

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers

0411 DRAMA

0411/13

Paper 13 (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.

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

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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.

Section A

1 Describe a suitable costume for FROST, and say why you would choose it.

Frost is John Anthony's valet. His costume is likely to be typical of a valet of the period: however, accept all credible suggestions, ranging from the simplistic ('all in black') to details of morning dress, shirt, tie, etc. Candidates may refer to him being shrewd, discreet, wise, deferential and authoritative in his dealings with Underwood.

| | |
|------------------------|--|
| 1 mark | An appropriate suggestion. |
| and/or | |
| 1 mark | A valid reason for this suggestion, based on the character of FROST, as seen in the extract. |
| Total = 2 marks | |

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- 2 List one characteristic for each of the group of directors – WILDER, WANKLIN and SCANTLEBURY – that you would wish to establish from the opening of Act One, as shown in line 171 ('The only comfort is, the men'll be in a worse!').

The three directors have distinct personalities, and there is more than one possible aspect that could be suggested for each one. They eventually become united in their opposition to the way the Chairman is running the Board but this does not mean they are all similar in approach. Among possible features that might be brought out are: Wilder is a dour individual whose irritation often comes to the fore; Wanklin is a radical and the director most likely to side with the striking workmen; Scantlebury is a less forceful personality who has no stomach for a fight and would rather have an easy life.

| | |
|------------------------|--|
| 1 mark | A valid point about WILDER as discernible from the passage. |
| and/or | |
| 1 mark | A valid point about WANKLIN as discernible from the passage. |
| and/or | |
| 1 mark | A valid point about SCANTLEBURY as discernible from the passage. |
| Total = 3 marks | |

- 3 Suggest two aspects of the personality of HARNESS that an actor playing the role should bring out between line 305 ('I'm quite frank with you.') and line 315 ('... and eight-course dinners.'). Make reference to lines from the extract to support each of these aspects.

Simon Harness is a Trades Union official, but is a far cry from the contemporary stereotype conjured up by this role. He is described by Wilder as 'cold-blooded and cool-headed' and as a 'clever man'. He is fluent, calm and able to make his point effectively. The situation surrounding this speech is one where his Union is not supporting the demands of the striking workers, as these are seen to be unreasonable and out-of-kilter with the conditions of workers in other firms. However, it turns out later that the demands themselves have been fuelled by David Roberts, and Harness is caught between the stubbornness of both Roberts and John Anthony.

| | |
|------------------------|--|
| 1 mark | A valid point about the character of Simon Harness. |
| and | |
| 1 mark | An appropriate reference to the extract. |
| and | |
| 1 mark | A second valid point about the character of Simon Harness. |
| and | |
| 1 mark | An appropriate reference to the extract. |
| Total = 4 marks | |

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- 4 Identify two props used in Act Three, and suggest how you would use each of them to create a dramatic effect.

The set for Act Three is identical to that for Act One, but the significance of the table as being the meeting place for ENID and EDGAR as brother and sister, as opposed to the point where official business takes place might be a significant prop. Any of the other features mentioned in the stage directions could also feature in candidates' responses (e.g. the sofa, the spindle-legged table, the china box).

There is no credit for simply describing items of furniture or for providing drawings or diagrams of set designs.

| | |
|------------------------|--|
| 1 mark | Identifies a point where a character or characters make use of the furniture and/or props (e.g. in terms of posture, proxemics etc.). |
| and | |
| 1 mark | Identifies the dramatic significance of this. |
| and | |
| 1 mark | Identifies a second point where a character or characters make use of the furniture and/or props (e.g. in terms of posture, proxemics etc.). |
| and | |
| 1 mark | Identifies the dramatic significance of this. |
| Total = 4 marks | |

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- 5 As a director, how would you present the relationship between EDGAR and FATHER ANTHONY towards the end of the extract, from line 1063 ('Have you heard this, sir? Mrs. Roberts is dead!') to line 1168 ('I withdraw nothing.')?

During this extract we see that Edgar has come of age and is able to take a contrary standpoint to his father. To some extent this is brought about not only by John Anthony's stubborn and dictatorial ways, but also by the way in which the other Directors have also turned against him. However, there is an element of petulance about this as well, and almost a sense of wanting to be seen publicly as his own man, as well as concern that Mrs Roberts's blood is on his hands.

| | |
|------------------------|---|
| 1 mark | A simple – possibly single – suggestion as to how the extract might be played. |
| 2 marks | A general discussion of the relationship between the two characters, with limited reference to how this might be played. |
| 3 marks | A fair discussion of the passage, drawing out references to the father/son relationship, and with some practical suggestions as to how this could be achieved. |
| 4 marks | A detailed discussion of the relationship between the two characters, with a systematic approach to how this would work in performance. There is some scope for this to be developed, however. |
| 5 marks | An excellent directorial insight into how to realise the extract: detailed, thorough and insightful, albeit concise. Whilst the answer is unlikely to be totally comprehensive, it is completely convincing and demonstrates a very competent theatrical understanding. |
| Total = 5 marks | |

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- 6 Select two moments in your piece based on *A victory celebration* where you think your drama captured the sense of celebration, and explain why you think this was the case.

Weaker candidates are likely to recount the story of their piece. There is no credit available for this, since the question requires the candidate to be able to take an overview of the piece and select two moments that they consider to be important in creating the atmosphere of the piece. Whilst there is unlikely be complete objectivity as to the identification of these moments, credit should be awarded for the selection of points that are well-argued and well-related to the intention of the piece. Responses based on pieces that took an 'unusual' or non-standard approach to the notion of celebration should be judged in the light of the intention of the piece.

Any reference to the reaction of the audience is worthy of credit since this is likely to be something that many may ignore.

| | |
|------------------------|---|
| 1 mark | Identification of a relevant dramatic moment. |
| and | |
| 1 mark | Reasoned, objective justification as to why it was effective. |
| and | |
| 1 mark | Identification of a second relevant dramatic moment. |
| and | |
| 1 mark | Reasoned, objective justification as to why it was effective. |
| Total = 4 marks | |

- 7 How did you use the performance space for your piece based on *More sinned against than sinning*?

The focus here is on the choice of performance space, and the way this informs the production of the drama. It is anticipated that most performances will have occurred in a traditional space, either proscenium-arch or in-the-round, although some may have taken the title literally and used (for example) a confessional, or a monastery. Whatever the choice of performance space, concentrate on the dramatisation of the piece and how the performance space reflected its needs.

| | |
|------------------------|--|
| 1 mark | A simple description of the performance space. |
| 2 marks | A fairly general outline of the performance space, with an occasional reference to its utilisation. |
| 3 marks | A focused discussion of the performance space, and the way in which the piece was realised. |
| 4 marks | Detailed, focused discussion about the dramatic decisions underpinning the use of performance space. |
| Total = 4 marks | |

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8 Discuss how you dramatised the relationship between two characters in your piece on *Picked for the team*.

It is quite likely that there will be more than one character in the piece, but in the unlikely event that there is not, allow credit for any relational qualities that are drawn from the character that is discussed. Note also that, assuming two characters are discussed, it is **not** essential for the two characters to be the main two characters: there is much to commend a discussion of two minor characters.

Whatever the content of the piece, the heart of the question is concerned with the ability to create characters in performance, as opposed to merely through dialogue. To some extent, this requires a discussion of the characters, but the focus of the question is on the way that their relationship is dramatised.

Candidates who describe the characters rather than the relationship between them should not receive any credit; allow credit for answers that go beyond this. The focus is on the means by which the drama is created; allow credit for any reference to audience reaction to the way the relationship was dramatised.

| | |
|------------------------|---|
| 1 mark | A superficial account of the relationship between two characters. |
| 2 marks | An account that reveals an understanding of at least one dramatic quality in the portrayal of the relationship. |
| 3 marks | An answer that shows insight into the way in which the relationship was dramatised, and some helpful detail as to the approach. |
| 4 marks | A clear discussion about the dramatic relationship and how this was achieved in the crafting and execution of the piece. |
| Total = 4 marks | |

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Section B

9 What set design would you suggest to achieve a balance between the household setting and the business that takes place there?

The action in both Acts in the extract takes place in the Underwood's dining-room. It is not suggested that John Anthony lives there, and therefore it is the domestic setting of his daughter's and son-in-law's house that provides the backdrop for the action. This is made more complex by the business relationship of his son-in-law to him, as Manager of the Tin Plate Works.

Despite the business in hand, there are a number of clues in the stage directions as to the domestic setting, and these should be considered to create the tension between the affluence of the Underwoods and the near-starvation of the workmen in the factory. Allow credit for as many appropriate examples as are used.

Allow no credit for unsupported diagrams of the set design.

Marks should be awarded as follows:

| MARK | DESCRIPTOR |
|----------------------------|---|
| 25 24 23 22 21 | A consistently accomplished interpretation of how the extract might be set, and a cogent argument for the level of detail suggested. Practical considerations are dealt with and the proposed solution has complete relevance to the extract. |
| 20 19 18 17 16 | A skilful response, although there may be a tendency to concentrate on providing, rather than discussing, solutions. Candidates may cover some specific points but there is not always a clear rationale for the practical solutions offered. The suggestions would work but would need further refinement. |
| 15 14 13 12 11 | A competent but literalistic response, which offers little discussion. There is a clear understanding of the needs of the play, but less in the way of rationale regarding the solution. The suggestions would be broadly effective although at least one point could raise some concern as to its practicalities. |
| 10 9 8 7 6 | An acceptable response that deals with a few issues or makes relevant alternative suggestions. Some suggestions may be flawed or demonstrate limited consideration of what is workable. The suggestions might work, but there is a strong tendency towards either the extremely literal, or even the faintly bizarre. |
| 5 4 3 2 1 | A limited response, possibly reliant on unformulated ideas, with little understanding of how to engage practically with the set design. The candidate's suggestions are likely to be bland, ill thought-out, and prove ultimately ineffective. |
| 0 | Fails to address any of the assessment criteria. |

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- 10 It has been suggested that 'the message of the play is that compromise is inevitable no matter how powerful the argument'. As a director, how could you bring out this message in your interpretation of the play?

The message embodied in the quotation is hammered home time and again in *Strife*. The tragedy of the play is that nature takes its course and there is a compromise that is not wanted by either John Anthony or David Roberts. Both men are determined there should be no surrender, to the point that the Chairman would appear happy for the business to collapse, and Roberts happy for the men to starve, rather than be seen to climb down. The irony is that by the end of the play, Roberts has faded from the fight just as John Anthony resigns his position.

There are many possible ways of bringing this out in the direction of the play: through the playing of particular lines, the manner of creating individual characters, the use of space, levels, proxemics etc. Allow credit for any suggestions that would be likely to support the message that stubbornness, self-interest and standoffishness cannot prevail.

Marks should be awarded as follows:

| MARK | DESCRIPTOR |
|----------------------------|--|
| 25 24 23 22 21 | A consistently accomplished discussion of how the nature of compromise can be brought out in performance. There is close reference to the text and a full discussion of the points where significant aspects of the drama could be exploited. |
| 20 19 18 17 16 | A skilful response. Candidates will have a range of ideas about how to bring out the nature of the necessary compromise through the drama, but there is a lack of detail in offering practical solutions to creating performance. Specific detailed reference to the text is not always consistent and the discussion is not always taken from a director's point of view. |
| 15 14 13 12 11 | A competent response. Candidates discuss elements of the drama but this is variable in its success with some details receiving far greater attention than others or with all or most of them requiring further development. There may be an over-emphasis on character and/or plot rather than performance. |
| 10 9 8 7 6 | A fairly general response, with some suggestions as to how the play might be interpreted. There is some consideration of how to establish the nature of the drama with occasional reference to the text, but the discussion is quite superficial. |
| 5 4 3 2 1 | A limited response that makes one or two of the points about the potential directorial approach to the piece but with little understanding of how to achieve this practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial and/or tedious manner. |
| 0 | Fails to address any of the assessment criteria. |

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11 As an actor, what character traits would you bring out in playing the role of DAVID ROBERTS?

In some ways, the character traits that make Roberts what he is are highly similar to those that dictate John Anthony's motivations: they are simply on different sides of the fence.

Specific contextual aspects that could be brought out – in addition to the nature of Roberts's character – are the way in which he feels he has been short-changed by the company for what they paid him for his invention, with the company making a hundred thousand pounds from an invention for which he received only seven hundred pounds. Roberts is not privy to the fact that the strike has cost the company fifty thousand pounds.

The deprivation and misery of the families of the workers also provides a sombre backdrop to indicate the lengths to which Roberts will go to achieve his aims.

Marks should be awarded as follows:

| MARK | DESCRIPTOR |
|----------------------------|---|
| 25 24 23 22 21 | A consistently accomplished discussion of how different traits in the character of DAVID ROBERTS might be played. There is a clear idea of how to approach the realisation of the role with sustained insight into practical approaches. There is close reference to the text and a good range of dramatic ideas as to how it could be interpreted. |
| 20 19 18 17 16 | A skilful response, although there may be a tendency to fall short slightly in the range of points made about DAVID ROBERTS's character, even though the discussion itself is well managed. Candidates will have a range of ideas of how to realise the drama but details regarding practical solutions may not always be spelled out. |
| 15 14 13 12 11 | A competent discussion of aspects of DAVID ROBERTS's character, which demonstrates a good level of understanding but this is variable in its success with some details receiving far greater attention than others. The level of practical understanding may be variable, with a focus largely on characterisation, rather than the role. |
| 10 9 8 7 6 | An acceptable response that deals with a few points about DAVID ROBERTS's character and/or makes some relevant suggestions. There is some consideration of how to create the role sustained by occasional reference to the text. The practical solutions offered are somewhat predictable, and do not explore its complexity. |
| 5 4 3 2 1 | A limited response that makes one or two points about the character of DAVID ROBERTS but which reveals little understanding of how to work practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner. |
| 0 | Fails to address any of the assessment criteria. |

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Section C

12 Briefly summarise your piece based on *A victory celebration*, and discuss the way in which you dramatised it.

The actual plot of the piece does not matter here, although it is assumed that the candidate will be able to offer a concise and credible explanation of it. The crucial feature is the way in which it has been dramatised, which means the way in which it was brought to life as a piece of drama. Candidates should talk *inter alia* about:

- the way the story was structured
- the use of different characters, and the dialogue given to them
- use of performance space
- the way in which moments of dramatic tension were created, and their success in execution

Allow credit for original features that use dramatic means in an interesting and/or original manner.

| MARK | DESCRIPTOR |
|----------------------------|---|
| 25 24 23 22 21 | A consistently accomplished discussion of how the events were dramatised. There is a coherent and sustained discussion of the elements of drama and the way in which these were employed in structuring the piece. |
| 20 19 18 17 16 | An assured discussion of how the events were dramatised. There is a good grasp of what the group was trying to achieve, and there is an attempt to use the elements of drama to structure the piece in an interesting and varied manner. |
| 15 14 13 12 11 | A competent discussion of how the events were dramatised, although at times there is as much emphasis on the story itself as the means of dramatising it. There is a general discussion of the elements of drama and the way in which these were employed in structuring the piece. |
| 10 9 8 7 6 | A general discussion of the events and some indication of their dramatic elements. There is some indication that the story was conceived in dramatic terms, but specific details of such elements as structure, dialogue or performance space are not dealt with in detail. |
| 5 4 3 2 1 | A limited response that merely recounts the plot. There is scant understanding of how to work practically in creating drama. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial, mundane or tedious manner. |
| 0 | Fails to address any of the assessment criteria. |

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13 To what extent did you want the audience to have sympathy for any of the characters in *More sinned against than sinning*? How successful were you in achieving your aim?

Audience reactions are often unanticipated or even unintended and the focus of this question is on whether candidates have a good understanding of what the reaction they thought they would get was and how this worked out in reality. In particular, they may focus on:

- a clear statement of intention as to what the piece set out to achieve
- a discussion of audience experience based on content, performance style, performance venue, characterisation etc.
- an evaluation of the success of the performance in achieving this

Allow credit for original insights into how to create characters in an interesting and/or original manner.

| MARK | DESCRIPTOR |
|----------------------------|---|
| 25 24 23 22 21 | A consistently accomplished discussion of the intention of the piece and the success in creating characters that elicited sympathy. There is close reference to the piece and a good range of dramatic ideas as to how it could be interpreted. |
| 20 19 18 17 16 | A skilful response about the intention of the piece and its success in creating characters that elicited sympathy, even though the discussion itself is not as full as in the top band. Candidates will have a range of ideas of how to create the drama but details regarding practical solutions may not always be spelled out. |
| 15 14 13 12 11 | A competent discussion of the intended performance objective, which demonstrates a good level of understanding but is variable in its success, some details receiving far greater attention than others. The level of understanding of how the audience could experience the piece may be variable. |
| 10 9 8 7 6 | An acceptable response that deals with a few points about the intention of the piece and characters. There is occasional reference to the piece itself. The practical solutions offered are somewhat predictable, however, and do not explore its complexity. |
| 5 4 3 2 1 | A limited response that makes one or two points about the intention of the piece, but which reveals little understanding of how to work practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner. |
| 0 | Fails to address any of the assessment criteria. |

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14 In *Picked for the team*, how did you use the performance space in your presentation team? How successful was this?

Candidates should demonstrate an insight into the following points:

- the performance space they chose to use, its dimensions, layout, nature etc.
- the way in which the piece moved from the ideas phase to the performance space
- the reasons for making the choices they did
- which aspects were successful and why this was so

Allow **no** credit for unsupported diagrams of the set design.

Marks should be awarded as follows:

| MARK | DESCRIPTOR |
|----------------------------|--|
| 25 24 23 22 21 | A consistently accomplished solution to the staging of the piece. The practical points above are dealt with or an alternative is given that has practical relevance to the setting. Style of delivery and use of performance space is very likely to have been effective in the actual presentation. |
| 20 19 18 17 16 | A skilful response. Candidates cover most points in detail but there is occasional lack of attention to detail in offering practical solutions. The proposed solution is likely to have been effective in the actual presentation although the occasional point made might raise a question as to its appropriateness. |
| 15 14 13 12 11 | A competent response. Candidates cover some of the points listed above but not in so much detail. The proposed solution may have been successful but the discussion is not entirely convincing, either because of lack of detail or because the suggestions may not always be workable. |
| 10 9 8 7 6 | An acceptable response that deals with some of the issues involved in staging the piece. The appropriateness of the proposed solution is questionable as there is limited consideration of the use of that space or the relationship with the audience it is likely to foster. |
| 5 4 3 2 1 | A limited response that refers to one or two points but with little understanding of how to engage practically. Little knowledge of stage setting and design is evident and the answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner. |
| 0 | Fails to address any of the assessment criteria. |