



Cambridge IGCSE™

DRAMA

0411/01

Paper 1

For examination from 2022

MARK SCHEME

Maximum Mark: 80

Specimen

This document has **12** pages. Blank pages are indicated.

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.

Section A: Play extract

Question	Answer	Marks
1	<p>What lighting would you suggest for the opening of Act One, Scene Three? Give a reason for your answer.</p> <p>This scene introduces the preparations for the wedding. The lighting chosen should reflect the atmosphere of the occasion but the rationale should also recognise the uneasy family relations that have already emerged in the extract. Suggestions may include highlighting the cross as a symbol of the wedding, and the pink flowers, or a dimly-lit interior using candles, reinforced by some lighting.</p> <p>1 mark for a suggestion of an appropriate type of lighting for the opening of Act One, Scene Three. 1 mark for a valid reason or purpose that supports the suggestion.</p> <p style="text-align: right;">(1 + 1)</p>	2

Question	Answer	Marks
2	<p>Read the passage between line 26 [‘If I were to live another hundred years ...’] and line 37 [‘gazing at the mountains ...’].</p> <p>As an actor, identify <u>three</u> aspects of the MOTHER’s character you would want to emphasise in performing this passage.</p> <p>There is considerable emotional intensity almost as soon as the extract begins. MOTHER refers in this passage to how the BRIDEGROOM’s father was killed a few years earlier by members of the Felix family. Allow credit for any suggestions that reflect her state of mind and emotional fragility.</p> <p>1 mark for each appropriate suggestion as to what could be emphasised (maximum of 3 marks).</p> <p style="text-align: right;">(1 + 1 + 1)</p>	3

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3	<p>Read the passage from line 142 [‘I wish nobody knew ...’] to the end of the scene.</p> <p>What advice about pacing would you give to the actors playing the roles of NEIGHBOUR and MOTHER in this passage?</p> <p>In this passage, NEIGHBOUR and MOTHER discuss the character of the BRIDE. The dialogue becomes more dramatically intense as the BRIDE’s connection with the Felix family emerges.</p> <table border="1"> <thead> <tr> <th>Descriptor</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>A detailed discussion of how to handle the pacing of the passage. Close reference to the passage.</td> <td>4–5</td> </tr> <tr> <td>An explanation of how to handle the pacing of the passage. Reference to some relevant examples.</td> <td>2–3</td> </tr> <tr> <td>A general description of the passage with some reference to pacing.</td> <td>1</td> </tr> <tr> <td>No creditable response.</td> <td>0</td> </tr> </tbody> </table>	Descriptor	Marks	A detailed discussion of how to handle the pacing of the passage. Close reference to the passage.	4–5	An explanation of how to handle the pacing of the passage. Reference to some relevant examples.	2–3	A general description of the passage with some reference to pacing.	1	No creditable response.	0	5
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4	<p>The opening section of Act One, Scene Two uses a different style of speech from the rest of the extract. As a director, how would you advise the actors playing WIFE and MOTHER-IN-LAW to perform this section?</p> <p>The opening of Act One, Scene Two introduces a poetic style of speech that is quite different from the rest of the extract. This allows scope for a range of approaches, and candidates should be rewarded for innovative solutions to directing this lyrical form of verse writing. They may propose treating it as unaccompanied song or as spoken verse.</p> <table border="1"> <thead> <tr> <th>Descriptor</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>A detailed discussion of the different style of speech and how to advise the actors to perform this section.</td> <td>4–5</td> </tr> <tr> <td>An explanation of the different style of speech and how to advise the actors to perform this section.</td> <td>2–3</td> </tr> <tr> <td>A general comment on the style of speech in the passage.</td> <td>1</td> </tr> <tr> <td>No creditable response.</td> <td>0</td> </tr> </tbody> </table>	Descriptor	Marks	A detailed discussion of the different style of speech and how to advise the actors to perform this section.	4–5	An explanation of the different style of speech and how to advise the actors to perform this section.	2–3	A general comment on the style of speech in the passage.	1	No creditable response.	0	5
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5	<p data-bbox="304 232 1278 268">In Act One, Scene One, the set description is ‘a room painted yellow’.</p> <p data-bbox="304 304 1254 371">What other aspects of set design would you include for <u>this</u> scene? Give reasons for your choice.</p> <p data-bbox="304 407 1326 577">There is considerable flexibility here for the candidate to suggest the set design for the scene. This may range from a detailed period representation, to a postmodern or minimalist approach. Allow credit for the overall concept, and for specifics such as positioning of entrances and exits, locating of furniture, etc., so long as suggestions are justified from Act One, Scene One.</p> <table border="1" data-bbox="304 613 1326 943"> <thead> <tr> <th data-bbox="304 613 1203 667">Descriptor</th> <th data-bbox="1203 613 1326 667">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 667 1203 752">A detailed understanding of what to include in the set design, giving detailed reasons to support the answer.</td> <td data-bbox="1203 667 1326 752">4–5</td> </tr> <tr> <td data-bbox="304 752 1203 837">Some understanding about the set design with one or two workable suggestions as to why this approach would be taken.</td> <td data-bbox="1203 752 1326 837">2–3</td> </tr> <tr> <td data-bbox="304 837 1203 891">Identifies the general setting for the scene.</td> <td data-bbox="1203 837 1326 891">1</td> </tr> <tr> <td data-bbox="304 891 1203 943">No creditable response.</td> <td data-bbox="1203 891 1326 943">0</td> </tr> </tbody> </table>	Descriptor	Marks	A detailed understanding of what to include in the set design, giving detailed reasons to support the answer.	4–5	Some understanding about the set design with one or two workable suggestions as to why this approach would be taken.	2–3	Identifies the general setting for the scene.	1	No creditable response.	0	5
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6	<p>Read the passage from line 475 [‘God go with you.’] to the end of the extract.</p> <p>As a director, how would you direct this passage to achieve the most dramatic effect?</p> <p>This is an intense passage, which builds to a climax as the MAID reveals to the BRIDE that LEONARDO (with whom she is still in love) has been passing by to visit her even though she is preparing to marry the BRIDEGROOM. Some examples might include:</p> <ul style="list-style-type: none"> • the use of silence as a dramatic tool • changes of mood/tone • contrasts of character – the MAID’s excitement, the BRIDE’s physicality • tensions about the ongoing affair with LEONARDO • the physical interaction between characters – ‘acting is reacting’. <table border="1" data-bbox="308 824 1326 1429"> <thead> <tr> <th data-bbox="308 824 1203 875">Descriptor</th> <th data-bbox="1203 824 1326 875">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 875 1203 994">Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to achieve the most dramatic effect.</td> <td data-bbox="1203 875 1326 994">9–10</td> </tr> <tr> <td data-bbox="308 994 1203 1113">Offers some insight into the passage and provides a range of practical ideas of how to direct it to achieve the most dramatic effect.</td> <td data-bbox="1203 994 1326 1113">7–8</td> </tr> <tr> <td data-bbox="308 1113 1203 1200">Offers understanding of the passage and provides some specific examples of how to direct it to achieve the most dramatic effect.</td> <td data-bbox="1203 1113 1326 1200">5–6</td> </tr> <tr> <td data-bbox="308 1200 1203 1288">Offers some understanding of the passage and provides a simple suggestion of how to direct it to achieve the most dramatic effect.</td> <td data-bbox="1203 1200 1326 1288">3–4</td> </tr> <tr> <td data-bbox="308 1288 1203 1375">Offers basic understanding of the passage and a general comment on how to direct it.</td> <td data-bbox="1203 1288 1326 1375">1–2</td> </tr> <tr> <td data-bbox="308 1375 1203 1429">No creditable response.</td> <td data-bbox="1203 1375 1326 1429">0</td> </tr> </tbody> </table>	Descriptor	Marks	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to achieve the most dramatic effect.	9–10	Offers some insight into the passage and provides a range of practical ideas of how to direct it to achieve the most dramatic effect.	7–8	Offers understanding of the passage and provides some specific examples of how to direct it to achieve the most dramatic effect.	5–6	Offers some understanding of the passage and provides a simple suggestion of how to direct it to achieve the most dramatic effect.	3–4	Offers basic understanding of the passage and a general comment on how to direct it.	1–2	No creditable response.	0	10
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Section B: Play extract

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7	<p>Read the passage from line 490 [‘Watson, a word with you, my friend.’] to the end of the scene.</p> <p>How would you direct this section of the extract to heighten the drama?</p> <p>The entrance of PINKIE raises the emotional temperature and sets in motion the course of action that leads to TOBIAS being murdered. Allow credit for creative suggestions as to how this could be staged.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • character interaction and use of voice • positioning and movement of actors • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props • use of lighting/shadow. <p>Other appropriate suggestions may be credited.</p> <table border="1" data-bbox="308 994 1326 1527"> <thead> <tr> <th data-bbox="308 994 1203 1039">Descriptor</th> <th data-bbox="1203 994 1326 1039">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 1039 1203 1128">Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to heighten the drama.</td> <td data-bbox="1203 1039 1326 1128">9–10</td> </tr> <tr> <td data-bbox="308 1128 1203 1218">Offers some insight into the passage and provides a range of practical ideas of how to direct it to heighten the drama.</td> <td data-bbox="1203 1128 1326 1218">7–8</td> </tr> <tr> <td data-bbox="308 1218 1203 1308">Offers understanding of the passage and provides some specific examples of how to direct it to heighten the drama.</td> <td data-bbox="1203 1218 1326 1308">5–6</td> </tr> <tr> <td data-bbox="308 1308 1203 1397">Offers some understanding of the passage and provides a simple suggestion of how to direct it to heighten the drama.</td> <td data-bbox="1203 1308 1326 1397">3–4</td> </tr> <tr> <td data-bbox="308 1397 1203 1487">Offers basic understanding of the passage and a general comment on how to direct it.</td> <td data-bbox="1203 1397 1326 1487">1–2</td> </tr> <tr> <td data-bbox="308 1487 1203 1527">No creditable response.</td> <td data-bbox="1203 1487 1326 1527">0</td> </tr> </tbody> </table>	Descriptor	Marks	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to heighten the drama.	9–10	Offers some insight into the passage and provides a range of practical ideas of how to direct it to heighten the drama.	7–8	Offers understanding of the passage and provides some specific examples of how to direct it to heighten the drama.	5–6	Offers some understanding of the passage and provides a simple suggestion of how to direct it to heighten the drama.	3–4	Offers basic understanding of the passage and a general comment on how to direct it.	1–2	No creditable response.	0	10
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8	<p>EITHER</p> <p>In this extract, WILLIE interacts differently with REBECCA and TOBIAS. As an actor, explain how you would perform the role of WILLIE to show these different interactions.</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The relationship between WILLIE and the two characters is quite distinct and this can be demonstrated through the actor's use of voice, movement, gesture and posture. Answers should focus on interaction rather than WILLIE's character in general. Allow credit for discussion of acting skills supported by specific references in the text.</p> <table border="1" data-bbox="308 719 1326 2020"> <thead> <tr> <th data-bbox="308 719 1206 770">Descriptor</th> <th data-bbox="1206 719 1326 770">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 770 1206 1032"> <p><i>Shows a sophisticated practical understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"> A comprehensive and effective explanation of how the role could be played, showing excellent understanding of WILLIE's different relationships with the two characters. 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9	<p>OR</p> <p>As a designer how would you establish a sense of time and place for a production of the extract?</p> <p>The question requires understanding of the Apartheid era in South Africa and the way that this defines all aspects of life in the townships. Allow any suggestions that demonstrate understanding of how this could be expressed through relevant aspects of design. Candidates may interpret 'time' as historical period, or time of day. Either is acceptable. Candidates are likely to focus on set design, but relevant discussion of lighting, costume or props should also be credited.</p> <table border="1" data-bbox="308 685 1326 1771"> <thead> <tr> <th data-bbox="308 685 1206 736">Descriptor</th> <th data-bbox="1206 685 1326 736">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 736 1206 927"> <p><i>Shows a sophisticated practical understanding of design.</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how the design would establish a sense of time and place for a production. • Excellent, practical design suggestions, with sustained and detailed reference to the extract. </td> <td data-bbox="1206 736 1326 927">13–15</td> </tr> <tr> <td data-bbox="308 927 1206 1117"> <p><i>Shows detailed practical understanding of design.</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how the design would establish a sense of time and place for a production. • Practical design suggestions, with consistently appropriate reference to the extract. </td> <td data-bbox="1206 927 1326 1117">10–12</td> </tr> <tr> <td data-bbox="308 1117 1206 1308"> <p><i>Shows broad understanding of design.</i></p> <ul style="list-style-type: none"> • A competent explanation of how the design would establish a sense of time and place for a production. • Some practical design suggestions, with some appropriate reference to the extract. </td> <td data-bbox="1206 1117 1326 1308">7–9</td> </tr> <tr> <td data-bbox="308 1308 1206 1520"> <p><i>Shows partial understanding of design.</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how the design would establish a sense of time and place for a production. • A narrow range of practical design suggestions, with occasional reference to the extract. </td> <td data-bbox="1206 1308 1326 1520">4–6</td> </tr> <tr> <td data-bbox="308 1520 1206 1711"> <p><i>Shows limited understanding of design.</i></p> <ul style="list-style-type: none"> • Confused, incomplete or irrelevant comments on how design would establish a sense of time and place for a production. • Minimal design suggestions; little or no reference to the extract. </td> <td data-bbox="1206 1520 1326 1711">1–3</td> </tr> <tr> <td data-bbox="308 1711 1206 1771"> <ul style="list-style-type: none"> • No creditable response. </td> <td data-bbox="1206 1711 1326 1771">0</td> </tr> </tbody> </table>	Descriptor	Marks	<p><i>Shows a sophisticated practical understanding of design.</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how the design would establish a sense of time and place for a production. • Excellent, practical design suggestions, with sustained and detailed reference to the extract. 	13–15	<p><i>Shows detailed practical understanding of design.</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how the design would establish a sense of time and place for a production. • Practical design suggestions, with consistently appropriate reference to the extract. 	10–12	<p><i>Shows broad understanding of design.</i></p> <ul style="list-style-type: none"> • A competent explanation of how the design would establish a sense of time and place for a production. • Some practical design suggestions, with some appropriate reference to the extract. 	7–9	<p><i>Shows partial understanding of design.</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how the design would establish a sense of time and place for a production. • A narrow range of practical design suggestions, with occasional reference to the extract. 	4–6	<p><i>Shows limited understanding of design.</i></p> <ul style="list-style-type: none"> • Confused, incomplete or irrelevant comments on how design would establish a sense of time and place for a production. • Minimal design suggestions; little or no reference to the extract. 	1–3	<ul style="list-style-type: none"> • No creditable response. 	0	15
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10	<p data-bbox="304 232 1206 300">How did the opening of your devised piece create impact on the audience?</p> <p data-bbox="304 338 1321 510">The question invites discussion of the drama techniques used by the group to create impact on the audience. Candidates may refer to acting skills, the establishment of mood, setting or character, ways of directing audience focus, use of sound or lighting, use of surprise, use of humour, etc. Credit any appropriate points that discuss 'how' the impact was created.</p> <table border="1" data-bbox="304 548 1326 1115"> <thead> <tr> <th data-bbox="304 548 1206 600">Descriptor</th> <th data-bbox="1206 548 1326 600">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 600 1206 719">A detailed and perceptive discussion of how the opening of the devised piece created impact on the audience, supported by a range of carefully considered examples.</td> <td data-bbox="1206 600 1326 719">9–10</td> </tr> <tr> <td data-bbox="304 719 1206 837">A clear discussion as to how the opening of the devised piece created impact on the audience, supported by a range of relevant examples.</td> <td data-bbox="1206 719 1326 837">7–8</td> </tr> <tr> <td data-bbox="304 837 1206 927">An explanation of some specific aspects of the opening of the devised piece, with some suggestions as to how it created impact.</td> <td data-bbox="1206 837 1326 927">5–6</td> </tr> <tr> <td data-bbox="304 927 1206 1010">General comments about the opening of the devised piece and a simple reflection on how it created impact.</td> <td data-bbox="1206 927 1326 1010">3–4</td> </tr> <tr> <td data-bbox="304 1010 1206 1061">Identifies an aspect of the opening of the devised piece.</td> <td data-bbox="1206 1010 1326 1061">1–2</td> </tr> <tr> <td data-bbox="304 1061 1206 1115">No creditable response.</td> <td data-bbox="1206 1061 1326 1115">0</td> </tr> </tbody> </table>	Descriptor	Marks	A detailed and perceptive discussion of how the opening of the devised piece created impact on the audience, supported by a range of carefully considered examples.	9–10	A clear discussion as to how the opening of the devised piece created impact on the audience, supported by a range of relevant examples.	7–8	An explanation of some specific aspects of the opening of the devised piece, with some suggestions as to how it created impact.	5–6	General comments about the opening of the devised piece and a simple reflection on how it created impact.	3–4	Identifies an aspect of the opening of the devised piece.	1–2	No creditable response.	0	10
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11	<p>Evaluate how successfully you created dramatic tension between the characters in your devised piece. Make close reference to your devised piece to support your evaluation.</p> <p>The question asks for evaluation of the process of devising, with specific focus on dramatic tension between the characters. Candidates are likely to explore the range of techniques that were used to create tension and discuss how successfully this was done. Candidates may observe that they were not as successful as they would have wished in creating tension, and offer an analysis of what was lacking.</p> <table border="1" data-bbox="308 618 1326 1944"> <thead> <tr> <th data-bbox="308 618 1206 667">Descriptor</th> <th data-bbox="1206 618 1326 667">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 667 1206 927"> <p><i>Shows a sophisticated practical understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"> A comprehensive and detailed discussion of how dramatic tension was created between the characters. 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