

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

**0411 DRAMA**

**0411/12**

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 absurdity of what is going on. 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.

In terms of specific references in the extract, there are opportunities for the use of cigars or cigarettes (or perhaps the boxes containing them); the camera used by Blocher (a policeman) at the start of the extract; the brandy and glass produced by Newton that he keeps hidden behind the fireguard. These could be standard size, or they could be enlarged – either in their dimensions or physically in the way they are used as props – to give them more significance.

1 mark	An appropriate suggestion of a point where a prop could be used effectively.
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**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.
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<b>Total = 2 marks</b>
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2 As an actor playing the role of FRÄULEIN DOKTOR MATHILDE VON ZAHND, how would you deliver the speech between line 315 ('My father, August von Zahnd') and line 325 ('hopelessly romantic philanthropists')?

This is the first entry of Doktor von Zahnd in the extract. We know little about her at this point, except that she is 'hunchbacked, about fifty-five, wearing a white surgical overall and stethoscope'. She is a renowned psychiatrist who has founded the *Les Cerisiers* (The Cherries) sanatorium and who is clearly very hands-on with the patients. She is unavailable to meet the police inspector at his first request since she is accompanying 'Einstein' on the piano in order to calm him down. Similarly, she played chess with 'Newton' to calm him down after he murdered Nurse Dorothea Moser three months previously.

The speech is addressed to the Inspector and establishes a number of points about her character, which should be captured in the suggested style of delivery:

- the speech has a heightened use of language, which lends itself to either gravitas or Absurdity or possibly both
- she reveals a number of aspects concerning herself within seconds to the Inspector, although this is in the context that he was at the sanatorium three months earlier and noticed that there was a different picture hanging over the fireplace at that point
- the personality of the Doktor is reflected in what she says: her father hated her like poison; she is a psychiatrist who is able to delve in a manner that is anti-scientific; she is powerful in running her sanatorium in a way that keeps her in control

Her delivery should reflect her desire for power and control, and much could be made of:

- her skewed physicality
- possible 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.
<b>Total = 3 marks</b>	

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3 If you were playing the role of JOHANN WILHELM MÖBIUS, at which two points in the extract would you want to make the most impact in your performance? Say how you would do this.

Johann Wilhelm Möbius is a central character in the extract as it progresses. Although he is by far the most longstanding resident of the sanatorium – indicated by his residence being Room 1 – he is the last of the three to appear on stage. The chronology of his life can be traced through the various references in the dialogue. He is now 'about 40' and 'a rather clumsy man' who has been at the sanatorium for 15 years, attended for the last two years by Nurse Monika Stettler, the nurse he eventually kills at the end of the extract.

Unlike the two other physicists, Johann Wilhelm Möbius does *not* believe himself to be someone else. However, he is consumed by his belief that his thoughts and actions are in the control of Solomon, the Israelite King in the Old Testament.

There are many moments that lend themselves to powerful drama, and candidates may select any moment they feel to be effective. The two most obvious are the point at which he rages at his family to dismiss them, and the murder of Nurse Monika Stettler. However, allow credit for any appropriate moment, 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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<b>Total = 4 marks</b>
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4 Read from line 885 ('I woke up again...') to lines 919-920 ('He disappears in *Number 2*'). Give two pieces of advice to each of the actors playing MONIKA and Einstein on how to perform this passage.

Monika is a character whose importance becomes more obvious as the extract progresses, as the drama works towards her murder by Möbius at the end of the Act. This passage acts as a warning to her as to what is likely to happen, and is delivered by Einstein of whom we have seen very little during the play. Einstein has been calming down in his room by playing the violin, following his murdering (very recently) of his nurse. He is therefore well positioned to deliver his warning to Monika since the murder of his nurse appears to have followed a sequence of events about to be repeated between Monika and Möbius.

Although there are interjections from Möbius in this short extract, the focus is on the way in which Monika is apparently oblivious to Einstein's warnings as the drama rises to its climax, as she has planned it. She is therefore keen to persuade Einstein to return to his room so that she can be alone with Möbius, although her attitude to Einstein also contains a sense of pity, which she clearly does not think need apply to Möbius.

Einstein is both sagacious and predictive: a prophetic voice indicating precisely what is going to happen shortly in the drama. His advice is born of a sense of inevitability that the insanity shared by all three physicists must ultimately lead to murder, since Newton and Einstein have already trodden this path.

1 mark	Advice that would be helpful to the actor playing Monika in the passage.
<b>and/or</b>	
1 mark	Advice that would be helpful to the actor playing 'Einstein' in the passage.
<b>and/or</b>	
1 mark	Further advice that would be helpful to the actor playing Monika in the passage.
<b>and/or</b>	
1 mark	Further advice that would be helpful to the actor playing 'Einstein' in the passage.
<b>Total = 4 marks</b>	

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**5 Explain briefly how you could design the performance space to establish the relationship between the physicists' rooms and the area where the action takes place.**

The original stage directions for Act One are highly extensive and quite prescriptive, and they have been abridged in this version. Candidates may nevertheless still refer to the complexity of the playwright's requirements. This question focuses on the general planning of the performance space, and the potential proxemics/dimensions of the performance. There is no requirement to offer very detailed set design options.

The crucial thing is that the action all takes place in the Drawing Room, from which the audience is able to see clearly the doors to the three rooms in which each Physicist lives. MÖBIUS lives in Room 1; 'EINSTEIN' in Room 2; and 'NEWTON' in Room 3, each appearing at points in the drama. The audience does not need to have full view inside the rooms but needs to see their function through the access and egress of the characters from the Drawing Room area. We are told that the doors are upholstered in black leather and clearly numbered and this feature should be apparent, although their exact location may be varied to suit the candidate's answer.

Some of the 'set' could perhaps be achieved through back-projection, changes of lighting, minimal changes of props. A number of candidates are likely to make suggestions involving elaborate set designs, scenery flying in, authentic period sets etc.

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 that recognises the relationship between the two areas.
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 deal with a design issue: 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.
<b>Total = 5 marks</b>	

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6 Give examples of how costume could be used in your piece based on *The pen is mightier than the sword*.

The performance of the piece may not originally have contained much in the way of costume, hence the phrasing of the question, which leaves the possibility for the candidates to return to the piece to apply these later. In cases where the performance actually did make use of costume, candidates can either discuss the choices they made at the time or reflect on what they would do now in the light of their performance experience.

Any workable suggestions are acceptable.

1 mark	A basic description of costume/s.
2 marks	Some understanding that reveals how costume might function.
3 marks	An understanding of the way that costume could be used to enhance performance.
4 marks	A clear discussion about the relationship of costume to performance.
<b>Total = 4 marks</b>	



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7 Identify two points in your piece based on *A matter of judgement* where you felt that 'judgement' came across most strongly, and explain why in each case.

The notion of 'judgement' has many possible interpretations and the particular one offered is merely a starting point for the focus of the question. The emphasis here is primarily on the way in which the scenario has the potential to create effective dramatic moments. These can be achieved in a number of ways, but the ability to structure ideas for maximum effect is at the heart of the question. In particular, there should be a clear understanding of how to maximise the effectiveness of particular points in the drama.

Weaker responses 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 drama and select two moments they consider to be important in creating the intended atmosphere of the piece. Whilst there is unlikely be complete objectivity as to the identification of these moments, credit should be awarded for justifications that are well argued. Responses based on pieces that took an 'unusual' or non-standard approach to the notion of judgement should be considered in the light of the intention of the piece.

1 mark	Identification of a dramatic moment.
<b>and</b>	
1 mark	Reasoned justification as to why that moment was effective.
<b>and</b>	
1 mark	Identification of a second dramatic moment.
<b>and</b>	
1 mark	Reasoned justification as to why that moment was effective.
<b>Total = 4 marks</b>	

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**8 How did you structure your piece based on *Jump for joy!* to shape the message of the drama?**

It is possible that the phrase might have been used as a figure of speech, with the content being related in essence to the saying, or that someone jumping for joy was actually the subject of the piece. Either of these approaches would be acceptable, and there is no value judgement on the content of 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.

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 the 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.
<b>Total = 4 marks</b>	

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### Section B

**9 Discuss how the sound design for this extract could contribute to the atmosphere of the performance.**

There is considerable scope for the development of sound design in the extract: functional, atmospheric and incidental; these should be elaborated by the candidate in relation to specific points in the extract. In each case, give credit for suggestions that demonstrate the candidate has thought about the totality of the performance event, and the possible links with lighting, costume or props.

**Functional:** the set requires three rooms in which the physicists live, and there is potential for the opening of doors to be accompanied by either music or sound effects.

**Atmospheric:** there is a danger that some candidates may wish to underscore the whole performance creating something more akin to a motion picture, but there is scope for underscoring points to change (for example) the atmosphere within a scene. Individual sounds such as water dripping might also be considered as a means of creating the political torture underlying the piece.

**Incidental:** there are five specific examples of the use of music in the extract, most notably the playing of the violin as a supposed means of therapy, the sounds of which may be seen as permeating beyond their immediate positioning in the drama.

The specific examples of music are:

- Beethoven *Kreutzer* Sonata
- Brahms *G Minor Sonata*
- 'something by Buxtehude', played by Möbius's three boys
- the references to the Psalms
- the use of violin ('fiddle') music immediately after the murder of Nurse Monika

Allow credit for candidates who have produced their own choice of music for the extract, so long as the purpose for doing so is clear.

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Marks should be awarded as follows:

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

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10 'Serious issues hidden beneath a cloak of dark humour and murder'. How would you direct the extract to balance these elements?

The dialogue and action of the extract reveal the nature of the dark humour, which seeks to highlight a number of issues about identity, madness, society and control. These embrace: the nature of sanity versus madness; the role of control in suppressing those perceived as mad; the perception of identity and authenticity.

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

- the overall vision for the piece and the performance strategy
- the way in which aspects of the dialogue would be delivered
- the deliberate attempt to highlight irony; the use of darkly humorous lines that question the action
- the way in which the impact of murder is sublimated to the 'needs' of the scientists (e.g. Einstein playing the violin)

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"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	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"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised in performance.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> <li>A consistent approach to realising the director's intention with good understanding of how it can be realised in performance.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>Variable approaches to realising the director's intention, some of which are workable.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	Middle band – understanding
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about how to direct the play.</li> <li>A superficial approach based mostly on unsupported opinion with occasional reference to the extract.</li> </ul>	
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"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>Shows little understanding of how to direct the play.</li> </ul>	Lower band – identification
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 the INSPECTOR helps to move the drama along in the extract.**

The role of Inspector Richard Voss is confined to the first part of the extract, but is a pivotal role in moving the action along. The way in which this is achieved includes, but is not limited to, the following.

- The Inspector is central to the opening since he is investigating the murder of Nurse Irene Straub that has just taken place; he has previously been at the sanatorium three months earlier investigating the murder of Nurse Dorothea Moser
- He frames the action by asking questions of Sister Boll, Newton, Frl. Doktor, and Einstein and leading the dialogue, which has potential to be delivered rapid-fire to increase the tension of the performance; however, he is less in control of the interview with Newton, which is brought to an end by Newton, rather than the Inspector
- He introduces elements of madness and Absurdism into the question-response sessions, questioning the line between madness and sanity
- The encounters with the other characters contain elements of natural and non-natural conversation and the contrast between the two could be instrumental in creating the style of the drama; he is, for example, immediately accepting of Newton's revelation that he believes himself 'really' to be Einstein; it is also interesting that Newton refers to the Inspector by his first name, Richard
- The Inspector is apparently uninterested and regards the inmates as madmen and murderers, and announces that this is his second visit 'I do hope I shan't have to pay a third'. However, this is heavily ironic since his departure brings to an end the preamble before Möbius is introduced, the next murderer appearing on stage almost as soon as he has left

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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"> <li>• A comprehensive discussion of how the role helps to move the drama along, showing sophisticated understanding of the character.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the role</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the role helps to move the drama along, showing perceptive understanding of the character.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the role</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the role helps to move the drama along, showing detailed understanding of the character.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the role</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers how the role helps to move the drama along, showing understanding of the character.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of the role</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of how the role helps to move the drama along.</li> <li>• A focus on the more obvious aspects of the character.</li> <li>• Response may be typified by a focus on the character without reference to how this helps to move the drama along.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the role</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the role in the drama.</li> <li>• Response may be typified by general comments on character.</li> </ul>	
5–7	<p><i>Identifies one or two examples about the role</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the role.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	



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### Section C

#### 12 What set design would be best for your piece based on *The pen is mightier than sword*, 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 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"> <li>• Comprehensive discussion of the way that set design might be realised.</li> <li>• Excellent, practical solutions with sustained and detailed reference to the devised piece.</li> </ul>	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"> <li>• An assured discussion of the way that set design might be realised.</li> <li>• Insightful ideas with frequent and well-selected references to the devised piece.</li> </ul>	
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"> <li>• An effective discussion of how the set design might be achieved.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>• A consistent approach to set design which is mostly workable.</li> <li>• A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of set design</i></p> <ul style="list-style-type: none"> <li>• Variable approaches to set design, some of which are workable.</li> <li>• A focus on the more obvious aspects of the devised piece.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of set design</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas of how set design could be used.</li> <li>• A superficial approach to the creation of set design based on unsupported opinion with little reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how set design could be used</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions that link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of set design.</li> <li>• Response may be typified by a diagram only with no supporting detail</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**13 In your piece based on *A matter of judgement*, what dramatic skills did you use in the role you played, and how effective were these in your 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"> <li>• A comprehensive discussion of the range of dramatic skills, showing sophisticated understanding of the role within the whole piece.</li> <li>• Excellent, practical understanding of how effective the dramatic skills were in performance, with sustained and detailed reference to the devised piece.</li> </ul>	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"> <li>• An assured discussion of the range of dramatic skills, showing perceptive understanding of the role within the whole piece.</li> <li>• Insightful practical understanding of how effective the dramatic skills were in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
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"> <li>• An effective discussion of the range of dramatic skills, showing detailed understanding of the role within the whole piece.</li> <li>• 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.</li> </ul>	
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"> <li>• A consistent response that considers the range of dramatic skills.</li> <li>• A good level of understanding of how effective the dramatic skills were in performance, with some appropriate references to the devised piece.</li> </ul>	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"> <li>• A variable understanding of dramatic skills.</li> <li>• A focus on the more obvious aspects of why the dramatic skills were effective in performance.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of dramatic skills in relation to performance</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about dramatic skills.</li> <li>• A superficial understanding based more on description of character(s) than on dramatic skills; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to dramatic skills</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of dramatic skills.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**14 What was the directorial concept for your piece based on *Jump for joy!* 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"> <li>• A comprehensive discussion of the directorial concept.</li> <li>• Excellent, practical understanding of how well the directorial concept was communicated in performance, with sustained and detailed reference to the devised piece.</li> </ul>	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"> <li>• An assured discussion of the directorial concept.</li> <li>• Insightful practical understanding of how well the directorial concept was communicated in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the directorial concept.</li> <li>• 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.</li> </ul>	
14–16	<p><i>Shows a secure understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the directorial concept.</li> <li>• A good level of understanding of how well the directorial concept was communicated in performance, with some appropriate references to the devised piece.</li> </ul>	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"> <li>• A variable understanding of the directorial concept.</li> <li>• A focus on the more obvious aspects of how well the concept was communicated in performance.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the directorial concept.</li> <li>• A superficial understanding based more on description of character(s) than on the directorial concept; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to the directorial concept</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the directorial concept.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	