



Cambridge IGCSE™

DRAMA

0411/13

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 COUNT SKRICZEVINSKY when he enters at line 299. Why would this be appropriate? COUNT SKRICZEVINSKY is a Polish flying officer who is married to DORIS. The stage directions simply state that he is a flying officer, so there is some flexibility over his costume but the basic elements are that he is a military man. Allow any appropriate suggestions of costume. <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 303 ['Hullo, Johnny ducks ...'] to line 328– 329 ['I learn much.']. Give <u>three</u> pieces of performance advice to the actor playing the role of DORIS. DORIS is married to COUNT SKRICZEVINSKY, whom she met while she was working as a barmaid. He has a poor command of English, however, and she spends her time speaking for him so that it appears he understands what is going on. Allow credit for any appropriate suggestions. <table><tr><td>A piece of performance advice for the actor playing DORIS.</td><td>1 Mark</td></tr><tr><td>A second piece of performance advice for the actor playing DORIS.</td><td>1 Mark</td></tr><tr><td>A third piece of performance advice for the actor playing DORIS.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing DORIS.	1 Mark	A second piece of performance advice for the actor playing DORIS.	1 Mark	A third piece of performance advice for the actor playing DORIS.	1 Mark	3
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3	Read the passage from line 14 ['Yes?'] to line 41 ['... into her office']. How would you play the role of MRS OAKES to show how she relates to PETER KYLE? MRS OAKES is the hotel proprietor. MRS OAKES adopts a stereotypical manner of using her power to keep would-be guests in check and has no empathy towards Peter. The opening exchanges therefore have a comedic quality about them. Allow credit for any suggestions appropriate to this motivation. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of MRS OAKES.</td><td>4– 5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of MRS OAKES.</td><td>2– 3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of MRS OAKES'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 MRS OAKES.	4– 5 marks	Band 2	A broad explanation of how to play the role of MRS OAKES.	2– 3 marks	Band 3	A general description of MRS OAKES's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 372 ['I say, this has rather shaken me ...'] to line 445 ['The COUNT smiles']. In this passage, how could the actors playing PETER and PATRICIA emphasise the awkwardness of their encounter? This is a key passage in the extract as Peter and Patricia meet each other, introduced by Teddy whom she is planning to leave. There is a particular highlight at line 401 as they come face to face. Allow credit for appropriate suggestions drawn from the passage. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to emphasise the awkwardness of the relationship, 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 awkwardness of the relationship, supported by some reference to the passage.</td><td>2– 3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the awkwardness of the relationship.</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 awkwardness of the relationship, supported by close reference to the passage.	4– 5 marks	Band 2	A broad explanation of how to emphasise the awkwardness of the relationship, supported by some reference to the passage.	2– 3 marks	Band 3	A general description of the awkwardness of the relationship.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Give an explanation of the design decisions you would take to stage this extract. There are no changes of scene but there is much subtlety as to the way the space needs to be organised for the drama to work effectively. Allow credit for thought-out ideas that show a clear sense of purpose and make close reference to the text. Candidates may bring in a range of design elements such as lighting, sound, costume, as appropriate. Annotated diagrams are acceptable. <table border="1"> <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 217 [‘Evening, Countess.’] and line 297 [‘Good health!’] to convey the differences between DUSTY and PERCY in their views of involvement in the war? At this point in the passage, the dialogue becomes less expansive as DUSTY discusses the nature of his work in the aeroplanes. This is exacerbated by the entry of the young waiter, PERCY. The passage provides opportunities for the director to highlight aspects of the difference between the two characters and their attitude to the war Allow credit for any appropriate suggestions. <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 to highlight aspects of the difference between the two characters and their attitude to the war.</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 to highlight aspects of the difference between the two characters and their attitude to the war.</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 to highlight aspects of the difference between the two characters and their attitude to the war.</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 to highlight aspects of the difference between the two characters and their attitude to the war.	9– 10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas about how to direct the passage to highlight aspects of the difference between the two characters and their attitude to the war.	7– 8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to direct the passage to highlight aspects of the difference between the two characters and their attitude to the war.	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 DOAKER CHARLES would you emphasise if you were playing the role? Make close reference to specific lines from the extract in your answer. There are many aspects of the relationship between DOAKER CHARLES and the others that could be emphasised. In addition, DOAKER provides the story of the piano's history. 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.</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.	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	What design elements would you use in a production of this extract and how would you use them? There are many potential factors that could affect the design. The question is not simply about set design, but any design element that would be used to stage the extract. In addition to interpreting the playwright’s notes in the pre-release materials, candidates may also make reference to the use of songs and the playing of the piano as particular challenges in the extract. <table><tr><td> <i>Shows a sophisticated practical understanding of design considerations</i> - A comprehensive and effective discussion of how to create an appropriate 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 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 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 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 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 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 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 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 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 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	If you were directing this extract, where would you bring out points of dramatic tension and how would you do this? Candidates should take a directorial focus rather than merely describing the extract. 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 bring out dramatic tension</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 bring out dramatic tension</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 bring out dramatic tension</i> - A competent explanation of how to direct the extract with some reference to 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 bring out dramatic tension</i> - A variable, sometimes unconvincing, explanation of how to direct the extract - 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 bring out dramatic tension</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 bring out dramatic tension</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 bring out dramatic tension</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 bring out dramatic tension</i> - A competent explanation of how to direct the extract with some reference to dramatic tension. - Some practical suggestions, with some appropriate reference to the extract.	Band 3 7– 9 Marks	<i>Shows partial understanding of how to bring out dramatic tension</i> - A variable, sometimes unconvincing, explanation of how to direct the extract - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4– 6 Marks	<i>Shows limited understanding of how to bring out dramatic tension</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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11	What mood did you want to establish in the performance of your devised piece and how successful were you in communicating this? Make close reference to the performance of your piece to support your evaluation. <table><tr><td> <i>Shows a sophisticated practical understanding of how to communicate mood</i> • A comprehensive and detailed discussion of the intended mood of the performance. • Excellent, practical evaluation of how this was communicated 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 communicate mood</i> • An effective discussion of the intended mood of the performance. • Well-formulated practical evaluation of how this was communicated, 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 communicate mood</i> • A competent understanding of the intended mood of the performance. • Some evaluation of how this was communicated 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 communicate mood</i> • A variable understanding of the intended mood of the performance. • An attempt to evaluate how this was communicated, with occasional references to the devised piece. </td><td> Band 4 4– 6 Marks </td></tr><tr><td> <i>Shows limited understanding of how to communicate mood</i> • A narrow understanding of the intended mood of the performance. • 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 communicate mood</i> • A comprehensive and detailed discussion of the intended mood of the performance. • Excellent, practical evaluation of how this was communicated with sustained and detailed reference to the devised piece.	Band 1 13– 15 Marks	<i>Shows detailed practical understanding of how to communicate mood</i> • An effective discussion of the intended mood of the performance. • Well-formulated practical evaluation of how this was communicated, 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 communicate mood</i> • A competent understanding of the intended mood of the performance. • Some evaluation of how this was communicated with some reference to the devised piece.	Band 3 7– 9 Marks	<i>Shows partial understanding of how to communicate mood</i> • A variable understanding of the intended mood of the performance. • An attempt to evaluate how this was communicated, with occasional references to the devised piece.	Band 4 4– 6 Marks	<i>Shows limited understanding of how to communicate mood</i> • A narrow understanding of the intended mood of the performance. • 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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