

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

0411 DRAMA

0411/11

Paper 1 (Written Examination), maximum raw mark 80

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Introduction

All examiners should be thoroughly familiar with the following:

- the assessment objectives of the syllabus;
- the question paper and its rubric;
- the pre-release material on which the candidates have worked
- the marking criteria.

This Mark Scheme is a working document and needs to be interpreted in the light of the work produced by candidates. The Standardisation meeting will ensure that it covers the range of candidates' responses and that all examiners understand and apply the marking criteria in the same way. The Mark Scheme will be discussed and amended at the meeting and administrative procedures confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

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Section A

- 1 What costume would you consider most appropriate for the character of ALFRED ILL, why?**

We are told near the start of the extract that Ill – together with the Mayor, the Schoolmaster and the Priest – are 'all shabbily dressed'. Allow any suggestion that seems appropriate to a small town shopkeeper.

Credit should also be given for contemporary suggestions if supported with appropriate justification.

1 mark	An appropriate suggestion.
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and/or

1 mark	A reason for this, based on what we know of ILL through the extract.
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Total = 2 marks	
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- 2 Identify one similarity and one difference between the pair ROBY and TOBY and the pair KOBY and LOBY. In each case say how you would bring this out in performance.**

The main similarity between the two pairs of men is the way in which Dürrenmatt dramatises them as pairs of characters with relatively little individuality. The way in which they are totally servile to Claire Zachanassian also unites them.

Koby and Loby are two blind eunuchs who are presented in an intentionally humorous manner. Roby and Toby, on the other hand, are overtly threatening and are described 'chewing-gum brutes'.

Allow other similarities/differences as may be supported by the play.

1 mark	A similarity between the two pairs.
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and/or

1 mark	An appropriate indication of how this would be brought out in performance.
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and/or

1 mark	A difference between the two pairs.
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and/or

1 mark	An appropriate indication of how this would be brought out in performance.
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Total = 4 marks	
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3 As an actor in the role of the MAYOR, how would you play the speech starting at line 691 ('My dear lady') and finishing at line 701–2 ('Hip, Hip, Hip, Hurrah!')

Guellen is a desperate town, run-down and with no sense of hope except that of being given money by Claire Zachanassian. Whilst everyone is highly focused on the aim of persuading Claire to part with money for Guellen, it is obvious that the Mayor is at best sketchy in his knowledge of Claire's background in the town. His lack of remembrance of her makes his subsequent effusive praise appear bizarre.

The speech talks up her background and makes it sound far more impressive than it was in reality. This lends itself to exaggerated performance, and a few mistakes that have to be corrected through a couple of stage whispers. The speech does not, however, demand a deliberately ironic portrayal since the most significant purpose behind it is to elicit money from Claire.

Answers should cover the physical and vocal control of the speech, and the way in which the speech rises to a climax as the mayor leads three cheers for Claire's return.

1 mark	a valid point about how to deliver the speech.
and	
1 mark	a valid point about how to deliver the speech.
and	
1 mark	a valid point about how to deliver the speech.
Total = 3 marks	

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4 Say briefly which aspects of the drama would offer you the best opportunities in the role of the sound designer for a production of this extract, and why.

There is considerable scope for a sound designer to work with the play. The most general level of this will probably be a consideration of a few sound effects such as the trains. This can be treated creatively, and there are other hints that might be picked up on, such as Brahms composed a quartet.

The treatment of some of the comedic aspects of the play might also allow some scope, as could the number of outdoor settings, the gathering of crowds, storms of applause, etc. Allow credit for creative and detailed solutions, as well as for a consideration of whether these would involve incidental music, recorded, sampled or 'live' performances.

1 mark	A general description of some possible sounds in the extract. Allow 1 mark if only one aspect is selected.
2 marks	A description of some possible sounds in the extract, with brief commentary as to their usage.
3 marks	A generally effective discussion of some ways that individual sounds might feature in sound design although there may be scope for further refinement in the use of appropriate technical terminology
4 marks	A generally effective discussion of the proposed sound design that comments perceptively on its effectiveness.
Total = 4 marks	

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5 In the passage from line 486 ('We are trees, we're pine and spruce') to line 550 ('... unkillable, she's unkillable.')

how would you direct the drama to emphasise physicality?

There are various aspects of this passage that could be portrayed physically: the positioning and subsequent involvement of the trees; the descent from the sedan chair; the memory of kissing in the wood; the lighting of the cigar; the revelation of the artificial hand. In addition, the proxemics of how the characters would be positioned, and how they would move, perhaps referring to the others who are there in addition to Claire and Alfred.

Some candidates may dwell on the development of character and the way this extract gives us an insight into the relationship between Claire and Alfred. This should only be credited, however, if there is clear reference to how this could be physicalised.

1 mark	Able to make at least one point of significance about the implied physicality of the extract.
2 marks	Offers a few ideas as to how the roles in the passage could be physicalised.
3 marks	A competent grasp of how the roles could be physicalised, with appropriate references to the passage.
4 marks	A clear discussion about practical or applied performance issues and how to effect these in the drama with appropriate references to the passage.
5 marks	An impressive discussion about a range of performance issues with detailed suggestions as to how these bring out the physicality of the encounter between Alfred and Claire with appropriate references to the passage.
Total = 5 marks	

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6 In your piece based on *She was obsessed with the gadget*, what were the effective dramatic moments, and why?

The focus of the question is on the creation of dramatic work as opposed to the bringing to life a story or plot.

No credit should be awarded for purely narrative responses.

1 mark	Identification of an effective dramatic moment in the piece.
and/or	
1 mark	An appropriate discussion as to why that moment was effective.
and/or	
1 mark	Identification of an effective dramatic moment in the piece.
and/or	
1 mark	An appropriate discussion as to why that moment was effective.
Total = 4 marks	

7 In your piece based on *United we stand, divided we laugh*, what was the cause of the laughter, and how did you dramatise this?

Comedy can be a difficult art to master, and there may be several pieces that are little more than a series of in-jokes, or the class joker being given an opportunity to take the stage. The focus of this question is to provoke candidates to think more specifically as to what constitutes the effective portrayal of the **cause** of laughter rather than laughter itself. It might well be the case that the piece itself contained little laughter, although the subject-matter was inspired by it.

No credit for purely narrative responses.

1 mark	Able to state the cause of the laughter.
2 marks	States the cause of laughter, and makes a few generalised points about its dramatisation.
3 marks	Candidate is able to give supportive detail regarding the use of dramatic techniques.
4 marks	A discussion about performance intention and how it enabled the message of the piece to be communicated.
Total = 4 marks	

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8 Select one character from your piece based on *He won a million*, and explain your choice of an appropriate costume design.

It may well be that the costume choices for devised pieces were very simple, but that does not mean they were non-existent. Even if candidates used their own everyday clothes, they should have considered what the characters were wearing. If candidates state that no costume was used but give a hypothetical discussion as to how it might be used in retrospect, allow credit for that.

Do **not** award any marks for costume manufacture unless the discussion of this is clearly related to the intention of the design.

1 mark	A simple – possibly single – reference to use of costume.
2 marks	A general discussion of costume considerations, and an indication of how the costume was/could be used.
3 marks	A good discussion of the possibilities for costume and a justification for them.
4 marks	A detailed discussion of the approach taken and detailed reference to the use of costume as a central feature of it.
Total = 4 marks	

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Section B

9 Consider the characters of MAN ONE, MAN TWO, MAN THREE and MAN FOUR and discuss in detail the range of dramatic functions they fulfil.

There is considerable scope for the use of the unnamed roles to make a major contribution to the setting of the extract. Essentially they function as a Chorus, but in two distinct ways: firstly, they help to set the scene through short exchanges of dialogue and make comments upon the action, and secondly they provide a physicalisation of dream-like or imaginative constructs. For example, in the opening scene, the dramatisation of the destinations of trains could involve tableaux, characters acting as benches, stools, notice boards etc. These characters move at a fast pace and the time between one episode and another is very brief. Allow any and all creative solutions.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how the roles could be played, showing sophisticated understanding of the vocal and physical contributions they make. • Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • An assured discussion of how the roles could be played, showing perceptive understanding of the vocal and physical contributions they make • Insightful practical solutions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • An effective discussion of how the roles could be played, showing detailed understanding of the vocal and physical contributions they make • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the text. 	
14–16	<p><i>Shows secure understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • A consistent approach with good understanding of how the roles might be realised in performance; candidates may concentrate more on either the physical or vocal contributions made by the characters. • A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • Variable approaches to playing the roles, some of which are workable; candidates may concentrate more on either the physical or vocal contributions made by the characters. • A focus on the more obvious aspects of the roles. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how to play the role. • A superficial approach based more on character than on practical realisation; occasional reference to the extract. 	
5–7	<p><i>Identifies one or two examples of the varying functions of the roles</i></p> <ul style="list-style-type: none"> • Rudimentary suggestions based on isolated references to the extract. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of the range of dramatic functions. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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10 *The Visit* has been described as a 'cautionary tale'. What do you think it cautions against, and, as a director, how would you bring this out in a production of the extract?

There is some debate as to what *The Visit* cautions against at a micro level. On its broader scale, it is a reflection of the degeneration of human society in the hands of a dictator, and Claire Zachanassian could be seen as a parallel to Hitler in her ability to bring a community together to do something they do not really want to do. However, most candidates are likely to come up with a message along the lines of 'be very careful what you wish for' or something about greed and destitution. The crucial thing is that, so long as the message is broadly in line with what can be justified, reference is made to specific points in the text, and credit awarded for any reference that indicates how the drama is created.

Allow credit for candidates who are able to bring out the comic aspects of the play.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its message and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance. Excellent ideas with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its message and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows a detailed practical understanding of the play and its message</i></p> <ul style="list-style-type: none"> An effective discussion of the director's intention with detailed understanding of how it can be realised in performance. Well-formulated ideas with consistent and appropriate references to the extract although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> A consistent approach to realising the director's intention. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> Variable approaches to realising the director's intention, some of which are workable. A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to direct the play. A superficial approach based mostly on unsupported opinion with occasional reference to the extract. 	Lower band – identification
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to direct the play. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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11 What is the central motivation of the character CLAIRE ZACHANASSIAN, and how can an actor bring this out in performance?

Claire Zachanassian is sixty-three, with 'red hair, pearl necklace, enormous gold bangles, got to kill and yet by the same token a Society Lady with a rare grace, in spite of all the grotesquerie'. Man Three tells us 'she was educated here'; Man Four tells us 'her dad was the builder', although no-one can remember a building that he built.

Her central motivation in visiting Guellen is to buy herself justice by making an enormous donation of a million to Guellen so long as someone kills Alfred III. In 1910 she had a love affair with III and got pregnant. III, however, denied the paternity charge and produced Louis Perch and Jacob Chicken (now known as Koby and Loby) as false witnesses.

The nature of what is suggested must be practical, workable and appropriate to the nature of the text. Allow scope for creative and imaginative solutions.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character. Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> An assured discussion of how the role could be played, showing perceptive understanding of the character. Insightful practical solutions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of how to play the role</i></p> <ul style="list-style-type: none"> An effective discussion of how the role could be played, showing detailed understanding of the character. Well-formulated practical solutions with consistent and appropriate references to the extract although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of the techniques necessary to play the role</i></p> <ul style="list-style-type: none"> A consistent approach to playing the role. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the role</i></p> <ul style="list-style-type: none"> Variable approaches to playing the role, some of which are workable. A focus on the more obvious aspects of the character. Response may be typified by a focus on the character without reference to the techniques required to play the role. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the role</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to play the role. Response may be typified by general comments either on character or use of dramatic technique. 	Lower band – identification
5–7	<p><i>Identifies one or two examples of how the actor could approach the role</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to play the role. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 Discuss the different ways in which you used either props or lighting in your piece based on *She was obsessed with the gadget*.

Pieces concerned with gadgetry are likely to lend themselves to a discussion on props or lighting. There should be a detailed discussion as to how **either** was used.

Award marks for the best option if both are discussed.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the use of either props or lighting and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of how props or lighting might be used. Excellent, practical solutions with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the use of either props or lighting and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of how props or lighting might be used. Insightful ideas with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> An effective discussion of how props or lighting might be used. Well-formulated ideas although there may be scope for further refinement of those ideas and/or of the use of appropriate technical terminology; consistent and appropriate references to the devised piece. 	
14–16	<p><i>Shows secure understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> A consistent approach to the use of either props or lighting which is mostly workable. A good level of detail with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> Variable approaches to the use of either props or lighting, some of which are workable. A focus on the more predictable aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the use of either props or lighting</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of how props or lighting could be used. A superficial approach to the use of props or lighting, typified by generalised comment. 	Middle band – understanding
5–7	<p><i>Identifies one or two examples of the use of either props or lighting</i></p> <ul style="list-style-type: none"> Rudimentary suggestions that link to the devised piece. Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of props or lighting. Response drifts over a number of unremarkable points in a superficial manner. 	Lower band – identification
0/1	No answer/insufficient response to meet the criteria in the band above.	

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13 How successful was the structure of your piece based on *United we stand, divided we fall*, *Laugh*, and why?

The intention here is to focus candidate's minds not just on how the piece was put together, but whether it actually worked as a piece of drama: the positioning of climaxes, entrances, speeches etc. In particular, they may focus on:

- a clear statement of intention as to what the piece set out to achieve
- a discussion of the way the piece is constructed, and any changes that were made during the working process
- the way the structure reflects the intention of the piece
- an evaluation of the success of the performance in achieving this

Marks should be awarded as follows:

23–25	<p><i>A sophisticated evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the effectiveness of the structure of the devised piece. • Excellent, detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>A perceptive evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • An assured discussion of the effectiveness of the structure of the devised piece. • Insightful references to the devised piece. 	
17–19	<p><i>A detailed evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> • A detailed discussion of the effectiveness of the structure of the devised piece. • Appropriate references to the devised piece although there may be scope for further refinement. 	
14–16	<p><i>A secure understanding of the structure of the piece with some evaluation</i></p> <ul style="list-style-type: none"> • A consistent response that considers the effectiveness of the structure of the devised piece. • A good level of detail with some appropriate references to the devised piece. 	Middle band – construction
11–13	<p><i>Shows some understanding of the structure of the piece</i></p> <ul style="list-style-type: none"> • A variable understanding of the effectiveness of the structure of the devised piece. • A focus on the more predictable aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of structure</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the structure of the devised piece. • A superficial approach that includes tangential reference to structure. 	Lower band – narrative/inte
5–7	<p><i>Identifies one or two examples related to structure</i></p> <ul style="list-style-type: none"> • Rudimentary response that links to the devised piece. • Response is predominantly narrative. 	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of structure. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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14 Discuss the creation of contrasting characters in your piece based on *He won* and say how you made these effective in performance.

Candidates might demonstrate an insight into one or more of the following points:

- who the characters are in the piece, and their significance
- the types of intended contrasts between them
- the dramatic means of distinguishing between characters and the means of moving the action along
- use of costume, make-up, lighting etc.
- the effectiveness of these in performance

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how contrast was achieved, showing sophisticated understanding of the characters. • Excellent, practical solutions as to how to make the characters effective in performance, with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • An assured discussion of how contrast was achieved, showing perceptive understanding of the characters. • Insightful practical solutions as to how to make the characters effective in performance, with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of how to create contrast between characters</i></p> <ul style="list-style-type: none"> • An effective discussion of how contrast was achieved, showing detailed understanding of the characters. • Well-formulated practical solutions as to how to make the characters effective in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of the dramatic techniques required to create contrast</i></p> <ul style="list-style-type: none"> • A consistent response that considers the ways in which contrast was achieved. • A good level of detail as to how to make the characters effective in performance, with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the dramatic techniques required to create contrast</i></p> <ul style="list-style-type: none"> • Variable approaches to creating contrast. • A focus on the more obvious dramatic techniques that would help make the characters effective in performance. 	
8–10	<p><i>Shows undeveloped/superficial understanding of how to create contrast</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how to create contrast. • A superficial approach based more on description of character(s) than on creating contrast; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of how to create contrast</i></p> <ul style="list-style-type: none"> • Rudimentary link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of how to create contrast. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	