

Cambridge IGCSE™

DRAMA**0411/12**

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.

Cambridge International is publishing the mark schemes for the October/November 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **10** 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> feature of the set that would show a classroom in a school and say why it is appropriate. The play is set in a Learning Assistance Classroom in an elementary school. Any feature of a classroom will be acceptable with a reason why it is appropriate. <table><tr><td>Identifies one feature of the classroom set.</td><td>1 Mark</td></tr><tr><td>An explanation of why the feature is appropriate.</td><td>1 Mark</td></tr></table>	Identifies one feature of the classroom set.	1 Mark	An explanation of why the feature is appropriate.	1 Mark	2								
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2	As an actor, identify <u>three</u> different physical actions BINNIE could use in this extract to show her energetic characteristics. BINNIE is a bright, energetic, athletic joker. Any example of her lively behaviour will be acceptable. This will be shown mainly through her physicality but may also include her inventiveness with the puppets or her quick thinking in talking with the Principal. <table><tr><td>An appropriate suggestion of a physical action BINNIE could use in this extract.</td><td>1 Mark</td></tr><tr><td>A second appropriate, different suggestion of a physical action BINNIE could use in this extract.</td><td>1 Mark</td></tr><tr><td>A third appropriate, different suggestion of a physical action BINNIE could use in this extract.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action BINNIE could use in this extract.	1 Mark	A second appropriate, different suggestion of a physical action BINNIE could use in this extract.	1 Mark	A third appropriate, different suggestion of a physical action BINNIE could use in this extract.	1 Mark	3						
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3	Read from line 131[‘<i>She hugs and kisses it.</i>’] to line 174 [‘<i>BINNIE exits and yells into the hall.</i>’] How would you play the role of ROCKY in this passage? ROCKY is quick thinking and inventive. He is sloppily dressed but has that certain something about him and an authority that makes him a good foil for BINNIE particularly. He knows that Mrs Smith is Learning Disabled which she has shared with him. This is information which he now shares with Binnie gleefully. <table><tr><td>Band 1</td><td>A detailed discussion of how to play the role of ROCKY 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 ROCKY in this passage.</td><td>2–3 marks</td></tr><tr><td>Band 3</td><td>A general description of how to play ROCKY 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 ROCKY in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of ROCKY in this passage.	2–3 marks	Band 3	A general description of how to play ROCKY in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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Question	Answer	Marks												
4	Read from line 300 [<i>‘ROCKY grabs VICTOR’S tape recorder.’</i>] to line 477 [<i>‘Principal coming.’</i>] How would you direct the actors to bring out the comedy in this passage? The stage directions give a strong steer. The imitation of the dog and undoing the shoelaces are physical theatre comedic actions. Other actions may include the business with the tape recorder and the rapid-fire insults finish. <table> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actors to bring out the comedy.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to direct the actors to bring out the comedy.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of 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 bring out the comedy.	4–5 marks	Band 2	An explanation of how to direct the actors to bring out the comedy.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Suggest a design for the three puppets used in the extract: Sponge Beast, Lion and Professor. A design question focusing on the three puppets described in the stage direction description. There is still room for some imaginative input from candidates. Some candidates may draw sketches of their designs, though that is not a requirement. <table> <tr> <td>Band 1</td><td>A practical understanding of design.</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 aspects of 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.	4–5 marks	Band 2	Some understanding of design, supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some aspects of design.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read from line 515 [‘Well. Okay. Let’s clean up.’] to the end of the extract. How would you direct this passage to show the different personalities of the three children? This is a directing question. Candidates need to demonstrate their understanding of the personalities of the children, but the primary focus is on the director’s approach to presenting these personalities in performance. • Directorial approaches might include: • Physicality including proxemics • 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 different personalities.</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 different personalities.</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 different personalities.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of how to direct 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 different personalities.	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 different personalities.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to show different personalities.	5–6 Marks	Band 4	Offers some understanding of how to direct 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 JULIA, how would you show the difference between her love for WINSTON and her hatred of BIG BROTHER? Make close reference to specific lines from the extract in your answer. JULIA's feelings are neatly contrasted between growing affection for WINSTON and her increasing revulsion of the regime and her willingness to risk her life to carry out simple acts of rebellion to undermine BIG BROTHER. Candidates may 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 dramatic use of silence • Dramatic use of silence • Use of the given props <table><tr><td><i>Offers a sophisticated practical understanding of how to play JULIA.</i> • A sophisticated and effective discussion of how to play Julia in her contrasting feelings. • Excellent and practical suggestions applied with sustained and detailed reference to the extract. </td><td>Band 1 9–10 Marks</td></tr><tr><td><i>Offers a detailed practical understanding of how to play JULIA.</i> • A detailed and mainly effective discussion of how to play Julia to show her contrasting feelings. • Confident practical suggestions with consistently appropriate reference to the extract. </td><td>Band 2 7–8 Marks</td></tr><tr><td><i>Offers a broad understanding of how to play JULIA.</i> • A broad explanation of how to play Julia with some reference to her feelings. • Some practical suggestions with some appropriate references to the extract. </td><td>Band 3 5–6 Marks</td></tr><tr><td><i>Offers a partial understanding of how to play JULIA.</i> • A partial explanation of how to play Julia. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td>Band 4 3–4 Marks</td></tr><tr><td><i>Offers undeveloped understanding of how to play JULIA.</i> • An undeveloped, incomplete or narrative description of how to play Julia. • Minimal suggestions of how to approach the extract. </td><td>Band 5 1–2 Marks</td></tr><tr><td>No creditable response.</td><td>Band 6 0 Marks</td></tr></table>	<i>Offers a sophisticated practical understanding of how to play JULIA.</i> • A sophisticated and effective discussion of how to play Julia in her contrasting feelings. • Excellent and practical suggestions applied with sustained and detailed reference to the extract.	Band 1 9–10 Marks	<i>Offers a detailed practical understanding of how to play JULIA.</i> • A detailed and mainly effective discussion of how to play Julia to show her contrasting feelings. • Confident practical suggestions with consistently appropriate reference to the extract.	Band 2 7–8 Marks	<i>Offers a broad understanding of how to play JULIA.</i> • A broad explanation of how to play Julia with some reference to her feelings. • Some practical suggestions with some appropriate references to the extract.	Band 3 5–6 Marks	<i>Offers a partial understanding of how to play JULIA.</i> • A partial explanation of how to play Julia. • A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 3–4 Marks	<i>Offers undeveloped understanding of how to play JULIA.</i> • An undeveloped, incomplete or narrative description of how to play Julia. • Minimal suggestions of how to approach the extract.	Band 5 1–2 Marks	No creditable response.	Band 6 0 Marks	10
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Question	Answer	Marks																		
8	As a director, how would you show the constant dangers surrounding JULIA and WINSTON's relationship? Make close reference to specific lines from the extract in your answer. The focus of the question is on the threat of discovery, exposure and betrayal. This endangers JULIA and WINSTON's shared moments of happiness. Their carefree abandonment defies the brutal reality of what happens when they are inevitably caught. 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 sophisticated and effective discussion of how to direct the extract. • Excellent, practical suggestions to show the dangers surrounding the relationship, with consistent reference to specific lines from the extract. </td><td>13–15 Marks</td></tr> <tr> <td>Band 2</td><td> <i>Offers a detailed practical understanding of how to direct the extract.</i> • Detailed and mainly effective discussion of how to direct the extract. • Several practical suggestions to show the dangers surrounding the relationship with references to specific lines from the extract. </td><td>10–12 Marks</td></tr> <tr> <td>Band 3</td><td> <i>Offers a broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Practical suggestions to show the dangers surrounding the relationship, with some appropriate reference to the extract. </td><td>7–9 Marks</td></tr> <tr> <td>Band 4</td><td>Offers a partial understanding of how to direct the extract to show some aspects of the relationship.</td><td>4–6 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of some directing techniques.</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 sophisticated and effective discussion of how to direct the extract. • Excellent, practical suggestions to show the dangers surrounding the relationship, with consistent reference to specific lines from the extract.	13–15 Marks	Band 2	<i>Offers a detailed practical understanding of how to direct the extract.</i> • Detailed and mainly effective discussion of how to direct the extract. • Several practical suggestions to show the dangers surrounding the relationship with references to specific lines from the extract.	10–12 Marks	Band 3	<i>Offers a broad understanding of how to direct the extract.</i> • A competent explanation of how to direct the extract. • Practical suggestions to show the dangers surrounding the relationship, with some appropriate reference to the extract.	7–9 Marks	Band 4	Offers a partial understanding of how to direct the extract to show some aspects of the relationship.	4–6 Marks	Band 5	Offers basic understanding of some directing techniques.	1–3 Marks	Band 6	No creditable response.	0 Marks	15
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Question	Answer	Marks												
9	Suggest a suitable set design for the antique shop including the room at the back. Make close reference to specific lines from the extract in your answer. You may include a labelled sketch if you wish. There are stark contrasts between the moments where the lovers are happy, almost relaxed and their arrest at the end as guards crash into their haven. These contrasts may be referenced in the answer but the question does not specify it. Candidates should focus on set design but may mention other design elements including lighting, sound effects, amplified vocal noises and props, though these are not directly part of the question. <table><tr><td><i>Offers a sophisticated practical understanding of how to use set design.</i> - A comprehensive and effective discussion of how to use set design. - Excellent, practical suggestions for a set design for the antique shop including the room at the back with detailed reference to specific lines from the extract </td><td>Band 1 13–15 Marks</td></tr><tr><td><i>Offers detailed practical understanding of how to use set design.</i> - An assured and mainly effective discussion of how to use set design. - Practical suggestions for a set design for the antique shop including the room at the back with consistently appropriate reference to specific lines in the extract. </td><td>Band 2 10–12 Marks</td></tr><tr><td><i>Offers broad understanding of how to use set design.</i> - A competent explanation of how to use set design. - Several practical suggestions for a set design, with some appropriate reference to the extract. </td><td>Band 3 7–9 Marks</td></tr><tr><td><i>Offers partial understanding of how to use set design.</i> - A variable, sometimes unconvincing, explanation of how to use 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>Offers limited understanding of how to use set design.</i> - A confused, incomplete or narrative description of how to use set 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 how to use set design.</i> - A comprehensive and effective discussion of how to use set design. - Excellent, practical suggestions for a set design for the antique shop including the room at the back with detailed reference to specific lines from the extract	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to use set design.</i> - An assured and mainly effective discussion of how to use set design. - Practical suggestions for a set design for the antique shop including the room at the back with consistently appropriate reference to specific lines in the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of how to use set design.</i> - A competent explanation of how to use set design. - Several practical suggestions for a set design, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Offers partial understanding of how to use set design.</i> - A variable, sometimes unconvincing, explanation of how to use set design. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers limited understanding of how to use set design.</i> - A confused, incomplete or narrative description of how to use set 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	Explain how you used and adapted your stimulus to devise your piece. 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 and other ideas were used and review how the stages of their devising process were changed and adapted as they gradually created an effective piece.	10	
	Band 1 A detailed and perceptive explanation of how the devising process was used to create their 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 their 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.		3–4 Marks
	Band 5 Identifies an aspect of the devising process.		1–2 Marks
	Band 6 No creditable response.		0 Marks

Question	Answer	Marks												
11	Evaluate how effectively your group’s performance engaged the audience. Make close reference to your piece to support your evaluation. The focus of the question is on the performance itself and evaluating the effectiveness of engaging the audience’s attention. <table><tr><td> <i>Offers a sophisticated practical evaluation of how effectively their performance engaged the audience.</i> • A comprehensive and detailed discussion of audience engagement. • Excellent, practical evaluation of the success of the performance in engaging the audience’s attention; sustained and detailed references to the performance. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers a detailed practical evaluation of how effectively their performance engaged the audience.</i> • A fairly comprehensive discussion of audience engagement. • Well-formulated practical evaluation of the success of the performance in engaging the audience’s attention although there may be scope for further refinement. There are consistent and appropriate references to the performance. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers a broad understanding of how effectively their performance engaged the audience.</i> • A broad understanding of audience engagement. • Some evaluation of the success of the devised piece in engaging the audience’s attention; occasional, appropriate references to the performance. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers a partial understanding of how effectively their performance engaged the audience.</i> • A partial understanding of audience engagement. • An attempt to evaluate the success of engaging the audience with occasional references to the performance. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers a limited understanding of how effectively their performance engaged the audience.</i> • A limited understanding of audience engagement. • 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 how effectively their performance engaged the audience.</i> • A comprehensive and detailed discussion of audience engagement. • Excellent, practical evaluation of the success of the performance in engaging the audience’s attention; sustained and detailed references to the performance.	Band 1 13–15 Marks	<i>Offers a detailed practical evaluation of how effectively their performance engaged the audience.</i> • A fairly comprehensive discussion of audience engagement. • Well-formulated practical evaluation of the success of the performance in engaging the audience’s attention although there may be scope for further refinement. There are consistent and appropriate references to the performance.	Band 2 10–12 Marks	<i>Offers a broad understanding of how effectively their performance engaged the audience.</i> • A broad understanding of audience engagement. • Some evaluation of the success of the devised piece in engaging the audience’s attention; occasional, appropriate references to the performance.	Band 3 7–9 Marks	<i>Offers a partial understanding of how effectively their performance engaged the audience.</i> • A partial understanding of audience engagement. • An attempt to evaluate the success of engaging the audience with occasional references to the performance.	Band 4 4–6 Marks	<i>Offers a limited understanding of how effectively their performance engaged the audience.</i> • A limited understanding of audience engagement. • 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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