

Cambridge IGCSE™

DRAMA**0411/13**

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 **12** 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 one way FARLEY could intimidate VICTOR. Why would it be appropriate to FARLEY's character? FARLEY uses the ball and his ability to grab the school bag, to read pieces of paper and gain knowledge and his physical presence as the bully. He could threaten to punch, flatten or harm VICTOR despite being smaller than his victim. <table><tr><td>Identifies one way FARLEY could intimidate VICTOR.</td><td>1 Mark</td></tr><tr><td>An explanation of why this would be appropriate.</td><td>1 Mark</td></tr></table>	Identifies one way FARLEY could intimidate VICTOR.	1 Mark	An explanation of why this would be appropriate.	1 Mark	2
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2	As an actor, identify three different physical actions VICTOR could use to show his relationship with TARA. VICTOR cares for, and about, his younger sister, but her fears of the MONSTER exasperate him. He might be close and affectionate at times or distant and irritated with her at others. He finds the baby night light and gives it to her with affection. He shrugs off much of her telling him to kill FARLEY and stand up to him. His range of movement includes agitated to slow, restless to calm. <table><tr><td>An appropriate suggestion of a physical action VICTOR could use to show his relationship with TARA.</td><td>1 Mark</td></tr><tr><td>A second appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.</td><td>1 Mark</td></tr><tr><td>A third appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	A second appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	A third appropriate and different suggestion of a physical action VICTOR could use to show his relationship with TARA.	1 Mark	3
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3	Read from line 102 [<i>‘Enter TARA, ready for bed.’</i>] to line 157 [<i>‘No I’m not.’</i>] How would you play the role of TARA in this passage? This is our first encounter between TARA and the MONSTER. The monologue is her talking confidence up by using her doll as a protector, but as soon as a hand emerges she is yelling in terror for her mother. She could use a range of physical or vocal skills typical of a seven-year-old with night terrors, screaming, cowering, hiding in bedclothes, pressing herself to a wall. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of TARA 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 TARA in this passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play TARA 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 TARA in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of TARA in this passage.	2–3 marks	Band 3	A general description of how to play TARA in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read from line 213 [<i>‘FARLEY and VICTOR, FARLEY using his soccer ball.’</i>] to line 268 [<i>‘VICTOR slowly gets up and exits.’</i>] How would you direct the actors in this passage to make the audience feel sympathy for VICTOR? The director may wish to highlight FARLEY’s vicious nature, his unreasonable demands on VICTOR and his expectation that his orders will be carried out without question. There will be natural sympathy for the victim, VICTOR, but this can be heightened by using physical threats, proxemics, close face-to-face contact and a generally unpleasant disdain a bully might have for his victim. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actors to provoke the audience’s sympathy, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how to direct the actors to provoke the audience’s sympathy, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of 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 provoke the audience’s sympathy, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how to direct the actors to provoke the audience’s sympathy, supported by some reference to the passage.	2–3 marks	Band 3	A general description of action in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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Question	Answer	Marks												
5	Suggest a costume for the MONSTER. Justify your choices with reference to the passage. There are several references in the text to what the MONSTER looks like. There is scope for some further originality. Some may draw a sketch, but it is not mandatory. <table> <tr> <td>Band 1</td><td>A costume justified by detailed reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A costume justified by some references to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Identifies one costume feature.</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 costume justified by detailed reference to the passage.	4–5 marks	Band 2	A costume justified by some references to the passage.	2–3 marks	Band 3	Identifies one costume feature.	1 mark	Band 4	No creditable response	0 marks	5
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6	Read from line 471 [<i>‘Enter FARLEY as a semi-robot.’</i>] to the end of the extract. How would you direct this passage to show the gradually changing power struggle between FARLEY and VICTOR? At this point FARLEY still holds the upper hand against VICTOR, taking his clipboard and his watch, but there are signs that VICTOR is not as afraid as he was, that he has found a way to overcome the bully and that FARLEY has to accept that. 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 the changing power struggle.</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 the changing power struggle.</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 the changing power struggle.</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 the changing power struggle.	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 the changing power struggle.	7–8 Marks	Band 3	Offers understanding of how to direct the passage and provides some specific examples of how to show the changing power struggle.	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 HENRY in this extract, how would you show his weariness, frustration and anger? Make close reference to specific lines from the extract in your answer. The extract is full of examples of his weariness, frustration and anger against his wife, the kids, his job, Joe and his own pointless life. Not all candidates may refer specifically to weariness, frustration and anger but allow suggestions which would communicate these. Candidates may refer to: • physicality, movement, facial expression • gesture, mime, non-verbal communication • proxemics • use of eye contact/avoidance of eye contact • vocal tones and modulation • dramatic use of silence • use of the given props	

Question	Answer		Marks
7	<i>Offers a sophisticated practical understanding of how to play HENRY.</i> - A sophisticated and effective discussion of how to play the character to show his weariness, anger and frustration. - Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 9–10 Marks	10
	<i>Offers detailed practical understanding of how to play HENRY.</i> - A detailed and mainly effective discussion of how to play the character to show his weariness, anger and frustration. - Confident practical suggestions, with consistently appropriate reference to the extract.	Band 2 7–8 Marks	
	<i>Offers broad understanding of how to play HENRY.</i> - A broad explanation of how to play the character with some direct or indirect reference to his weariness, frustration and anger. - Some practical suggestions, with some appropriate references to the extract.	Band 3 5–6 Marks	
	<i>Offers partial understanding of how to play HENRY.</i> - A partial explanation of how to play the character. - 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 HENRY.</i> - An undeveloped, 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 show MARY as a long-suffering wife and mother? Make close reference to specific lines from the extract in your answer. MARY is shown as both long-suffering and patient, tolerant of HENRY's weaknesses and adept at making a little money go a long way in the family budget. When he tells her he has quit his job, her anger is softened a little by her immediately thinking of ways to get around it. Candidates may refer to:	

Question	Answer	Marks																		
8	• 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 MARY as a long-suffering wife and mother with sustained and detailed 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> • Detailed and mainly effective discussion of how to direct the extract. • Several practical suggestions to show MARY as a long-suffering wife and mother, with consistently appropriate 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 show MARY as a long-suffering wife and mother, with some appropriate reference to 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> • Shows some aspects of how to direct the extract. </td><td>4–6 Marks</td></tr> <tr> <td>Band 5</td><td> <i>Offers basic understanding of directing.</i> • 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 MARY as a long-suffering wife and mother with sustained and detailed reference to specific lines from the extract.	13–15 Marks	Band 2	<i>Offers 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 MARY as a long-suffering wife and mother, with consistently appropriate 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 show MARY as a long-suffering wife and mother, with some appropriate reference to the extract.	7–9 Marks	Band 4	<i>Offers partial understanding of how to direct the extract</i> • Shows some aspects of how to direct the extract.	4–6 Marks	Band 5	<i>Offers basic understanding of directing.</i> • Offers basic understanding of some directing techniques.	1–3 Marks	Band 6	No creditable response.	0 Marks	15
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9	As a designer, suggest suitable lighting for the room in the extract which would show the audience the atmosphere the family lives in. Make close reference to specific lines from the extract in your answer. You may make a labelled sketch if you wish. The room is small, shabby, with only a screen separating off the kitchen area. Everything in it speaks of a struggle with money and an atmosphere of tension between HENRY and MARY. <table><tr><td> <i>Offers a sophisticated practical understanding of lighting design.</i> • A comprehensive and broad explanation of lighting design. • Excellent, practical suggestions of how to design lighting to inform the audience, 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 lighting design.</i> • An assured and mainly effective explanation of lighting design. • Practical suggestions of how to design lighting to inform the audience, with consistently appropriate 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 how to design lighting • 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 of how to design lighting to inform the audience, with detailed 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 of how to design lighting to inform the audience, with consistently appropriate reference to specific lines from the extract.	Band 2 10–12 Marks	<i>Offers broad understanding of lighting design.</i> • A competent explanation of how to design lighting • 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

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10	Explain the ideas that inspired your devising process and how you used them. Support your answer with examples. The focus of this question is on the ideas that inspired the performance. They should identify how the stimulus and other ideas were used and review how their devising process developed as they worked towards an effective piece. <table> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how the initial ideas inspired the devising process and were 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 initial ideas inspired the devising process and were 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 initial ideas inspired the devising process and were 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 how the initial ideas inspired the devising process with a few simple examples.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies one or two ideas and/or examples</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 initial ideas inspired the devising process and were 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 initial ideas inspired the devising process and were used to create an effective piece, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the initial ideas inspired the devising process and were used to create a piece, with some supporting examples.	5–6 Marks	Band 4	General comments about how the initial ideas inspired the devising process with a few simple examples.	3–4 Marks	Band 5	Identifies one or two ideas and/or examples	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate how effectively you achieved your aims in the performance of your piece. Make close reference to your piece to support your evaluation. The focus of the question is on the performance itself and the effectiveness of candidates' achieving their aims in the performance. <table><tr><td> <i>Offers a sophisticated practical evaluation of how the aims were achieved</i> - comprehensive and detailed discussion of the aims of the piece. - 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 how the aims were achieved.</i> - A fairly comprehensive discussion of the aims of the piece. - 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 how the aims were achieved.</i> - A broad understanding of some aims. - 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 understanding of how the aims were achieved.</i> - A partial understanding of a few aims. - An attempt to evaluate the success of the performance with occasional appropriate references to the performance. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of the piece.</i> - A limited understanding of aims. - 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 the aims were achieved</i> - comprehensive and detailed discussion of the aims of the piece. - 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 how the aims were achieved.</i> - A fairly comprehensive discussion of the aims of the piece. - 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 how the aims were achieved.</i> - A broad understanding of some aims. - Some evaluation of the success of the performance with appropriate reference to the performance.	Band 3 7–9 Marks	<i>Offers partial understanding of how the aims were achieved.</i> - A partial understanding of a few aims. - An attempt to evaluate the success of the performance with occasional appropriate references to the performance.	Band 4 4–6 Marks	<i>Offers limited understanding of the piece.</i> - A limited understanding of aims. - 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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