing the play. There are many potential points of tension that could be dramatized powerfully. Allow any workable suggestions that are based on the text. <table><tr><td> <i>Shows a sophisticated practical understanding of how to direct the extract</i> - A comprehensive and effective discussion of how to direct the extract to create points of dramatic tension. - Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td>Band 1 13–15 Marks</td></tr><tr><td> <i>Shows detailed practical understanding of how to direct the extract</i> - An assured and mainly effective discussion of how to direct the extract to create points of dramatic tension. - Practical suggestions, with consistently appropriate reference to the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td> <i>Shows broad understanding of how to direct the extract</i> - A competent explanation of how to direct the extract to create points of dramatic tension. - Some practical suggestions, with some appropriate reference to the extract. </td><td>Band 3 7–9 Marks</td></tr><tr><td> <i>Shows partial understanding of how to direct the extract</i> - A variable, sometimes unconvincing, explanation of how to direct the extract with some mention of dramatic tension. - 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 extract</i> - A confused, incomplete or narrative description of how to direct the extract. - Minimal reference to the extract. </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Shows a sophisticated practical understanding of how to direct the extract</i> - A comprehensive and effective discussion of how to direct the extract to create points of dramatic tension. - Excellent, practical suggestions, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to direct the extract</i> - An assured and mainly effective discussion of how to direct the extract to create points of dramatic tension. - Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of how to direct the extract</i> - A competent explanation of how to direct the extract to create points of dramatic tension. - Some practical suggestions, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to direct the extract</i> - A variable, sometimes unconvincing, explanation of how to direct the extract with some mention of dramatic tension. - 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 extract</i> - A confused, incomplete or narrative description of how to direct the extract. - Minimal reference to the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C																				
10	What were the main challenges in the early stages of your devising process and how effectively did you overcome them? The focus of this question is on the devising process. <table> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the challenges and how they were overcome, 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 challenges and how they were overcome, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of the challenges and how they were overcome, with some supporting suggestions.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devised piece and a simple reflection on the challenges of creating it.</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 challenges and how they were overcome, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of the challenges and how they were overcome, supported by a range of relevant examples.	7–8 Marks	Band 3	An explanation of the challenges and how they were overcome, with some supporting suggestions.	5–6 Marks	Band 4	General comments about the devised piece and a simple reflection on the challenges of creating it.	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 your success in getting the audience to respond as you intended in the performance of your devised piece. The focus of this question is on the performance process. <table><tr><td> <i>Shows a sophisticated practical understanding of how to create audience response</i> - A comprehensive and detailed discussion of the intentions of the piece. - Excellent, practical evaluation of success in achieving intended audience response; sustained and detailed reference to the devised piece. </td><td>Band 1 13–15 Marks</td></tr><tr><td> <i>Shows detailed practical understanding of how to create audience response</i> - An effective discussion of the intentions of the piece. - Well-formulated practical evaluation of success in achieving intended audience response, although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td><td>Band 2 10–12 Marks</td></tr><tr><td> <i>Shows broad understanding of how to create audience response</i> - A competent understanding of the intentions of the piece - Some evaluation of success in achieving intended audience response; some reference to the devised piece. </td><td>Band 3 7–9 Marks</td></tr><tr><td> <i>Shows partial understanding of how to create audience response</i> - A variable understanding of the intentions of the piece. - An attempt to evaluate success in achieving intended audience response; occasional references to the devised piece. </td><td>Band 4 4–6 Marks</td></tr><tr><td> <i>Shows limited understanding of how to create audience response</i> - A narrow understanding of the intentions of the piece. - Minimal evaluation; little or no reference to the devised piece. </td><td>Band 5 1–3 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Shows a sophisticated practical understanding of how to create audience response</i> - A comprehensive and detailed discussion of the intentions of the piece. - Excellent, practical evaluation of success in achieving intended audience response; sustained and detailed reference to the devised piece.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to create audience response</i> - An effective discussion of the intentions of the piece. - Well-formulated practical evaluation of success in achieving intended audience response, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	Band 2 10–12 Marks	<i>Shows broad understanding of how to create audience response</i> - A competent understanding of the intentions of the piece - Some evaluation of success in achieving intended audience response; some reference to the devised piece.	Band 3 7–9 Marks	<i>Shows partial understanding of how to create audience response</i> - A variable understanding of the intentions of the piece. - An attempt to evaluate success in achieving intended audience response; occasional references to the devised piece.	Band 4 4–6 Marks	<i>Shows limited understanding of how to create audience response</i> - A narrow understanding of the intentions of the piece. - Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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