

Cambridge IGCSE™

DRAMA**0411/11**

Paper 1 Written Paper

October/November 2024**MARK SCHEME**Maximum Mark: 80

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **11** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions 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 <u>one</u> way you would act the age of <u>one</u> of the girls. Say why it would be appropriate. They are aged 8, 9 and 10. Any appropriate movement, vocal tone, body language or gesture. <table><tr><td>Identifies one way for one girl to show her age.</td><td>1 Mark</td></tr><tr><td>An explanation of why the way is appropriate.</td><td>1 Mark</td></tr></table>	Identifies one way for one girl to show her age.	1 Mark	An explanation of why the way is appropriate.	1 Mark	2								
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2	As an actor, identify <u>three</u> different physical actions BINNIE could use to show rivalries with ELEANOR. BINNIE is the youngest and inclined to play about. She is both funny and irritating. She might be close or distant with her sister, she might touch or avoid touching (proxemics). She is occasionally jealous, furious, whingeing or outright rebellious in her rivalry. Candidates may identify how she walks, runs, climbs, sits and uses space. <table><tr><td>An appropriate suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td><td>1 Mark</td></tr><tr><td>A second appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td><td>1 Mark</td></tr><tr><td>A third appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	A second appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	A third appropriate, different suggestion of a physical action BINNIE could use to show her rivalries with ELEANOR.	1 Mark	3						
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3	Read from line 313 [<i>‘Enter ELEANOR wearing a different outfit from the day before.’</i>] to line 367 [<i>‘Oh you think this is something ...’</i>]. How would you play the role of ELEANOR in this passage? ELEANOR is dressed and psyched up ready to lead the gymnastics lesson. She plays out a fantasy as if she is the TV commentator praising herself to an imaginary audience. She uses a full range of dramatic, vocal and physical skills to play out the fantasy. She is angry when discovered by the others but continues to display impressive gymnastic moves. <table><tr><td>Band 1</td><td>A detailed discussion of how to play the role of ELEANOR in this passage.</td><td>4–5 marks</td></tr><tr><td>Band 2</td><td>A broad explanation of how to play the role of ELEANOR in this passage.</td><td>2–3 marks</td></tr><tr><td>Band 3</td><td>A general description of how to play ELEANOR in this 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 play the role of ELEANOR in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of ELEANOR in this passage.	2–3 marks	Band 3	A general description of how to play ELEANOR in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read from line 577 [<i>'SUSAN goes into the handstand.'</i>] to the end of the extract. How would you direct the actors to engage the audience? Continuing with her lesson, ELEANOR pushes SUSAN into trying handstands with little success. The continuing sibling rivalry between BINNIE and ELEANOR and that between SUSAN and ELEANOR are still evident. A director needs to be able to identify the physical, gestural, proxemics and spatial skills of the three actors that are needed here to create an engaging performance. The director may also note pace, variations, and general tempo of the performance to hold attention. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actors to engage the audience.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to direct the actors to engage the audience.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the action 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 direct the actors to engage the audience.	4–5 marks	Band 2	An explanation of how to direct the actors to engage the audience.	2–3 marks	Band 3	A general description of the action in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Suggest a design for the 'jungle gym' (playground equipment). Justify your choices with reference to the passage. A jungle gym is a piece of climbing equipment with several levels typically used in schools and parks. It is a central part of the set design requirements for the extract. In preparing, candidates may or may not have had a jungle gym. Allow credit for creative solutions. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of design, justified by detailed reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of design, justified by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate design.</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, justified by detailed reference to the passage.	4–5 marks	Band 2	Some understanding of design, justified by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some appropriate design.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read from line 440 [<i>'BINNIE giggles and jumps around with excitement.'</i>] to line 538 [<i>'They disengage from the hug. Pause.'</i>] How would you direct this passage to show the dramatic tensions among the children? Tension has been evident throughout the extract, but by this point ELEANOR is exerting her authority, older age and gymnastic knowledge to lord it over SUSAN and keep BINNIE in her subservient place by moving her away. Tensions reach a climax with the fight between the sisters watched in horror by SUSAN. Here, sibling love is stretched to breaking point. Directorial approaches might include: • physicality, including proximity and spaces between characters • mime, non-verbal communication • the surroundings • props • voices, empathy/hostility • pauses, pace and timbre of delivery • lights and effects <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 practical ideas and how to show dramatic tensions.</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 show dramatic tensions.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of how to direct the passage and provides some specific examples of how to show dramatic tensions.</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 practical ideas and how to show dramatic tensions.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to show dramatic tensions.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to show dramatic tensions.	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	As an actor playing WINSTON, how would you show his acts of rebellion in your performance? Make close reference to specific lines from the extract in your answer. WINSTON is subversive from the start, making his first diary entry as the play begins. He has taken the giant step of disobeying the law, of expressing his personal thoughts. He is far from bold in his actions, but is furtive, afraid of instant discovery. His nosebleed reflects his fear. He is deeply troubled by his situation, the presence of O'Brien watching him and a child denouncing him as a thought criminal. Candidates may also refer to: • physicality, movement, facial expression • gesture, mime, non-verbal communication • proxemics, in relation to others • use of eye contact / avoidance of eye contact • vocal tones and modulation • dramatic use of silence • use of the given props <table><tr><td> <i>Offers a sophisticated practical understanding of how to play WINSTON to show his acts of rebellion.</i> • A comprehensive and effective discussion of how to play the character in his acts of rebellion. • Excellent, practical suggestions, applied with sustained close reference to specific lines from the extract. </td><td> Band 1 9–10 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to play WINSTON to show his acts of rebellion.</i> • An assured and mainly effective discussion of how to play the character to show his acts of rebellion. • Confident practical suggestions, with consistently appropriate reference to specific lines from the extract. </td><td> Band 2 7–8 Marks </td></tr><tr><td> <i>Offers broad understanding of how to play WINSTON to show some of his acts of rebellion.</i> • A generalised explanation of how to play the character with some reference to rebellion. • Some practical suggestions, with some appropriate references to specific lines from the extract. </td><td> Band 3 5–6 Marks </td></tr><tr><td> <i>Offers partial understanding of how to play WINSTON.</i> • An uneven explanation of how to play the character. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 3–4 Marks </td></tr></table>	<i>Offers a sophisticated practical understanding of how to play WINSTON to show his acts of rebellion.</i> • A comprehensive and effective discussion of how to play the character in his acts of rebellion. • Excellent, practical suggestions, applied with sustained close reference to specific lines from the extract.	Band 1 9–10 Marks	<i>Offers detailed practical understanding of how to play WINSTON to show his acts of rebellion.</i> • An assured and mainly effective discussion of how to play the character to show his acts of rebellion. • Confident practical suggestions, with consistently appropriate reference to specific lines from the extract.	Band 2 7–8 Marks	<i>Offers broad understanding of how to play WINSTON to show some of his acts of rebellion.</i> • A generalised explanation of how to play the character with some reference to rebellion. • Some practical suggestions, with some appropriate references to specific lines from the extract.	Band 3 5–6 Marks	<i>Offers partial understanding of how to play WINSTON.</i> • An uneven explanation of how to play the character. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 3–4 Marks	10
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Question	Answer		Marks
7	<i>Offers limited understanding of how to play WINSTON.</i> - A confused, incomplete or narrative description of how to play the character. - Minimal suggestions of how to approach the extract.	Band 5 1–2 Marks	
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks																		
8	How would you direct the extract to create the atmosphere of a repressive regime? Make close reference to specific lines from the extract in your answer. While most of the characters are little more than cameos, there is a sense of looking over their shoulders, being afraid and wary of each other, not just of the child. There is a sinister atmosphere embodied in the characters of O'Brien and the child. Candidates may refer to: • directorial approach, interpretation • the use of proxemics, positioning and movement • character interactions and relationship between the actors • use of voice/dramatic use of silence • use of eye contact / avoidance of eye contact • use of props • use of lighting/shadow/effects to support the acting. <table border="1"> <tr> <td>Band 1</td><td> <i>Offers a sophisticated practical understanding of how to direct the extract.</i> • A comprehensive and effective discussion of how to direct the extract. • Excellent, practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract. </td><td>13–15 Marks</td></tr> <tr> <td>Band 2</td><td> <i>Offers detailed practical understanding of how to direct the extract.</i> • An assured and mainly effective discussion of how to direct the extract. • Several practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract. </td><td>10–12 Marks</td></tr> <tr> <td>Band 3</td><td> <i>Offers broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Practical suggestions to convey the atmosphere of a repressive regime, with some reference to specific lines from the extract. </td><td>7–9 Marks</td></tr> <tr> <td>Band 4</td><td> <i>Offers partial understanding of how to direct the extract.</i> Offers some understanding of how to direct the passage with some sense of creating an atmosphere. </td><td>4–6 Marks</td></tr> <tr> <td>Band 5</td><td> <i>Limited understanding of how to direct the extract.</i> Offers basic understanding of how to approach directing. </td><td>1–3 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	<i>Offers a sophisticated practical understanding of how to direct the extract.</i> • A comprehensive and effective discussion of how to direct the extract. • Excellent, practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.	13–15 Marks	Band 2	<i>Offers detailed practical understanding of how to direct the extract.</i> • An assured and mainly effective discussion of how to direct the extract. • Several practical suggestions to convey the atmosphere of a repressive regime, with close reference to specific lines from the extract.	10–12 Marks	Band 3	<i>Offers broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Practical suggestions to convey the atmosphere of a repressive regime, with some reference to specific lines from the extract.	7–9 Marks	Band 4	<i>Offers partial understanding of how to direct the extract.</i> Offers some understanding of how to direct the passage with some sense of creating an atmosphere.	4–6 Marks	Band 5	<i>Limited understanding of how to direct the extract.</i> Offers basic understanding of how to approach directing.	1–3 Marks	Band 6	No creditable response.	0 Marks	15
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9	Suggest a lighting design that would show the audience they are looking at a future where people live in fear. Make close reference to specific lines from the extract. You may include a labelled sketch if you wish. There are some clues about setting and furniture in the stage directions, which should help inspire a range of ideas for using lighting and absence of lighting to create the dystopian atmosphere appropriate for the extract. While the question is on lighting, visual images, videos, staging and sounds may be relevant if used in support of the lighting design. Candidates should show some knowledge of basic lighting equipment and techniques. <table><tr><td><i>Offers a sophisticated practical understanding of lighting design.</i> - A comprehensive and broad explanation of lighting design. - Excellent, practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract. </td><td>Band 1 13–15 Marks</td></tr><tr><td><i>Offers detailed practical understanding of lighting design.</i> - An assured and mainly effective explanation of lighting design. - Practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td><i>Offers broad understanding of lighting design.</i> - A competent explanation of lighting design. - Several practical suggestions to design lighting, with some appropriate reference to the extract. </td><td>Band 3 7–9 Marks</td></tr><tr><td><i>Offers partial understanding of lighting design.</i> - A variable, sometimes unconvincing, explanation of lighting 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>Offers undeveloped understanding of lighting design.</i> - An undeveloped or incomplete description of lighting design. - Minimal suggestions of how to approach the design. </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 lighting design.</i> - A comprehensive and broad explanation of lighting design. - Excellent, practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of lighting design.</i> - An assured and mainly effective explanation of lighting design. - Practical suggestions to design lighting to inform the audience, with close reference to specific lines from the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of lighting design.</i> - A competent explanation of lighting design. - Several practical suggestions to design lighting, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of lighting design.</i> - A variable, sometimes unconvincing, explanation of lighting design. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers undeveloped understanding of lighting design.</i> - An undeveloped or incomplete description of lighting design. - Minimal suggestions of how to approach the design.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

Question	Answer	Marks																		
10	Describe your devising journey from stimulus to final rehearsal showing how you developed ideas into drama. Support your answer with examples. The focus of this question is on the devising process, not the performance itself. Candidates need to engage with the concept of devising from a stimulus. They should identify how the stimulus was used with other ideas and review how the stages of their devising process were tackled as they worked to create an effective piece. <table> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how the devising process was used to create an effective piece, supported by a range of well-chosen examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of how the devising process was used to create an effective piece, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>A variable explanation of how the devising process was used to create a piece, with some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process with some reference to devising.</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 how the devising process was used to create an effective piece, supported by a range of well-chosen examples.	9–10 Marks	Band 2	A clear discussion of how the devising process was used to create an effective piece, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the devising process was used to create a piece, with some supporting examples.	5–6 Marks	Band 4	General comments about the devising process with some reference to devising.	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 the effectiveness of your use of space, levels and staging in your performance. Make close reference to your performance to support your evaluation. The focus of the question is on the performance itself; the way the candidates used space, levels and staging in their performance, and how successful they were. <table><tr><td> <i>Offers a sophisticated practical evaluation of the use of space, levels and staging in their performance.</i> • A comprehensive and detailed discussion of the use of space, levels and staging. • Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical evaluation of the use of space, levels and staging in their performance.</i> • A fairly comprehensive discussion of the use of space, levels and staging. • Well-formulated practical evaluation of the success of the performance although there may be scope for further refinement; a range of references to the performance. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of the use of space, levels and staging in their performance.</i> • A broad understanding of the use of space, levels and staging. • Some evaluation of the success of the performance with appropriate reference to the performance. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial evaluation of the use of space, levels and staging.</i> • Offers some understanding of the use of space, levels and staging. • An attempt to evaluate the success of the performance with occasional references to the performance. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of the use of space, levels and staging.</i> • Little understanding of the use of space, levels and staging. • Minimal evaluation; little or no reference to the 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 evaluation of the use of space, levels and staging in their performance.</i> • A comprehensive and detailed discussion of the use of space, levels and staging. • Excellent, practical evaluation of the success of the performance with sustained and detailed reference to the performance.	Band 1 13–15 Marks	<i>Offers detailed practical evaluation of the use of space, levels and staging in their performance.</i> • A fairly comprehensive discussion of the use of space, levels and staging. • Well-formulated practical evaluation of the success of the performance although there may be scope for further refinement; a range of references to the performance.	Band 2 10–12 Marks	<i>Offers broad understanding of the use of space, levels and staging in their performance.</i> • A broad understanding of the use of space, levels and staging. • Some evaluation of the success of the performance with appropriate reference to the performance.	Band 3 7–9 Marks	<i>Offers partial evaluation of the use of space, levels and staging.</i> • Offers some understanding of the use of space, levels and staging. • An attempt to evaluate the success of the performance with occasional references to the performance.	Band 4 4–6 Marks	<i>Offers limited understanding of the use of space, levels and staging.</i> • Little understanding of the use of space, levels and staging. • Minimal evaluation; little or no reference to the performance.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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