



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Examination

May/June 2023

MARK SCHEME

Maximum Mark: 80

Published

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

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

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

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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 descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p>Read LANYON’s speech between line 283 [‘It is because you are grieving ...’] and line 297 [‘... appropriate to your skills.’]. Identify <u>one</u> appropriate acting technique and say how you would use it in this speech.</p> <p>One of the play’s main themes is the empowerment of women. This is a key moment in the action where HARRIET JEKYLL is denied membership of the Royal Society of Scientists to carry on the work of her late husband Henry Jekyll. Allow one mark for any appropriate acting technique and a second mark for how it would be used.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A suggestion of an appropriate acting technique.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A statement as to how this technique would be used.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> </table>	A suggestion of an appropriate acting technique.	1 Mark	A statement as to how this technique would be used.	1 Mark	2
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2	<p>Read Scene Four [lines 125–171]. Give <u>one</u> different piece of performance advice to <u>each</u> of the actors playing GERTRUDE, IDA and MARTHA.</p> <p>HATTIE JEKYLL’s three friends GERTRUDE, IDA and MARTHA appear in Scene Four. The three pieces of performance advice should relate to different aspects of performance. Credit appropriate suggestions.</p> <p>Allow credit for three appropriate suggestions: one per character. Each piece of advice must be different.</p> <p>Candidates are not expected to explain reasons for their suggestions.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">A piece of performance advice for the actor playing GERTRUDE.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing IDA.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing MARTHA.</td> <td style="padding: 5px; text-align: right;">1 Mark</td> </tr> </table>	A piece of performance advice for the actor playing GERTRUDE.	1 Mark	A different piece of performance advice for the actor playing IDA.	1 Mark	A different piece of performance advice for the actor playing MARTHA.	1 Mark	3
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3	<p>You have been cast in the role of HARRIET JEKYLL. How would you play her transformation into LADY HYDE in Scene Eight [lines 298–339]?</p> <p>The scene follows immediately from JEKYLL’s failure to be elected to the Royal Society of Scientists. It is in this scene that she transforms from JEKYLL to LADY HYDE. There is enormous potential for dramatising the transformation. Once it has taken effect there needs to be highly disciplined physicality.</p> <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to present the transformation of HARRIET JEKYLL.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to present the transformation of HARRIET JEKYLL.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of HARRIET JEKYLL’s character.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed discussion of how to present the transformation of HARRIET JEKYLL.	4–5 marks	Band 2	A broad explanation of how to present the transformation of HARRIET JEKYLL.	2–3 marks	Band 3	A general description of HARRIET JEKYLL’s character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read the passage from line 55 ['Who would want to kill Henry?'] to line 115 ['This glass has seen some strange things.'].</p> <p>As an actor playing UTTERSON, how would you vary the pace of your performance to create dramatic impact in this passage?</p> <p>There is some historic friendship between UTTERSON and HARRIET JEKYLL but here it is awkward because of UTTERSON’s role in investigating the possibility that Henry Jekyll was murdered. UTTERSON suggests that HARRIET JEKYLL may have been involved in her death. There is considerable scope to vary the pace of the performance in this extract.</p> <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to vary pace, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to vary pace, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of pace 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 vary pace, supported by close reference to the passage.	4–5 marks	Band 2	A broad explanation of how to vary pace, supported by some reference to the passage.	2–3 marks	Band 3	A general description of pace in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Write about how you would use design elements to stage Scene Six, The Laboratory.</p> <p>The scene is set in the laboratory and there are many indications in the text that could inspire the designs suggested. These include: igniting a flame, notes and equations on the wall, a range of appropriate props. In terms of lighting, candidates might suggest mysterious lighting as well as sound effects of hissing vials. Allow credit for thought-out ideas that show a clear sense of purpose and close reference to the text.</p> <p>Annotated diagrams are acceptable.</p> <table border="1"> <tbody> <tr> <td>Band 1</td><td>A practical understanding of design supported by detailed reference to the scene.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of design supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some design possibilities in the scene.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </tbody> </table>	Band 1	A practical understanding of design supported by detailed reference to the scene.	4–5 marks	Band 2	Some understanding of design supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some design possibilities in the scene.	1 mark	Band 4	No creditable response.	0 marks	5
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6	<p>How would you direct Scenes Nine <u>and</u> Ten to create a contrast of mood and atmosphere between them?</p> <p>This is a sizeable passage and candidates should state the ways in which they would contrast the mood and atmosphere in each scene. Scene Nine is frenetic and dynamic and focuses on LADY HYDE, representing the empowerment of women and release from social conventions. Scene Ten is more low-key and portrays the calmer character of HARRIET JEKYLL.</p> <table border="1"> <tr> <td>Band 1</td><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into the passage and provides a range of practical ideas of how to direct the scenes.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Offers understanding of the passage and provides some specific examples of how to direct the scenes.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the passage and provides some simple suggestions of how to direct the scenes.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Offers basic understanding of the scenes and general comments.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas of how to direct the scenes.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to direct the scenes.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions of how to direct the scenes.	3–4 Marks	Band 5	Offers basic understanding of the scenes and general comments.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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7	<p>As an actor, explain how you would perform <u>two</u> of GRANDPA's speeches from different parts of the play, showing his struggle to cope with change.</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The role of GRANDPA is central to the play. He has built up the kopitiam over several years and represents past traditions. He is at opposite extremes to his grandson, Jia Cai, who has no emotional attachment to the kopitiam and feels it should move with the times. Candidates should select two speeches from different parts of the play. These are likely to show some difference in outlook or tone or pace.</p> <p>Allow credit for all suggestions that can be supported by reference to the text.</p> <table border="1"> <tbody> <tr> <td>Band 1</td><td>Shows insight into the role and provides a detailed and perceptive discussion of how to perform two speeches.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows some insight into the role, and offers a range of practical ideas of how to perform two speeches.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the role and provides some specific examples of how to perform two speeches.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the role and provides simple performance suggestions.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows basic understanding of the role and a general comment on playing it.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </tbody> </table>	Band 1	Shows insight into the role and provides a detailed and perceptive discussion of how to perform two speeches.	9–10 Marks	Band 2	Shows some insight into the role, and offers a range of practical ideas of how to perform two speeches.	7–8 Marks	Band 3	Shows understanding of the role and provides some specific examples of how to perform two speeches.	5–6 Marks	Band 4	Shows some understanding of the role and provides simple performance suggestions.	3–4 Marks	Band 5	Shows basic understanding of the role and a general comment on playing it.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	<p>Suggest a suitable set design for a production of this play and explain how it could be used by the performers.</p> <p>Decisions need to be made about a location for the contemporary setting in the Kopitiam and also for the memory sequences. Design proposals may attempt to capture traditional Malay/Singaporean influences and other cultural references in the text. A clearly labelled diagram</p> <table border="1"> <tr> <td> <p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of set design and how it could be used by the performers. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr> <tr> <td> <p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of set design and how it could be used by the performers. • Practical suggestions, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr> <tr> <td> <p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to approach issues of set design and how it could be used by the performers. • Typically, this band should be used for candidates who respond only with a diagram • Some practical suggestions, with some appropriate references to the extract. </td><td> Band 3 7–9 Marks </td></tr> <tr> <td> <p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> • An uneven explanation of how to approach issues of set design. • A narrow range of practical suggestions, with occasional reference to the extract. • A response which lists set design ideas and/or suggestion for props/dressing only </td><td> Band 4 4–6 Marks </td></tr> <tr> <td> <p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how issues of set design. • Minimal suggestions of how to approach the extract. </td><td> Band 5 1–3 Marks </td></tr> <tr> <td>No creditable response.</td><td>Band 6 0 Marks</td><td></td></tr> </table>	<p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of set design and how it could be used by the performers. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract. 	Band 1 13–15 Marks	<p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of set design and how it could be used by the performers. • Practical suggestions, with consistently appropriate reference to the extract. 	Band 2 10–12 Marks	<p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> • A generalised explanation of how to approach issues of set design and how it could be used by the performers. • Typically, this band should be used for candidates who respond only with a diagram • Some practical suggestions, with some appropriate references to the extract. 	Band 3 7–9 Marks	<p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> • An uneven explanation of how to approach issues of set design. • A narrow range of practical suggestions, with occasional reference to the extract. • A response which lists set design ideas and/or suggestion for props/dressing only 	Band 4 4–6 Marks	<p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how issues of set design. • Minimal suggestions of how to approach the extract. 	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	
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9	<p>As a director, how would you stage the section from line 281 [‘Back to the present.’] to the end of the extract to show the conflict between modern and traditional ways of life?</p> <p>Candidates should take a directorial focus rather than merely describing the play. There is a wide range of cultural references in the extract from which candidates may select. Directing may focus on working with the actors or other ways of suggesting the conflict between tradition and modernity, such as sound, atmosphere, costume, pacing.</p> <table border="1" data-bbox="298 586 1322 1738"> <tr> <td data-bbox="298 586 1116 810"> <i>Shows a sophisticated practical understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract to highlight the conflict. • Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td data-bbox="1116 586 1322 810"> Band 1 13–15 Marks </td></tr> <tr> <td data-bbox="298 810 1116 1069"> <i>Shows detailed practical understanding of how to stage the extract</i> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract to highlight the conflict. • Practical suggestions, with consistently appropriate reference to the passage. </td><td data-bbox="1116 810 1322 1069"> Band 2 10–12 Marks </td></tr> <tr> <td data-bbox="298 1069 1116 1260"> <i>Shows broad understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract with some focus on the conflict. • Some practical suggestions, with some appropriate reference to the extract. </td><td data-bbox="1116 1069 1322 1260"> Band 3 7–9 Marks </td></tr> <tr> <td data-bbox="298 1260 1116 1473"> <i>Shows partial understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the extract. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td data-bbox="1116 1260 1322 1473"> Band 4 4–6 Marks </td></tr> <tr> <td data-bbox="298 1473 1116 1630"> <i>Shows limited understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the play. • Minimal suggestions of how to approach the extract. </td><td data-bbox="1116 1473 1322 1630"> Band 5 1–3 Marks </td></tr> <tr> <td data-bbox="298 1630 1116 1738">No creditable response.</td><td data-bbox="1116 1630 1322 1738"> Band 6 0 Marks </td></tr> </table>	<i>Shows a sophisticated practical understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract to highlight the conflict. • Excellent, practical suggestions, with sustained and detailed reference to the extract. 	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to stage the extract</i> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract to highlight the conflict. • Practical suggestions, with consistently appropriate reference to the passage. 	Band 2 10–12 Marks	<i>Shows broad understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract with some focus on the conflict. • Some practical suggestions, with some appropriate reference to the extract. 	Band 3 7–9 Marks	<i>Shows partial understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the extract. • A narrow range of practical suggestions, with occasional reference to the extract. 	Band 4 4–6 Marks	<i>Shows limited understanding of how to stage the extract</i> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the play. • Minimal suggestions of how to approach the extract. 	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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10	Explain how you created well-rounded characters as you worked on your stimulus.			10
	Band 1	A detailed and perceptive discussion of the creation of the characters supported by a range of carefully considered examples.	9–10 Marks	
	Band 2	A clear discussion of the creation of the characters in the devised piece, supported by a range of relevant examples.	7–8 Marks	
	Band 3	An explanation of the creation of some specific aspects of the characters in the devised piece with some supporting suggestions.	5–6 Marks	
	Band 4	General comments about the characters and a simple reflection on its characters.	3–4 Marks	
	Band 5	Identifies an aspect of character.	1–2 Marks	
	Band 6	No creditable response.	0 Marks	

Question	Answer	Marks
11 How did you create tension and resolution in the performance of your devised piece? As evaluation is not explicit in the question candidates should not be penalised if evaluation is implicit.		15
	<p><i>Shows a sophisticated practical understanding of tension and resolution</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed discussion of how to create tension and resolution. • Excellent, practical evaluation of the piece with sustained and detailed reference to the devised piece. 	Band 1 13–15 Marks
	<p><i>Shows detailed practical understanding of how to create tension and resolution</i></p> <ul style="list-style-type: none"> • An effective discussion of how to create tension and resolution. • Well-formulated practical evaluation of the piece although there may be scope for further refinement; consistent and appropriate references to the devised piece. 	Band 2 10–12 Marks
	<p><i>Shows broad understanding of how to create tension and resolution</i></p> <ul style="list-style-type: none"> • A competent understanding of how to create tension and resolution • Some evaluation of the devised piece. 	Band 3 7–9 Marks
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	<p><i>Shows limited understanding of how to create tension and resolution</i></p> <ul style="list-style-type: none"> • A narrow understanding of how to create tension and resolution. • Minimal evaluation; little or no reference to the devised piece. 	Band 5 1–3 Marks
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