

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers

0411 DRAMA

0411/13

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.

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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 Identify one point in the extract where you think a prop could be used effectively, and why.

There is no credit for merely naming a prop. Credit is to be awarded for the point at which the prop is utilised.

There are a number of points where props could be used in the extract, either functionally or as a means of highlighting the strangeness of what is going on. In addition, the description of the set design at the opening is comprehensive but not exhaustive, and candidates could, for example, decide that they wish to adapt the design to include additional props.

It is more likely that the specific references to props in the extract will be chosen by candidates. These include: the kitchen roll holder that Marge has bought as a gift for Paul and Diana; the shoes that Marge has also bought that are described by Evelyn as a 'lousy buy' since they are cheap and nasty; the cigars that are shared by Paul when Colin arrives; the pram in which baby Wayne is sleeping; the magazine that Evelyn is reading.

1 mark	An appropriate suggestion of a point where a prop could be used effectively.
and/or	
1 mark	A valid reason for the suggestion made, based on the playwright's indications, or in contrast to them but explained cogently, in either case.
Total = 2 marks	

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- 2 As an actor playing the role of DIANA, how would you deliver the speech between lines 56–57 ('No, there are times when I think that's the principal trouble...') and line 90 ('I'm not going to tell me...')?

Diana is married to Paul in a relationship that has become obviously loveless. Paul is a control freak, insisting that their two children Mark and Julia be sent away to boarding school, and who treats Diana in a demeaning and insulting manner. Paul has recently made love to Evelyn in the back of his car and Diana suspects that Paul has been unfaithful. As the play progresses we learn this has been with several women, one of whom has been Evelyn,

The speech is addressed to Evelyn – who remains impassive during its delivery – and establishes a number of points about Diana's character, which should be captured in the suggested style of delivery:

- her speech is nervous to the point of being neurotic and this should be reflected in her eye focus as she darts glances uncomfortably around the room, glancing occasionally at Evelyn, whom she is addressing
- the speech falls into two sections, with the first being much longer than the second, and there would be likely to be a change of style/tone after the pause; the first section exalts Paul as being clever and successful, whilst the second section decries him as stupid for being caught out
- the speech reveals her vulnerability and desire to know what is going on, even if she cannot control it; the implication that Paul's unfaithfulness will somehow be all right so long as all parties are aware of it, could be captured by the physicality of the actor as well as her vocal delivery
- the speech sets up Diana as a victim of Paul's need for control and establishes his character through her words

Her delivery should reflect her vulnerability, and much could be made of:

- her nervous energy and rapid delivery
- eye movement and facial expressions
- style of delivery of the words
- pacing and energy
- volume, projection

1 mark	A simple – possibly single – suggestion as to how the speech might be played.
2 marks	A fair discussion of the speech, with practical suggestions as to how it could be delivered.
3 marks	An excellent insight into how to realise the speech: detailed, thorough and insightful, albeit concise. Whilst the answer may not be totally comprehensive, given the time available for writing, it is completely convincing and demonstrates a very competent theatrical understanding.
Total = 3 marks	

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- 3 If you were playing the role of JOHN, at which two points in the extract would you make the most impact in your performance? Say how you would do this.

John is a comic figure in the drama, whose awkward physicality is his most obvious feature. He is married to Evelyn, in a relationship that appears no more loving than that between Diana and Paul. John has had to accept his wife's infidelity since he is powerless to control it.

John is described as 'a jiggling, restless figure' and his physicality is especially obtrusive in that first encounter, as he tries to talk to his 4-month-old son Wayne, and which culminates in Evelyn taunting him about death, of which he is terrified. John is a salesman of cat food, and Paul is one of his clients, although the business relationship between the two men is far from easy. This is obvious in the encounter with Paul when John tries to bring up a discussion about Eastfield. Evelyn makes reference to Marge that John has no choice but to put up with her infidelity with Paul since John is dependent on Paul for business. Paul later derides John's products as being 'rubbish' that he wouldn't give to a dog.

These are merely indicative of the number of moments that could be cited; allow credit for any appropriate moment from the extract, but only allow the second moment if it is suitably differentiated from the first.

1 mark	Identification of a moment in the extract.
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and

1 mark	Explanation as to how impact could be achieved.
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1 mark	Identification of a different moment in the extract.
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and

1 mark	Explanation as to how impact could be achieved.
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Total = 4 marks	
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- 4 Read the passage of overlapping dialogue from line 782 ('Hallo. Could you please') to line 841 ('Bye [*She hangs up*]'), and discuss how this could be played to maximum effectiveness.

This is a complex passage of overlapping dialogue and candidates should focus on how the advice enables the actors to move the drama along. In all cases, there should be advice on the timing of delivery so that the dialogue makes its best impact and such other features of technique as appropriate. There may also be reference to the fact that the verbal juxtapositions produced by the overlap are in themselves comical.

Context:

Paul is hotly engaged in denying to Diana any impropriety with Evelyn and this quickly reaches a high emotional temperature. He is dismissive and controlling of his wife, lathering her up into a frenzy to the point where she is literally screaming. There should be an obvious vocal intensity to the delivery, which is matched by an overt and aggressive physicality and domineering use of the performance space.

Marge has begun to treat her husband, Gordon, who is ill in bed at home, as the child that she longs for and her conversation with him on the phone appears loving and concerned whilst having the same level of control of his every movement that Paul has over Diana. Gordon has grown into the role of accident-prone, galumphing giant of a man, smothered by the stifling 'love' of his wife.

1 mark	A simplistic suggestion as to how to make the passage work effectively in performance.
2 marks	A fair suggestion as to how to make the passage work effectively in performance.
3 marks	A good understanding of how to maximise the dramatic effect of the passage.
4 marks	A perceptive understanding of how to maximise the dramatic effect of the passage.
Total = 4 marks	

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5 Summarise what you think would be the most important considerations in creating a set design for the extract.

The playwright's instructions at the start of the play are quite clear and detailed, and the main consideration for the set designer is primarily about implementing these. There is some room for decision-making, however, along the lines of the extent to which the set requires a recreation of the interior designs of the 1970s, or whether a more contemporary approach would be possible.

The action takes place entirely within the living room of Paul and Diana's 'modern executive-style house'. We are told that the set contains the following:

- archways to the kitchen & back doors; front door & bedrooms
- English 'Swedish' style furniture and parquet floor
- wrought iron for room dividers and doors
- artistic frosted glass
- a bar

This would require quite detailed planning, and credit should be given for solutions that capture the essence of Ayckbourn's description without getting bogged down in details of authenticity. In a post-modern context, it may be that some candidates are able to suggest some of these aspects without actually creating them. For example, some of the 'set' could perhaps be achieved through back-projection. Other candidates may focus on performance or aesthetic matters related to technical requirements. Allow credit for any of these, as relevant to the extract.

1 mark	A simplistic, undeveloped approach.
2 marks	A workable but unimaginative solution, with a rudimentary amount of detail.
3 marks	A variable explanation of how to approach the design.
4 marks	A clear explanation of how to approach the design, with examples of how to achieve it.
5 marks	An excellent explanation of how to create a set: detailed, thorough and insightful, albeit concise. Whilst the answer may not be totally comprehensive, given the time available for writing, it is completely convincing and demonstrates a proficient theatrical understanding.
Total = 5 marks	

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- 6 What range of emotions did you try to communicate in your piece based on *broke down*, and how did you do this?

Whatever scenario underpins the piece, it is essential that the range of intended emotions is both identified and explained. Award higher marks for candidates who are able to explain in detail the way in which these emotions were communicated.

It is quite possible that the piece took a literalistic breakdown of a train on a journey and the emotions engendered in the passengers as they work through the implications of being stuck, or of the futility of fighting against being stuck. However, this need not have been the case, and the breakdown might be historical, in the future or even metaphorical.

1 mark	A superficial account of the piece with at least one reference to emotions.
2 marks	An account that makes reference to the emotional dimension of the piece.
3 marks	An understanding of the way that the intended emotional message was made effective in performance.
4 marks	A clear and developed discussion about the relationship between the emotional dimension of the piece and how this was communicated to an audience.
Total = 4 marks	

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- 7 How did you use the ideas of the 'rat' and the 'lion' in your piece entitled *Better a dead rat than a dead lion*? How well did these ideas work out in performance?

Weaker responses may simply recount the story of their piece, but the better responses will focus on whatever was intended to be represented by the rat and the lion. This should be analysed in detail and the most thorough responses may discuss the creation of scenario, structure, action and communication, although it is recognised that in a short answer such as this there is limited scope to cover all these in detail.

1 mark	A superficial account of the piece with at least one reference to the 'ideas'.
2 marks	An account that makes reference to the 'ideas' of the piece.
3 marks	An understanding of how the 'ideas' were used in performance.
4 marks	A full and detailed discussion of how the 'ideas' were used and how effective they were in performance.
Total = 4 marks	

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8 How did you structure your piece based on *All-night party!* to shape the message of the drama?

The title implies that the events would happen all in a single night, but this may not have been the case for all pieces. For example, the events leading up to/beyond the actual party may be the focus of the piece. Similarly the story could be told looking back to the events of the party, or looking forward to them. There may also have been a deliberate fracturing of the time line within the piece.

Candidates should be clear as to what their piece was about and the way they chose to structure this in order to shape the message. This might involve the way in which the story was told, the shaping or adapting of the plot for effect, the particular way in which character, dialogue, or other theatrical devices were used. Allow credit for a clear discussion of the approach to the timeframe of the piece.

1 mark	A simple description of what the piece was about.
2 marks	A fairly general outline of the piece, with some reference to its structuring.
3 marks	A discussion of how the drama was structured, and how this helped to shape the message.
4 marks	Detailed, albeit concise, discussion about how the drama was structured, with reference to the way – and for what purpose – this shaped the message.
Total = 4 marks	

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Section B

- 9 Discuss how the costume designer for this extract could contribute to the realisation of the characters in performance.

Allow any suggestions for costume depending on whether a contemporary approach is taken, or one set in 1974. If 1974 is selected, allow any suggestions that capture that period accurately. In the case of the men, that might involve kipper ties, flared trousers, patterned shirts, platform shoes, v-necked jumpers; long hair and/or sideburns; for the female characters this might involve platform shoes; beehive hair styles; hot pants; mini skirts; garish dress designs; flared skirts or trousers; Afghan or hippy suede coats. The action of the play takes place on a Saturday, and therefore it cannot be assumed that all the characters wear business attire.

These suggestions need to be considered carefully in the light of the decision as to how far period authenticity is necessary or desirable. In particular, they need to reflect the nature of the characters, and therefore any suggestions must be justified with reference to the play itself.

It is not essential for candidates to cover all of the characters, but they should demonstrate clear understanding of how costume is congruent with the intended characterisation.

DIANA	Late thirties; married to Paul; nervous energy.
PAUL	A successful businessman, married to Diana; enters wearing tracksuit bottoms and a sweater.
EVELYN	In her twenties, married to John. Mother of 4-month-old baby, Wayne. Described as having 'a really mean little face' and 'reasonably trendily dressed'.
JOHN	A salesman of cat food, married to Evelyn; hyperactive and likely to be ill at ease in his clothes.
MARGE	Married to Gordon (who does not appear in the play). Full of nervous energy, efficient, and hyperactive. Referred to as having been 'a stick insect' in the past, but unclear whether she is still as thin.
COLIN	A banker; friend of Paul and John.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the way that costume design might contribute to the realisation of the characters. Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of costume design and its effectiveness</i></p> <ul style="list-style-type: none"> An assured discussion of the way that costume design might contribute to the realisation of the characters. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of costume design and how it could be realised</i></p> <ul style="list-style-type: none"> An effective discussion of how the costume design might contribute to the realisation of the characters. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of costume design and how it could be realised</i></p> <ul style="list-style-type: none"> A consistent approach to costume design which is mostly workable. A good level of detail with some appropriate references to the extract. 	
11–13	<p><i>Shows some understanding of costume design</i></p> <ul style="list-style-type: none"> Variable approaches to costume design, some of which are workable. A focus on the more obvious aspects of the extract. 	Middle band – understanding
8–10	<p><i>Shows undeveloped/superficial understanding of costume design</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of how costume design could be used. A superficial approach to the creation of costume design based on unsupported opinion with little reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how costume design could be used</i></p> <ul style="list-style-type: none"> Rudimentary suggestions that link 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 costume design. Response may be typified by a diagram only with no supporting detail. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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- 10 'I once described the play as a comedy of embarrassment – and the best embarrassment can both grow out of and then cause silences' (Sir Alan Ayckbourn). How would you direct the extract to reflect this?

The comedy in the play is often dark. Although there are humorous moments where the characters become animated, with much concomitant angst and anger, this is often set in the context of Colin talking about his love for Carol, which has been life-transforming for him. The embarrassment is that the other couples are ill-prepared to hear what he has to say since the foundations for their own relationships are so shaky. A key element of this is the pacing and energy and the way in which this contrasts markedly to create a sense of dislocation between the conversation that skirts around a number of topics concerning work, career, jobs and Colin's desire to share with his friends the happiness that once he felt with Carol.

Allow credit for any other examples of the creation of moments of embarrassment in the extract.

To balance these requires a director to consider a range of elements, including:

- the overall vision for the piece and the performance intention underlying the staging decisions made
- the way in which aspects of the dialogue would be delivered, especially the pauses, and the way in which they would be incorporated
- the deliberate attempt to highlight irony; the use of darkly humorous lines that question the action
- the way in which the impact of Carol's death is sublimated to the 'needs' of Colin's friends

Candidates may refer to any of these in greater or lesser detail, but the focus of the question is the way in which the director would balance the drama in a clear directorial concept.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style 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 style 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 detailed practical understanding of the play and its style</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 although there may be scope for further refinement; consistent and appropriate references to the extract. 	
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 with good understanding of how it can be realised in performance. 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. 	
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. 	Lower band – identification
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 Discuss the ways in which the role of COLIN helps to move the drama along in the

COLIN does not appear until a considerable while into Act One, and when he does the focus of the Act is complete, although his presence is felt prior to his appearance through his impact on the others preparing to receive him, particularly Diana. He is the person whose disastrous personal circumstances have generated the party but seems to be the person most able to discuss the way in which he has found contentment and love, even though Carol is dead. The way in which this is achieved includes, but is not limited to, the following:

- Speculation from the other characters as to what to say to Colin when he arrives, and how to behave
- His first entry is jovial, and lifts the fraught tone of the drama – with its incessant nit-picking and tetchy banter – onto a new level
- The others try unsuccessfully to bring the drama onto a more mundane level, trying to move his focus away from Carol and onto the present
- The use of the photographs introduces Carol's character into the drama, as the others start to comment on her and her appearance
- The pacing of the dialogue of the other characters is affected by Colin's presence and his talking about Carol. When she is mentioned, time goes slowly and no-one knows what to say; when Colin is out of the room, the dialogue becomes snappy and fast-paced.
- The Act ends with Colin speaking his mind as to how happy he is, and this contrasts with the tortured misery of the others.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the role</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of how the role helps to move the drama along, showing sophisticated understanding of the character. • Excellent, practical suggestions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the role</i></p> <ul style="list-style-type: none"> • An assured discussion of how the role helps to move the drama along, showing perceptive understanding of the character. • Insightful practical suggestions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the role</i></p> <ul style="list-style-type: none"> • An effective discussion of how the role helps to move the drama along, showing detailed understanding of the character. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of the role</i></p> <ul style="list-style-type: none"> • A consistent response that considers how the role helps to move the drama along, showing understanding of the character. • A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the role</i></p> <ul style="list-style-type: none"> • A variable understanding of how the role helps to move the drama along. • A focus on the more obvious aspects of the character. • Response may be typified by a focus on the character without reference to how this helps to move the drama along. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the role</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the role in the drama. • Response may be typified by general comments on character. 	
5–7	<p><i>Identifies one or two examples about the role</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 role. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 What was the directorial concept for your piece based on *The train broke down*, and how successful were you in communicating that concept to an audience?

The question requires a clear understanding of the purpose of the piece, not just in terms of content, but also the shaping and crafting of the work. Whilst there may have been no director as such, it is essential that there is a clear vision for how the work was shaped and delivered in performance.

The way in which the vision developed may be interesting but it is not the focus of the question. The issue is about the way the vision – whatever it was – was realised, and there are many ways this could have occurred. In some Centres, the teacher himself/herself may have fulfilled the role of director and this is not necessarily to be penalised if it has enabled the candidates to understand how to create their piece.

Answers should outline the nature of the directorial vision, which may simply consist of a general idea or a detailed intention. The crucial thing is that it is followed by an evaluation – with as much specific reference to the piece as possible – of the group's success in achieving their intention.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the directorial concept. • Excellent, practical understanding of how well the directorial concept was communicated 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 the directorial concept was realised</i></p> <ul style="list-style-type: none"> • An assured discussion of the directorial concept. • Insightful practical understanding of how well the directorial concept was communicated in performance, with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows a detailed practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> • An effective discussion of the directorial concept. • Well-formulated practical understanding of how well the directorial concept was communicated in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows a secure understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> • A consistent response that considers the directorial concept. • A good level of understanding of how well the directorial concept was communicated in performance, with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> • A variable understanding of the directorial concept. • A focus on the more obvious aspects of how well the concept was communicated in performance. 	
8–10	<p><i>Shows an undeveloped/superficial understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about the directorial concept. • A superficial understanding based more on description of character(s) than on the directorial concept; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples related to the directorial concept</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 the directorial concept. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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13 What set design would be best for your piece based on *Better a live rat than a dead one* and why?

As with questions about costume, sound or lighting, the issue here is not whether candidates actually *did* produce a set design, but rather the understanding of how set design could support the practical work. If there was a set design, candidates may discuss it; they may also discuss how they would adapt it in the light of their performance; if there was no set design, the challenge is to think about what type would be most suitable.

The crucial thing is the vision for the creation of an effective set design, which should include:

- a clear concept of how the design complements and supports the drama
- good use of the performance space
- easy movement between scenes if there are any scene changes
- props that support the intention rather than obscure it

Allow credit for the kind of creativity that considers, for example, the use of lighting or costume as a means of creating set design.

Candidates should demonstrate an insight into the following points:

- the performance space they choose to use, its dimensions, layout, nature etc
- the way in which the piece moves from the ideas phase to the performance space
- the reasons for making their choices
- which aspects would be likely to be successful and why this might be so

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of set design and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the way that set design might be realised. 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 set design and its effectiveness</i></p> <ul style="list-style-type: none"> An assured discussion of the way that set design might be realised. Insightful ideas with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> An effective discussion of how the set design might be achieved. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece. 	
14–16	<p><i>Shows secure understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> A consistent approach to set design 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 set design</i></p> <ul style="list-style-type: none"> Variable approaches to set design, some of which are workable. A focus on the more obvious aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of set design</i></p> <ul style="list-style-type: none"> A few partially formulated ideas of how set design could be used. A superficial approach to the creation of set design based on unsupported opinion with little reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of how set design could be used</i></p> <ul style="list-style-type: none"> Rudimentary suggestions that 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 set design. Response may be typified by a diagram only with no supporting detail 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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14 What dramatic skills did you use to create the role you played in your piece based on *night party!*, and how effective were they in performance?

A discussion of the realisation of the role requires reflection on, and evaluation of, the acting skills necessary to communicate the role to an audience. Candidates should therefore discuss, as appropriate, the following acting skills:

- fluency
- use of space; proxemics
- use of body: eye, voice, demeanour, posture and movement
- intensity of the commitment/involvement, contrast, pacing
- balance of skills across the piece
- interaction with the group and contribution to the group dynamics

Inevitably, there will be some discussion of the nature of that role, which may include the following, as appropriate:

- characterisation that is believable within the scenario
- balanced approach that interacts well with the other characters
- contrasting emotions and interactions
- dialogue that is well-paced and related to dramatic action
- drama that is both vocal and physical, with a relationship between the two
- a concept of shape, and the 'placing' of the character in a scenario; awareness of proxemics
- the relationship between actor and director

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the application of dramatic skills and their effect in performance</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the range of dramatic skills, showing sophisticated understanding of the role within the whole piece. • Excellent, practical understanding of how effective the dramatic skills were in performance, with sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the application of dramatic skills and their effect in performance</i></p> <ul style="list-style-type: none"> • An assured discussion of the range of dramatic skills, showing perceptive understanding of the role within the whole piece. • Insightful practical understanding of how effective the dramatic skills were in performance, with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows a detailed practical understanding of the application of dramatic skills and their effect in performance</i></p> <ul style="list-style-type: none"> • An effective discussion of the range of dramatic skills, showing detailed understanding of the role within the whole piece. • Well-formulated practical understanding of how effective the dramatic skills were in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows a secure understanding of dramatic skills and how they can be applied in performance</i></p> <ul style="list-style-type: none"> • A consistent response that considers the range of dramatic skills. • A good level of understanding of how effective the dramatic skills were in performance, with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of dramatic skills in relation to performance</i></p> <ul style="list-style-type: none"> • A variable understanding of dramatic skills. • A focus on the more obvious aspects of why the dramatic skills were effective in performance. 	
8–10	<p><i>Shows an undeveloped/superficial understanding of dramatic skills in relation to performance</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about dramatic skills. • A superficial understanding based more on description of character(s) than on dramatic skills; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples related to dramatic skills</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 dramatic skills. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	