



Cambridge IGCSE™

DRAMA

0411/12

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 DR FROBISHER when he enters at line 329. Why would this be appropriate? DR. FROBISHER is the headmaster of the School and the stage descriptions indicate that he has ‘an air of distinction, perhaps more akin to a Government minister than a Classics scholar’. 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 532 [‘I can only teach you ...’] to line 564 [‘... I was also feared’]. Give <u>three</u> different pieces of performance advice to the actor playing the role of ANDREW CROCKER-HARRIS. This speech has a real poignancy as ANDREW CROCKER-HARRIS realises that DR FROBISHER’s comments passed to him via his successor, GILBERT – is an apt description of him. Allow any three appropriate pieces of performance advice for the actor playing ANDREW. <table><tr><td>A piece of performance advice for the actor playing ANDREW.</td><td>1 Mark</td></tr><tr><td>A second piece of performance advice for the actor playing ANDREW.</td><td>1 Mark</td></tr><tr><td>A third piece of performance advice for the actor playing ANDREW.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing ANDREW.	1 Mark	A second piece of performance advice for the actor playing ANDREW.	1 Mark	A third piece of performance advice for the actor playing ANDREW.	1 Mark	3
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3	Read the passage from line 62 ['I think I can manage September.'] to line 154 ['FRANK turns away.']. How would you play the role of FRANK HUNTER to show his relationship with MILLIE CROCKER-HARRIS? FRANK HUNTER is a popular young teacher at the School and MILLIE CROCKER-HARRIS has fallen in love with him. MILLIE's husband, ANDREW CROCKER-HARRIS, is a highly intelligent but rather dull Classics teacher and there is little warmth in their marriage. MILLIE's love for FRANK is not requited, however, and this passage shows the imbalance. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of FRANK HUNTER to show his relationship with MILLIE CROCKER-HARRIS.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of FRANK HUNTER to show his relationship with MILLIE CROCKER-HARRIS.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of FRANK HUNTER'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 FRANK HUNTER to show his relationship with MILLIE CROCKER-HARRIS.	4–5 marks	Band 2	A broad explanation of how to play the role of FRANK HUNTER to show his relationship with MILLIE CROCKER-HARRIS.	2–3 marks	Band 3	A general description of FRANK HUNTER's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 259 [‘Line thirteen hundred and ninety-nine.’] to lines 315–316 [‘Go back and get that last line right.’]. How could the actors playing ANDREW CROCKER-HARRIS and TAPLOW emphasise the imbalance of power between them in this passage? TAPLOW is reliant on ANDREW CROCKER-HARRIS for his remove and is therefore wary of upsetting him. However, TAPLOW is also keen to show that he has personality and drive in translating the passage from Agamemnon. There are moments of genuine engagement when ANDREW refers to the translation that he himself produced as a student. <table> <tr> <td>Band 1</td><td>A detailed discussion of how to emphasise the imbalance of power, supported by close reference to the passage.</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, supported by close reference to the passage.	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 make between the opening of the extract and line 39 [‘TAPLOW goes out.’]. 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 344 ['Have the Gilberts called on you yet?'] and line 487 ['Goodbye.'] to reveal ANDREW CROCKER-HARRIS's emotional state? There are several possible ways of directing this passage. Allow any creative suggestions that demonstrate awareness of how to bring out ANDREW CROCKER-HARRIS's emotional state. <table> <tr> <td>Band 1</td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.</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 scenes.</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 scenes.</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 scenes.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of the scenes 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 scenes.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas about how to direct the scenes.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to direct the scenes.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions as to how to direct the scenes.	3–4 Marks	Band 5	Offers basic understanding of the scenes 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 NABEEL would you emphasise if you were playing the role? Make close reference to specific lines from the extract in your answer. NABEEL is portrayed as weak by comparison with his sisters and initially appears to struggle to make a decision. However, he is in fact scheming, despite his professed high morals, and he accepts Nadia's one-third share of the house in exchange for her life-long tenancy of the house. 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 simple suggestions.</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 simple suggestions.	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	How would you address the challenges of creating a set design for a production of this play? There is a strong sense that the house over which they are arguing is, in fact, unloved and uncared for as well as being in a location where a highway could be built. Suggestions need to be flexible enough to allow for the events in the plot. Designs may also pick up and develop the cultural references in the text. <table><tr><td> <i>Shows a sophisticated practical understanding of design considerations</i> - A comprehensive and effective discussion of how to approach the challenges of creating set design. - Excellent, practical suggestions, applied with sustained and detailed reference to the play. </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 approach the challenges of creating set design. - Practical suggestions with consistently appropriate references to the play. </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 approach issues of the challenges of creating set design. - Some practical suggestions with appropriate references to the play. </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 the challenges of creating set design. - A narrow range of practical suggestions with occasional reference to the play. </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 one or more aspects of set design. - Minimal suggestion as to how to approach the play. </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 approach the challenges of creating set design. - Excellent, practical suggestions, applied with sustained and detailed reference to the play.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of design considerations</i> - An assured and mainly effective discussion of how to approach the challenges of creating set design. - Practical suggestions with consistently appropriate references to the play.	Band 2 10–12 Marks	<i>Shows broad understanding of design considerations</i> - A generalised explanation of how to approach issues of the challenges of creating set design. - Some practical suggestions with appropriate references to the play.	Band 3 7–9 Marks	<i>Shows partial understanding of design considerations</i> - An uneven explanation of how to approach the challenges of creating set design. - A narrow range of practical suggestions with occasional reference to the play.	Band 4 4–6 Marks	<i>Shows limited understanding of design considerations</i> - A confused, incomplete or narrative description of one or more aspects of set design. - Minimal suggestion as to how to approach the play.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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Question	Answer	Marks												
9	If you were directing the play, where would you emphasise points of dramatic tension and how would you do this? Candidates should take a directorial focus rather than merely describing the play. There are many potential points of tension that could be dramatised 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 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 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 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 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 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 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	Evaluate how effectively you developed the characters in your devised piece during the rehearsal process. The focus of this question is on the devising/rehearsal process <table> <tr> <td>Band 1</td><td>A detailed and perceptive evaluation of how the characters were developed during the rehearsal process, supported by a range of appropriate examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of how the characters were developed during the rehearsal process, supported by a range of appropriate examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of some specific aspects of how the characters were developed during the rehearsal process, with some supporting examples.</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 characters.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the rehearsal 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 evaluation of how the characters were developed during the rehearsal process, supported by a range of appropriate examples.	9–10 Marks	Band 2	A clear discussion of how the characters were developed during the rehearsal process, supported by a range of appropriate examples.	7–8 Marks	Band 3	An explanation of some specific aspects of how the characters were developed during the rehearsal process, with some supporting examples.	5–6 Marks	Band 4	General comments about the devised piece and a simple reflection on the characters.	3–4 Marks	Band 5	Identifies an aspect of the rehearsal process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	How successful was the use of design elements in 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 use design elements</i> - A comprehensive and detailed discussion of how design elements were used. - Excellent, practical evaluation of the drama with 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 use design elements</i> - An effective discussion of how design elements were used. - Well–formulated practical evaluation of the drama 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 use design elements</i> - A competent understanding of how design elements were used. - Some evaluation of the drama with some reference to the devised piece. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to use design elements</i> - A variable understanding of how design elements were used. - An attempt to evaluate the drama with occasional appropriate references to the devised piece. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited understanding of how to use design elements</i> - A narrow understanding of how design elements were used. - 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 use design elements</i> - A comprehensive and detailed discussion of how design elements were used. - Excellent, practical evaluation of the drama with sustained and detailed reference to the devised piece.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to use design elements</i> - An effective discussion of how design elements were used. - Well–formulated practical evaluation of the drama 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 use design elements</i> - A competent understanding of how design elements were used. - Some evaluation of the drama with some reference to the devised piece.	Band 3 7–9 Marks	<i>Shows partial understanding of how to use design elements</i> - A variable understanding of how design elements were used. - An attempt to evaluate the drama with occasional appropriate references to the devised piece.	Band 4 4–6 Marks	<i>Shows limited understanding of how to use design elements</i> - A narrow understanding of how design elements were used. - 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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