



Cambridge IGCSE™

DRAMA

0411/13

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 Scene Twenty-One from line 474 [‘The CREATURE enters ’] to line 486-487 [The cottagers burn’]. Identify <u>one</u> appropriate acting technique and say how you would use it in this scene.</p> <p>This is a key moment in the play, which brings the extract to a dramatic conclusion. THE CREATURE reflects on how humans demonstrate anger and reverts to primal behaviour by setting fire to the cottage. Allow any appropriate technique that could be used to play the role in this scene.</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;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A statement as to how this technique would be used.</td> <td style="padding: 5px;">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 the passage from line 180 [DE LACEY’s Cottage.] to line 214 [‘We’ve work to do!]. Give <u>one</u> piece of different performance advice to <u>each</u> of the actors playing AGATHA, DE LACEY and FELIX.</p> <p>This is the first appearance of DE LACEY’s family. We learn subsequently in lines 281-2 that he was blinded by a cannonball and is now dependent on his son FELIX and daughter-in-law AGATHA. FELIX and AGATHA are clearly in love and they have created a family relationship with DE LACEY that works for them.</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 AGATHA.</td> <td style="padding: 5px;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing DE LACEY.</td> <td style="padding: 5px;">1 Mark</td> </tr> <tr> <td style="padding: 5px;">A different piece of performance advice for the actor playing FELIX.</td> <td style="padding: 5px;">1 Mark</td> </tr> </table>	A piece of performance advice for the actor playing AGATHA.	1 Mark	A different piece of performance advice for the actor playing DE LACEY.	1 Mark	A different piece of performance advice for the actor playing FELIX.	1 Mark	3
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3	<p>You have been cast in the role of DE LACEY. How would you play the role in Scene Sixteen [lines 248-312]?</p> <p>THE scene depicts DE LACEY's kind-hearted attempts to educate and befriend THE CREATURE, whom he cannot see. Both DE LACEY and THE CREATURE are on the margins of society and the scene explores the growing relationship between them.</p> <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of DE LACEY.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of DE LACEY.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of DE LACEY 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 play the role of DE LACEY.	4–5 marks	Band 2	A broad explanation of how to play the role of DE LACEY.	2–3 marks	Band 3	A general description of DE LACEY character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read Scenes Nine <u>and</u> Ten from line 125 [<i>'Night. A beggar</i>] to line 178-179 [<i>'The beggars collect up their belongings and exit hurriedly.</i>].</p> <p>How could the actors playing GUSTAV and KLAUS create dramatic impact by varying the pace of their performance in this passage?</p> <p>GUSTAV and KLAUS are beggars, on the margins of society. They have little food and the appearance of THE CREATURE terrifies them as they flail wildly to rid themselves of him. There are many opportunities in this scene to vary the vocal and physical pacing for dramatic effect.</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 Eighteen, line 313 [‘Months later’] to line 346 [‘Why are you sad?’].</p> <p>The scene is set in the woods and there are many indications in the text that could inspire the designs suggested. These include: time of day / a sense of evening light, the moon, woodland scenes, birds calling, the wind in the trees, costume, appropriate props etc. 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 the opening of the extract as far as the end of Scene Five to create a sense of horror <u>and</u> sympathy for the audience?</p> <p>The passage shows the marginalisation of THE CREATURE, the emphasising of the grotesque, the physical power of the presence of THE CREATURE as well as his vulnerability. There is much potential for sound, light, physical movement to emphasise the grotesque elements of the drama but the focus should be on the use of these to create a sense of horror and sympathy in the audience.</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 create a sense of horror <u>and</u> sympathy for the audience.</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 about how to create a sense of horror <u>and</u> sympathy for the audience.</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 create a sense of horror <u>and</u> sympathy for the audience.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Offers some understanding of the passage and provides some simple suggestions as to 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 create a sense of horror <u>and</u> sympathy for the audience.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas about how to create a sense of horror <u>and</u> sympathy for the audience.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to create a sense of horror <u>and</u> sympathy for the audience.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions as to 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, how would you approach playing the role of SÔTARÔ, the Father?</p> <p>Make close reference to specific lines from the extract in your answer</p> <p>The role of the Father is central to disturbing the action of the play. His arrival after twenty years of absence is followed by his rejection by his family. The actor playing the role requires a clear understanding of how to play the role to avoid the extremes of sympathy or melodrama.</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 approach it.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows insight into the role and offers a range of practical ideas of how to approach it.</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 play it.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the role and provides simple 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 approach it.	9–10 Marks	Band 2	Shows insight into the role and offers a range of practical ideas of how to approach it.	7–8 Marks	Band 3	Shows understanding of the role and provides some specific examples of how to play it.	5–6 Marks	Band 4	Shows some understanding of the role and provides simple 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>How would you use a range of design elements to make a production of this play appealing to a present-day audience? Give reasons to support your ideas.</p> <p>Candidates are free to consider many alternatives in presenting their play. These may involve the use of technology as well as more traditional design options. However, the focus should be on how these elements would make the production to a present-day audience, rather than merely a list of ideas. Designs may develop the Japanese cultural references in the text or they may reinterpret the cultural context.</p> <p>Candidates should be given credit for responses that use props/dressing to support their answers</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 how to make the production appealing to a present-day audience. • 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 how to make the production appealing to a present-day audience. • 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 make the production appealing to a present-day audience. • 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 make the production appealing to a present-day audience. • 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 to make the production appealing to a present-day audience. • 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 how to make the production appealing to a present-day audience. • 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 how to make the production appealing to a present-day audience. • 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 make the production appealing to a present-day audience. • 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 make the production appealing to a present-day audience. • 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 to make the production appealing to a present-day audience. • 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 present the shifting family tensions within the play?</p> <p>Candidates should take a directorial focus rather than merely describing the play. There are many changes to attitudes and feelings between characters in the play and there is ample material from which to select.</p> <table border="1" data-bbox="298 480 1324 1637"> <tr> <td data-bbox="298 480 1117 714"> <i>Shows a sophisticated practical understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the passage to present shifting family tensions. • Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td data-bbox="1117 480 1324 714"> Band 1 13–15 Marks </td></tr> <tr> <td data-bbox="298 714 1117 947"> <i>Shows detailed practical understanding of how to direct the passage</i> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the passage to present shifting family tensions. • Practical suggestions, with consistently appropriate reference to the passage. </td><td data-bbox="1117 714 1324 947"> Band 2 10–12 Marks </td></tr> <tr> <td data-bbox="298 947 1117 1163"> <i>Shows broad understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A competent explanation of how to direct the passage to present shifting family tensions. • Some practical suggestions, with some appropriate reference to the extract. </td><td data-bbox="1117 947 1324 1163"> Band 3 7–9 Marks </td></tr> <tr> <td data-bbox="298 1163 1117 1356"> <i>Shows partial understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the extract. </td><td data-bbox="1117 1163 1324 1356"> Band 4 4–6 Marks </td></tr> <tr> <td data-bbox="298 1356 1117 1529"> <i>Shows limited understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the passage. • Minimal suggestions of how to approach the extract. </td><td data-bbox="1117 1356 1324 1529"> Band 5 1–3 Marks </td></tr> <tr> <td data-bbox="298 1529 1117 1637">No creditable response.</td><td data-bbox="1117 1529 1324 1637"> Band 6 0 Marks </td></tr> </table>	<i>Shows a sophisticated practical understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the passage to present shifting family tensions. • Excellent, practical suggestions, with sustained and detailed reference to the extract. 	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to direct the passage</i> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the passage to present shifting family tensions. • Practical suggestions, with consistently appropriate reference to the passage. 	Band 2 10–12 Marks	<i>Shows broad understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A competent explanation of how to direct the passage to present shifting family tensions. • Some practical suggestions, with some appropriate reference to the extract. 	Band 3 7–9 Marks	<i>Shows partial understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the passage. • A narrow range of practical suggestions, with occasional reference to the extract. 	Band 4 4–6 Marks	<i>Shows limited understanding of how to direct the passage</i> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the passage. • 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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Question	Answer		Marks
10	<p>What was the message of your devised piece, and how was this communicated to the audience? Support your answer with examples.</p>		10
	Band 1	A detailed and perceptive explanation of the message of the devised piece and how it was communicated supported by a range of carefully considered examples.	9–10 Marks
	Band 2	A clear discussion of the message of the devised piece and how it was communicated, supported by a range of relevant examples.	7–8 Marks
	Band 3	An explanation of some specific aspects of the message of the devised piece and how it was communicated with some supporting suggestions.	5–6 Marks
	Band 4	General comments about the devised piece and a simple reflection on its message.	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	<p>How did you create dramatic interaction between characters in the performance of your devised piece?</p> <p>As evaluation is not explicit in the question candidates should not be penalised if evaluation is implicit.</p> <table border="1"> <tr> <td> <p><i>Shows a sophisticated practical understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed discussion of dramatic interaction between characters in the piece. • Excellent, practical evaluation of the drama with sustained and detailed reference to the devised piece. </td><td>Band 1 13–15 Marks</td></tr> <tr> <td> <p><i>Shows detailed practical understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • An effective discussion of dramatic interaction between characters in the piece. • Well-formulated practical evaluation of the power of the drama although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td><td>Band 2 10–12 Marks</td></tr> <tr> <td> <p><i>Shows broad understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A competent understanding of dramatic interaction between characters in the piece. • Some evaluation of the power of the drama with some reference to the devised piece. </td><td>Band 3 7–9 Marks</td></tr> <tr> <td> <p><i>Shows partial understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A variable understanding of dramatic interaction between characters in the piece. • An attempt to evaluate the power of the drama with occasional appropriate references to the devised piece. </td><td>Band 4 4–6 Marks</td></tr> <tr> <td> <p><i>Shows limited understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A narrow understanding of dramatic interaction. • Minimal evaluation; little or no reference to the devised piece. </td><td>Band 5 1–3 Marks</td></tr> <tr> <td>No creditable response.</td><td>Band 6 0 Marks</td></tr> </table>	<p><i>Shows a sophisticated practical understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A comprehensive and detailed discussion of dramatic interaction between characters in the piece. • Excellent, practical evaluation of the drama with sustained and detailed reference to the devised piece. 	Band 1 13–15 Marks	<p><i>Shows detailed practical understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • An effective discussion of dramatic interaction between characters in the piece. • Well-formulated practical evaluation of the power of the drama 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 dramatic interaction</i></p> <ul style="list-style-type: none"> • A competent understanding of dramatic interaction between characters in the piece. • Some evaluation of the power of the drama with some reference to the devised piece. 	Band 3 7–9 Marks	<p><i>Shows partial understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A variable understanding of dramatic interaction between characters in the piece. • An attempt to evaluate the power of the drama with occasional appropriate references to the devised piece. 	Band 4 4–6 Marks	<p><i>Shows limited understanding of how to create dramatic interaction</i></p> <ul style="list-style-type: none"> • A narrow understanding of dramatic interaction. • Minimal evaluation; little or no reference to the devised piece. 	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks
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